

MUS 115 001
Spring 2014

Course Outline Details

Mary Byrne's Contact Information

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Please ensure that you always place MUS 115 in the subject line

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Course Materials

- **Robert Greenberg, *How to Listen to Great Music: A Guide to Its History, Culture, and Heart* (A Plume Book, Penguin Group, 2011) – available at Lansdowne Campus Bookstore for \$15~**
- **MUS 115-001 Course Pack available at Lansdowne Campus Bookstore for \$8~**
 - **“Desire to Learn” Course Site**
 - **Naxos Music Library Online, through Camosun Library Databases**
 - ~~**Ticket (\$10 at group rate, to be purchased through instructor in mid-January) and transportation to attend Pacific Opera production of Richard Strauss’ *Ariadne auf Naxos* at the Royal Theatre, February 11, 2014, 6:30-10:00. Please mark this date with its change of meeting location and time on your calendar now!**~~

Class Time and Work Load

- The class meets twice per week, Tuesday and Friday afternoons, Young 300 at Camosun Lansdowne Campus: 1:30-3:00, 15 minute break, and continuing 3:15-4:15. **PLEASE NOTE: the exception to this schedule is February 11th when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Ariadne auf Naxos* by Richard Strauss.**
- Personal study and listening time: approximately 1-2 hours between class meetings: focussed listening and study relevant to the course materials; out-of-class assignments as given.
- All assignments in brief: weekly listening and reading, one paper, two midterms and a final (all non-cumulative)
- Much, if not all, of the course materials except the textbook are available on the “Desire to Learn” website for this course.

Marking and Assignments

- **Listening Reflections (50%)**
- **Midterm (15%) – May 27, 2014**
- **Term Paper (15%) – June 6, 2014**
- **Final Exam (20%) – check Camlink for exact day, time and location**



Juggling the Course Resources

The Printed Course Pack

- The [course pack](#) is your best resource to reference the music we will hear and study in class.
- Open to page 2 – here you will find the [main course outline](#)
- Open to page 8 – here you will find the [list of assignments](#) by week and by module
- Open to page 52 – here is an example of one of the main sections

How to Interpret What You Find in the Main Sections of the Course Pack

- Each composition is numbered consecutively, roughly chronologically, through the course pack
- * by the number indicates that the music may be heard on the Camosun Library Site – NAXOS Music Library database
- Composer's name and dates, composition name and dates, and possibly a brief introduction to the work.
- Links to texts and translations, possibly the recording itself are given – although these are best accessed from D2L
- Movements or sections are bulleted
- Annotations in the textbook are given
- Texts to be found on NAXOS are indicated “in the booklet”
- A list of terms is at the end of each section

Desire to Learn “D2L”

- Your most flexible course resource is [Desire to Learn](#) or “D2L”
- All materials will be duplicated and elaborated on D2L
- Log-in and set up your personal information, being very careful to set your message forwarding so that you are always in the loop.
- Click the course link – MUS 115
- Notice the News and Calendar sections of the Homepage
- Explore the Content Tab
- Explore the Dropbox Tab
- Explore the Grades Tab

Naxos Music Library (NML)

- Your Camosun Library owns a subscription to the [Naxos Music Library \(NML\)](#), a database holding 1.3 million tracks of music. You will find this under “databases by title.”
- You may explore all the tabs – obviously – but for now go to “playlists”
- Follow to Camosun College Playlists
- Select “MUS 115-001 Fall 2013” – hover and then click!
- Select a Module List (corresponds with D2L) – hover and click! The numbers correspond with the coursepack, but may be titled slightly differently on the playlist.
- Check the track and click (small box appears) – click CD and the full information appears.
- If the left-hand column shows “booklet” this is where you will find any texts and background information.

The background features a pattern of vertical, slightly wavy stripes in shades of red and grey. A solid grey horizontal band runs across the middle of the image, containing the text.

Listening Reflections

Your Listening Reflections

There are 13 listening assignments, 40 composers in total: the 50% mark is calculated as an average *AFTER* dropping the lowest three scores.

Assignments are due at the dated class meeting in soft or hard copy. A small marks penalty will be incurred for late submission of work. With prior arrangement Dropboxes can be reopened for later submission.

Most of you will opt to submit written reflections, but there is an option for audio submission to the D2L Dropbox.

No work will be accepted after the last class meeting and final marks will be assigned for all work completed and not completed – “Incomplete” is NOT used in this course.

