

	<p>School of Arts &amp; Science  <b>MUSIC</b>  <b>MUSIC 115</b>  <b>SURVEY OF WESTERN MUSIC</b>  <b>Winter 2015</b></p>
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## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/mus.html>

Ω Please note: the College electronically stores this outline for five (5) years only.  
It is **strongly recommended** you keep a copy of this outline with your academic records.  
You will need this outline for any future application/ s for transfer credit/ s to other colleges/ universities.

### 1. Instructor Information

(a)	Instructor:	Dr. Mary C. J. Byrne		
(b)	Office Hours:	By appointment		
(c)	Location:	Office 320, Victoria Conservatory of Music, 900 Johnson Street		
(d)	Phone:	250-386-5311 x. 5000	Alternative Phone:	
(e)	Email:	<a href="mailto:marybyrne@shaw.ca">marybyrne@shaw.ca</a>		
(f)	Website:	<a href="http://www.marybyrneflute.ca">www.marybyrneflute.ca</a>		

### 2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Present thoughtful and discriminating commentary on composer, period, and genre style.
2. Discuss select aspects of developments in musical instruments, including voice and orchestra.
3. Discuss music in relationship to social, political, and scientific norms.
4. Present research in written or other format on topics related to music.
5. Discuss relationships between the disciplines of music and non-musical fields.
6. Present a performance review of a live concert of classical music and/or related musical genres

### 3. Required Materials

(a) Texts:

- Greenberg, Robert, *How to Listen to Great Music: A Guide to Its History, Culture, and Heart*. London: Plume-Penguin, 2011. The textbook is available at Lansdowne Campus Bookstore for \$18.50; you also have the option to obtain the text in electronic format option from your favourite bookseller should you choose that.
- Course Pack prepared for this course, available at Lansdowne Campus Bookstore

(b) Other

- Device with full text input capability, internet access and audio-video function.
- Camosun Library account for online access of Naxos and Oxford Online databases.
- “Desire to Learn” Profile

- Ticket (\$10 at group rate, to be purchased through instructor in mid-January) and personal transportation to attend Pacific Opera production of *Lucia di Lammermoor* by *Gaetano Donizetti* on February 10, 6:30-10:30 at the Royal Theatre (see Google Maps) **Please mark this date with its change of meeting location and time on your calendar now!**

#### 4. Course Content and Schedule

Our survey of Western music will give an introduction to music in Western culture, from classical Greek antiquity to the present day, through listening and discussion of seminal works of music in the context of parallel social, political, and cultural developments. Emphasis is on classical and art music. No prior experience with classical music is required.

Hopefully, this perfectly describes what you wish to take away from this course. In the many times I've directed this course, I have thrilled to the breadth of knowledge and experience brought into the classroom by you, the student and the class, most of it gained through passionate listening to and perhaps even creating music. It is my hope that this course helps you connect the dots of your own personal musical experiences to the vast continuum that is music, opening your ears to new sounds, ideas, concepts, and tools and giving you something concrete upon which to hang your passion for this expression of music.

Three aspects of the course are equally essential to your success in the course and to your fullest experience in music through this course: 1) attendance at the weekly class meetings, materials introduced and discussed here will not be repeated elsewhere in the course; 2) weekly listening assignments, reflections, and personal study, keeping these current maximizes your classroom experience; and 3) keeping a close eye and ear on the electronic resources of this course – Naxos Music Library, Desire to Learn, and associated internet sources.

**Class Meeting Schedule:** Class meets as scheduled on Camlink with the following exceptions:

- February 10, 2015 when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Lucia di Lammermoor* by Gaetano Donizetti. Class meets at Royal Theatre (805 Broughton Street), 6:30-6:40 for seating prior to start of opera at 7:00. Directions may be found at [www.rmta.bc.ca](http://www.rmta.bc.ca) ; Google Maps will show you the right location if in doubt.

**Module Schedule** (*Desire to Learn [D2L]*)

- January 6, Modules 1-3
- January 13, Modules 3-4 -- \$10 due for Opera ticket
- January 20, Modules 5-6 -- \$10 due for Opera ticket
- January 27, Modules 7-8 – last opportunity to submit \$10 for Opera ticket
- February 3, Module 9 (5:30-6:45), Midterm 1 (7:00) – pick-up Opera ticket
- February 10, attend Pacific Opera Victoria production, 6:30-10:30, Royal Theatre
- February 17, Module 9-10

- February 24, Module 10 - 11
- March 3, Module 12
- March 10, Module 12 (5:30-6:45), Midterm 2 (7:00)
- March 17, Module 13
- March 24, Module 13, Term Paper due
- March 31, Module 14
- April 7, Module 14

## 5. Basis of Student Assessment (Weighting)

- **Assignments (50%)** – see below, and Module 1 on D2L
- **Midterm 1 (10%)** – February 3, 2015 – see Module 15 on D2L
- **Midterm 2 (10%)** – March 10, 2015 – see Module 15 on D2L
- **Term Paper (15%)** – March 24, 2015 – see Module 1 on D2L
- **Final Examination (15%)** – check Camlink for exact day, time and location

### Assignments (50%)

There is a sequence of weekly listening assignments (see below, **Listening Schedule**) for which the mark is calculated as an average *AFTER dropping* the lowest three scores. Assignments are due in electronic copy through D2L by the prescribed time given below. Please note: instructions associated with individual dropboxes will cease to be visible once the dropbox has closed. A small percentage penalty is assessed for late submission of work within the week due; it becomes a more substantial penalty for increasingly late submission. Late work may be deposited in the next available open drop box. No work is accepted for marks after the last class date for any reason whatsoever.

Through these listening reflections, you are asked to study and hopefully enjoy the work and lives of some of the most respected composers in Western history. Please do some background research on each composer (Oxford Online through library database, or other resource) and the works (Classical Archives or other resource). If you find yourself especially interested in any one composer, do read or listen to more as you have time. Try to really get to know each composer, her or his music, how the music reflects the time and place in which it was written, and how it speaks to you as a listener in 2014 Canada. You should strive to become so familiar with the style of each composer that you feel you could pick out her/his music just by listening and could easily share observations and understandings about the music with others, both those who are music aficionados and those who are musical newbies.

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.?

For each composer, please submit a personal reflection on your experience with the music, **commenting or reflecting upon on your experience with each work**. Most will choose to submit a written prose reflection, and length of the response will vary with the writer. If you do not feel that prose is your style, please consult with instructor regarding other options. In each reflection it is expected that you will have something insightful to offer about the music of each composer and that you will communicate well your full and individual, personal engagement with the music. Each reflection will be marked from 20 points based upon these criteria (see also the rubric attached to the relevant D2L dropboxes).

*As a substitute for the weekly composer assignment, you may submit a critical review of (1-2 pages) and concert programme/ticket from a live concert performance. You will still be held to account for any information which would be expected to be gained from doing the composer assignment. A maximum of 3 concert reviews may be substituted for assigned written work during the term. These websites of Victoria-based concert organizations might also be of interest to you:*

<http://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/>

**Listening Schedule** and due dates for submission of Listening Reflections

- Due January 13 (5:30 pm, **D2L** dropbox), listening reflections for:
  - John Williams (or an alternate musical artist of your choice) – 2 compositions – listen from Naxos Music Library or do free search on the web: #2-7, 9, 18
  - Hans Zimmer (or an alternate musical artist of your choice) – 2 compositions – listen from Naxos Music Library or do free search on the web: #8, 12, 15-17
- A favorite musical artist, consider a third film composer or a composer of music for gaming or media – 2 compositions – listen from Naxos Music Library or do free search on the web. The following links might be helpful for inspiration:
  - <http://www.imdb.com/list/FoiEz6pJZ6w/> ; <http://listverse.com/2010/02/27/15-most-influential-jazz-artists/> ; <http://www.gamesradar.com/10-great-video-game-composers/> ; <http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-19691231/talking-heads-19691231>

- Due January 20 (5:30 pm, **D2L** dropbox), listening reflections for:
  - R[aymond] Murray Schafer – 2 works chosen from course pack selections #19, 113, 400 – listen from Naxos Music Library
  - Sofia Gubaidulina – 2 works chosen from course pack selections #364, 366, 367 – listen from Naxos Music Library
  - George Crumb -- 2 works chosen from course pack selections #97, 99-101 – listen from Naxos Music Library
  - You may substitute music by either the composer John Cage (#85-87, 95, 96) or Phillip Glass (#89-91, 93, 94) for one of the composers above – listen through Naxos Music Library and submit to the dropbox for the composer you are skipping.