Managing Your Listening Assignment

- **Pre-set a listening time each week. Start with a generous hour and adjust from there.**
- **Select a time and setting that you think will work for you, but be ready to change.**
- **Select a sound medium and device that you think will work for you, but be ready to change.**
- **Put your assignment list side-by-side with your course pack.**
- **Open NAXOS, and have your textbook and D2L handy.**
- **Decide if you want to study about the music before or during listening. Consider how you will jot down your reflections.**
- **Listen to 5-10 minutes per piece and complete your reflections.**

Substitute Assignment Option

As a substitute for a listening assignment (3 composers), you may submit a critical review of and concert programme from a live concert performance. You will still be expected to listen to all the assigned composers, but you would not need to submit for three of them. A maximum of 3 concert reviews may be used as substitutes during the term. These websites of Victoria-based concert organizations might also be of interest to you:

<http://vcm.bc.ca/events/upcoming-events/>

www.balletvictoria.ca/

<http://finearts.uvic.ca/music/events/>

<http://www.aventa.ca/>

<http://victoria-baroque.com/>

<http://www.pov.bc.ca/>

<http://www.victoriasymphony.ca/>

<http://www.earlymusicsocietyoftheislands.ca/>

Possible Responses

Listening Responses

As you encounter the assigned music, look for your own answers to questions such as these:

- **What does the composer have to say about her/his time and place?**
- **How does this music affect me? Do I like this? Why?**
- **What seems unique or common about this composer's music?**
- **Why might this music be considered great?**
- **Can this music speak to audiences of today?**
- **What kind of music might this composer write if s/he were still composing (if retired or passed on)?**
- **Am I most aware of the rhythm, melody, harmony, text, instrument, etc.?**

Solid and Engaged Response (100%) ...

We jumped right into the good stuff eh? The beginning strings of *K. 525* are almost to the point of being cliché thanks to popular culture. I shame really as for when one listen to the entire compositions it is quite a magnificent one. I wish I could hear it fully anew with virgin ears. If only cell phones, car commercials, and tinny radios had not ruined it all.

Time sounds to be "of the essence" in *Symphony No. 40*. Though this is another well-known composition, this one seems slightly less abused than *K. 525*. The ebbs and flow are so well constructed. My mind remains fully entranced throughout the entire song.

In my opinion, the piano is the most mind numbingly-great instrument ever invented. This may be the ultimate example of it: *Piano Sonata No. 11 in A major ('Alla Turca')* *K. 331 (K. 300i): Theme, Andante grazioso*. The piano allowed the single instrumentation of both melody and chords at the same time. Moreover, at this the time the piano was a new instrument with much of its abilities and limits still to be explored.

Clarinet Quintet in A major ('Stadler') *K. 581: Larghetto*, wow. This is the epitome of classical music for me. The clarinet is an instrument I have slowly come to recognize and love. This seems to be one of the first compositions made for a clarinet quintet. The lyrical melody of this new instrument backed with the string quartet are mesmerizing. Is the ending not one of the most perfect endings ever?

Slight, but engaged (85-90%)

Claude Debussy

#263

As we have moved forward in music modernity, I'm finding it difficult to feel comfortable with the more modern pieces. I do enjoy Debussy, and "La fille aux cheveux de lin" was enjoyable for me. However, "Brouillards" left me feeling a little uneasy. But, I do believe these works reflect simultaneously with the modern times.

#313

This is absolutely a phenomenal piece. Now when reflecting back to the previous work of Debussy that I felt a little uneasy on, I completely retract that statement on how I felt. This was marvelous! An absolutely classic!

"Clair de Lune"

The numbering given out in my course pack did not seem to entirely line up with the Debussy in my book (I couldn't find all of the pieces it had stated). So, for my final listening I had to write about this composition (which I'm not even sure was stated in the course pack...). This is one of my all-time favourite pieces of music created. This is exactly what moonlight over the water is. It is so brilliantly captured throughout this entire piece!

**Good extras and engaged, but not invested
(70%) ...**

Candide

An operetta based on the novella of the same name by Voltaire. First performed in 1956...

Peas and carrots, ropes and pearls, how can anybody not love this!!! Firstly the novelette itself is just as Bernstein describes it in his pre lecture synopsis, with it Voltaire, teaches with humor and wit, and it's with this same love and light heartiness that Bernstein delivers its age old and yet currant wisdom. "Make our Garden Grow" is one of my favs it's a beautiful pulls it all together in such a remarkable way!

Leonard Bernstein's pre overture lecture of Voltaire, his work, as well as his take on the philosophy behind the age of enlightenment, and his added synopsis's throughout the December 13, 1989 performance of Candide at the Barbican Centre were so delightful.

More research than listening (60%)...

John Williams

John Williams is an American orchestral composer, and also a composer of concert works and a renowned conductor. According to The John Williams Web Pages, 'Williams has composed the music and served as music director for nearly eighty films, including *Saving Private Ryan*, *Amistad*, *Seven Years in Tibet*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone*, *Far and Away*, *JFK*, *Hook*, *Presume Innocent*, *Always*, *Born on the Fourth of July*, the *Indiana Jones* trilogy, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, the *Star Wars* trilogy, *E.T. : The Extra-Terrestrial*, *The empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Jaws* and *Goodbye Mr. Chips*.'

I think he is the most famous composer in the film music because even I, who do not know about music well, know about him. His music has somehow unique characteristic, and I always remember the tone. I can figure out his music whenever I listen to it maybe it is because all of his music is similar basically. It has simple and beautiful melody.