***For all remaining listen reflections, listen from Naxos Music Library unless instructed otherwise.***

- Due January 27 (5:30 pm, **D2L** dropbox), listening reflections for:
  - Hildegard von Bingen – 3 works chosen from course pack selections #133-135
  - Guillaume de Machaut – 3 works chosen from course pack selections #141-144
  - Guillaume Dufay – 3 works chosen from course pack selections #146-148
  - Josquin Desprez – 3 works chosen from course pack selections #149-152
- Due February 3 (5:30 pm, **D2L** dropbox), listening reflections for:
  - Giovanni di Palestrina – 3 works chosen from course pack selections #163, 164, 167
  - Giulio Caccini – 3 works chosen from course pack selections #168-171
  - Claudio Monteverdi – 3 works chosen from course pack selections #173-175
- Due February 10 (5:30 pm, **D2L** dropbox), listening reflections for:
  - Antonio Vivaldi – 3 works chosen from course pack selections #187, 189, 190
  - George Frederick Handel – 3 works chosen from course pack selections #191-194
  - Johann Sebastian Bach – 3 works chosen from course pack selections #59, 197-205
- Due February 17 (5:30 pm, **D2L** dropbox), listening reflections for:
  - Wolfgang Amadeus Mozart – 3 works chosen from course pack selections #210, 219-231
  - Franz Joseph Haydn – 3 works chosen from course pack selections #211, 212, 214, 215, 217, 218
  - Giacchino Rossini – 3 works chosen from course pack selections #312, 313, 315
  - If you have the urge to explore the music of an Italian opera composer of the next generation, you may substitute selections by Italy's favorite son, Giuseppe Verdi (#319, 322) for those by Giacchino Rossini
- Due February 24 (5:30 pm, **D2L** dropbox), listening reflections for:
  - Ludwig van Beethoven – 3 works chosen from course pack selections #232-247
  - Franz Schubert – 3 works chosen from course pack selections #248, 250-255
  - Gustav Mahler – 3 works chosen from course pack selections #368, 370, 371, 390
- Due March 3 (5:30 pm, **D2L** dropbox), listening reflections for:

- Robert Schuman – 3 works chosen from course pack selections #257, 258, 260, 261, 264, 267
  - Felix Mendelssohn-Bartholdy – 3 works chosen from course pack selections #256, 266, 278, 279, 298, 318
  - Johannes Brahms – 3 works chosen from course pack selections #302-309
  - As an option to explore some of the women composers of this period you may do a free search on Naxos Music Library or online for the music of Clara Schumann, Fanny Mendelssohn, or Ceçile Chaminade and substitute this composer’s music for the selections by Robert Schumann.
- Due March 10 (5:30 pm, **D2L** dropbox), listening reflections for:
    - Frédéric Chopin – 3 works chosen from course pack selections #270, 271, 273, 274
    - Franz Liszt – 3 works chosen from course pack selections #272, 275-277, 281
    - Nicolai Rimsky-Korsakov – 3 works chosen from course pack selections # 287-289
- Due March 17 (5:30 pm, **D2L** dropbox – Yes, due ... even though it is a statutory holiday and there is no class on this evening), listening reflections for:
    - Pyotr Tchaikovsky – 3 works chosen from course pack selections #283, 286, 299-301, 327
    - Richard Strauss – 3 works chosen from course pack selections #290, 291, 293, 294, 377, 396
    - Antonín Dvořák – 3 works chosen from course pack selections #268, 310, 311
    - If you have a draw to the music of Scandinavia rather than the music of eastern Europe you may substitute 3 works of Jean Sibelius (#292, 295, 369) for those of Antonín Dvořák
- Due March 24 (5:30 pm, **D2L** dropbox), listening reflections for:
    - Dmitri Shostakovich – 3 works chosen from course pack selections #359, 364, 365, 375, 378
    - Serge Prokofiev – 3 works chosen from course pack selections #78, 342, 345, 357, 372, 376
    - Joseph-Maurice Ravel – 3 works chosen from course pack selections #53, 76, 334, 339, 353
    - If you would prefer to study the works of an edgy composer, you may substitute 3 works by Béla Bartók (#340, 361, 363, 381) for the music of Serge Prokofiev, and/or 3 works by Arnold Schoenberg (#80, 296, 356, 394) for the music of Maurice Ravel.
- Due March 31 (5:30 pm, **D2L** dropbox), listening reflections for:
    - Claude Debussy – 3 works chosen from course pack selections #33, 55, 352, 354, 355
    - Aaron Copland – 3 works chosen from course pack selections #343, 344, 349, 397, 402
    - Edward Kennedy “Duke” Ellington – 3 works chosen by free search of Naxos Music Library or online sources.
    - Duke Ellington makes a lot of people very happy. If, however, you prefer to explore rhythmic energy of a less predictable sort, you may substitute 3 works by Igor

Stravinsky (#332, 333, 335, 337, 358, 360) for the music of Ellington. Alternately, if you have a favourite jazz/pop artist or even one whose music you are simply interested in exploring, now would be the time to substitute 3 works from that composer for the music of Ellington.

- Due April 7 (5:30 pm, **D2L** dropbox), listening reflections for:
  - George Gershwin – 3 works chosen from course pack selections #331, 348, 384
  - Leonard Bernstein – 3 works chosen from course pack selections #350, 389, 398, 407, 408
  - Serge Rachmaninov – 3 works chosen from course pack selections #297, 373, 388
  - While Rachmaninov is the more well-known composer, I have two composers whose music makes my “Desert Island List” – both for their unabashed Romanticism and sheer delightful beauty. If you’d like to see what I mean, feel free to substitute 3 works by Ottorino Respighi (#383, 385, 386) or by Samuel Barber (#374, 379, 393) for the works of Serge Rachmaninov. Now ... if only I could figure out a way to work in the singularly splendid work by Gustave Holst: *The Planets* (#382)!

## Reading Schedule

Please read from the textbook and the course pack the given chapters in advance of the indicated course. These materials will be tested on the Midterms and Final which follow the assignment date most closely.

- January 13: Textbook chapters 1, 2, and 4; course pack sections “Study of Music,” and “Western Classical Music on the World Stage”
- January 20: Textbooks 3, 5, and 6; course pack sections “Hidden Meanings,” and “Classification of Instruments”
- January 27: Textbook chapters 7-9; course pack sections “Easing into Music Terminology,” and “Performance Practice”
- February 3: Textbook chapters 10-13; course pack sections “Multimovement Works [Glossary],” and “Number Titles of Compositions”
- February 10: Textbook chapter 27; Pacific Opera Victoria materials in hardcopy the previous class as linked through Module 16, Opera Going
- February 17: Textbook chapter 14
- February 24: Textbook chapters 15 and 16; course pack sections “On a Concert Program” and “Forms and Shapes in Music”
- March 3: Textbook chapters 17-19; course pack section “Orchestral Instruments”
- March 10: Textbook chapters 20 and 21
- March 17: Textbook chapters 22-26

- March 24: Textbook chapters 28-30
- March 31: Textbook 31-33

## **Quiz Schedule**

January 13 – the following three “quizzes” close at 5:30 on January 13. None is required, but each is worth extra credit on the first midterm. For students joining the course after the first week will receive an extension on the deadline to January 20.

- Musical Me Dropbox
- Desire to Learn Quiz
- Naxos Music Library Quiz

January 20 -- the following “quiz” close at 5:30 on January 20. It is not required, but it is worth extra credit on the first midterm. For students joining the course after the first week will receive an extension on the deadline to January 27.

- Instruments Quiz

February 17 -- the following “quiz” close at 5:30 on February 17. It is not required, but it is worth extra credit on the second midterm.

- Opera Going Quiz

March 10 -- the following “quizzes” close at 5:30 on March 10. Neither is required, but each is worth extra credit on your term paper.

- Term Paper Outline Quiz
- Plagiarism Quiz

## **Term Paper (15%)**

### **Due March 24, 2015 to D2L Dropbox**

The paper should explore the relationship of music with or to a non-music field or discipline, perhaps your own personal field of academic study (your major):

- Your written work should express your engagement with the topic. The paper should be 2000-2500 words. A paper which falls short of this guideline will be assessed on an individual basis for “completion of argument.” If the paper feels thoroughly-argued and complete, then a shorter paper may receive full marks.
- Your written work should be thoughtful and well-researched. Your paper should give all evidence of full research, reasoned argument, and appropriate personal observation. You should give full evidence of engaging with any music referenced. Include a full list of references formatted according to Chicago Manual, APA, or MLA style. A minimum of five edited sources is a good starting point in addition to any sonic source. Since it is not a heavily edited source, avoid using *Wikipedia* or Wiki-like sources unless supporting these sources with substantial research from specialists in the field. For assistance please visit the excellent staff at the Library and Learning



Commons or online through SFU at <http://www.lib.sfu.ca/help/subject-guides/contemporary-arts/music/home>

- Your written work should be *entirely* your own work and should be presented *entirely* in your own words, according to accepted academic practice including appropriate notes and reference annotations. It is possible that this topic might not require full citations or bibliography depending on the perspective of the paper, but must include these if demanded by the content of the paper. Your instructor has a preference for *Chicago Manual of Style* and footnotes; however, you may choose any style format you desire as long as every inclusion which requires citation includes a citation which directs your reader to the exact source of the information. Please consult the Camosun Calendar for academic penalties for plagiarism and academic misconduct, and one of the fine websites detailing how to avoid the problem all together: <http://library.acadiau.ca/tutorials/plagiarism/> or <http://www.lib.sfu.ca/help/subject-guides/contemporary-arts/music/home>
- Submitted papers should reflect accepted scholarly writing and formatting style and practice. For assistance consult English Help Centre (Ewing Building) or Writing Center (Dawson Building), or online through SFU at <http://www.lib.sfu.ca/help/writing>
- Choose your topic carefully, making it a topic about which you are genuinely interested in discovering more. Make it your goal to express your understanding of your research rather than to give a simple enumeration of what you found out from your sources. In other words, interpret your findings and bring them to life! Topics in this category often become quite large. You may wish to discuss your topic choice with the instructor prior to investing a lot of time in your research, but this is not required.
- You may also be asked for a few spoken words for the class regarding your paper topic, just so that the whole class might know what you explored and discovered – very impromptu, there is no reason to make a prepared statement (just be ready for the question).
- If you would prefer to explore a non-written option for the papers – oral presentation, PowerPoint, videography, arts performance – please speak with instructor ASAP and no less than three weeks before due date.
- Understanding is granted those whose first language is not English.

### **Examinations (35%)**

- **Midterm 1 (10%) – February 3, 2015**
- **Midterm 2 (10%) – March 10, 2015**
- **Final Examination (15%) – check Camlink after mid-February for date, time, place**

Midterm examination will take about 1 hour at the end of class.

The Final examination will take about 2 hours in a designated session during exam week.

Each will be made up of a variety of questions (~ 40 for midterm, ~ 50 for final)

- Short answer questions based on listening to music in the examination
- Short answer questions based on reading, class materials, and weekly assignments
- Longer answer questions (1-2 on each midterm, 3-4 on final examination)

Examinations are thorough – hard but not impossible – and will be based equally on in-class and out-of-class study of the previous month for the midterms, and of the full term for the final. The student who diligently attends class, reviews the week’s material after each class, and completes the assigned listening in a thoughtful and timely fashion – in essence, practicing their materials as would be expected from a music student learning an instrument – will do well on the examinations.

No formal review of material will be given in advance of the examination; however, a list of terms and music to be covered will be given at the previous class session. It is promised that all works and concepts tested on the final examination will have been discussed directly in class.

***PLEASE NOTE – RE: MIDTERMS – if you miss a midterm, you have limited options for making up the examination. (1) You must have a note from the appropriate professional stating clearly why you were unable to be present at the class meeting of midterm examination; (2) you must take the make-up examination at the Victoria Conservatory of Music (900 Johnson Street); (3) you must complete the make-up examination before the marked midterm examinations are returned to your classmates the week after the original exam.***

### **A word about plagiarism and academic misconduct:**

Plagiarism is a serious academic offence, see:

<http://camosun.ca/about/policies/education-academic/e-2-student-services-&-support/e-2.5.1.pdf>

Academic misconduct, likewise, is a serious offence, see:

<http://camosun.ca/learn/calendar/current/pdf/academic.pdf>

failure to cite the work of other authors or sources, or indulging in plagiarism of any kind will result in a mark of “0” for the assignment in question, in addition to any penalties incurred under the broader Camosun Academic Conduct policy. Incidences of suspected plagiarism will incur the penalty above and then be investigated through one-on-one discussion between instructor and student to determine appropriate course of action.

## **6. Grading System**

### **Standard Grading System (GPA)**

<b>Percentage</b>	<b>Grade</b>	<b>Description</b>	<b>Grade Point Equivalency</b>
90-100	A+		9

85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services, or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services, and the College web site in the Policy Section.

**TO PURSUE TOPICS OF MUSIC THEORY**  
**SEARCH THESE MUSIC THEORY LINKS:**

<http://www.musictheory.net/> -- Ricci Adams Music Theory, an interactive romp through the basics.  
<http://www.soundadvisedirect.com/about.html> -- *Sound Advice* is Camosun's entry-level theory programme and is home-grown here in Victoria.