

COURSE SYLLABUS



COURSE TITLE: MUSC-225: Modern Classical Music, 1890 to Today

CLASS SECTION: X01

TERM: 2024W

COURSE CREDITS: 3

DELIVERY METHOD(S): ONLINE

Camosun College campuses are located on the traditional territories of the Lək̓ʷəŋən and W̱SÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

Learn more about Camosun's [Territorial Acknowledgement](#).

INSTRUCTOR DETAILS

NAME: Robert Holliston

EMAIL: keyboard.classical@vcm.bc.ca

OFFICE: VCM 304

HOURS: Mondays 11:00-1:00 and Tuesdays 10:00-12:00 (primarily online and by appointment)

As your course instructor, I endeavour to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me. Camosun College is committed to identifying and removing institutional and social barriers that prevent access and impede success.

CALENDAR DESCRIPTION

Music from the Modern Era is studied in historical and sociological contexts. Emphasis is on musical styles and trends, use of musical materials, and contributions by central musicians of the age. Performance within trends as revealed through investigation of source material and masterworks of the musical repertoire is highlighted.

PREREQUISITE(S):

All of:

- C in MUSC 224

CO-REQUISITE(S):

Not Applicable

EXCLUSION(S):

Not Applicable

COURSE LEARNING OUTCOMES / OBJECTIVES

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

1. Recognize and discuss traits of major musical styles of Modern Era music, 1890 to today.

2. Research and study masterworks of the period for elements of musical style and relate findings in written discourse.
3. Discuss and demonstrate performance style, quality and aesthetic of music of this time including interpretation of period notation with assistance, improvising in a stylistically appropriate style, and postulating historically responsive solutions to performance problems of the period.
4. Discriminate by ear characteristics of period style for representative works of this time.
5. Place significant musical contributors of this time in relationship to one another geographically, chronologically, politically, spiritually, and musically.

REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

Taruskin, Richard, Gibbs, Christopher H. *The Oxford History of Western Music: College Edition. Second Edition* New York: Oxford University Press, 2019

Additional reading and listening material (including scores) provided by instructor

COURSE SCHEDULE, TOPICS, AND ASSOCIATED PREPARATION / ACTIVITY / EVALUATION

The following schedule and course components are subject to change with reasonable advance notice, as deemed appropriate by the instructor.

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
January 10-12	9. Richard Wagner and Giuseppe Verdi: Class of 1813 (Taruskin, Chapter Twenty-One, pp. 507-534) WAGNER: Excerpts from <i>Die Walküre</i> Prelude from <i>Tristan und Isolde</i> 8. Musical Politics in the Mid-Nineteenth Century (Taruskin Chapter Twenty, pp. 490-500) [CLARA SCHUMANN, JOHANNES BRAHMS, JOSEPH JOACHIM] BRAHMS: Symphony no. 3 in F major, Op. 90 1st movement	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
January 17-24	<p>Chapter 22: Music in Eastern Europe and Russia: 1825-95 Chapter 25: Early Modernism in Vienna: Mahler, Strauss, and Schoenberg (1890-1918) BEDRICH SMETANA: Excerpt from <i>Ma Vlast</i> ("The Moldau") ARNOLD SCHOENBERG: <i>Verklärte Nacht</i>, Op. 4 (last section) GUSTAV MAHLER: Symphony no. 4 in G major "Das irdische Leben" from <i>Des Knaben Wunderhorn</i> RICHARD STRAUSS: Excerpts from <i>Salome</i> "Jochanaan! Ich bin verliebt in deinem Leib" "Ah! Ich habe deinen Mund geküßt, Jochanaan"</p> <p>ARNOLD SCHOENBERG: Excerpts from <i>Pierrot lunaire</i>, Op. 21 1) Mondestrunken 13) Enthauptung 21) O alter Duft</p>	
January 26-February 2	<p>Chapter 26: Modernism in France: 1870-1930 CLAUDE DEBUSSY: <i>Prélude à l'après-midi d'un faune</i> MAURICE RAVEL: <i>Jeux d'eau</i> CLAUDE DEBUSSY: Voiles (from <i>Préludes, Book I</i>) LILI BOULANGER: Selection from <i>Clairières dans le ciel</i></p> <p>IGOR STRAVINSKY: <i>Le sacre du printemps</i> Excerpts from Part I: The Adoration of the Earth ERIK SATIE: Excerpt from <i>Parade</i> (Ballet réaliste en un tableau) "Petite fille Américaine" FRANCIS POULENC: Trio for oboe, bassoon, and piano (1st movement) GEORGE ANTHEIL: <i>Ballet Mécanique</i></p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
February 7-9	<p>Chapter 28: Neoclassicism and twelve-Tone Music: 1915-50 Chapter 29: Music between the Wars: 1920-40</p> <p>ALBAN BERG: <i>Wozzeck</i> (Act Three) SCENE 1: "Und ist kein Betrug in seinem Munde erfunden worden" (Marie) SCENE 2: "Dort links geht's in die Stadt" (Marie, Wozzeck) SCENE 3: "Tanzt Alle; tanzt nur zu, springt, schwitzt und stinkt" (Wozzeck) SCENE 4: "Das Messer? Wo ist das Messer?" (Wozzeck) SCENE 5: "Ringel, Ringel, Rosenkrantz, Ringelreih'n" (Children)</p> <p>Chapter 27: Nationalism in Music: 1890-1930</p> <p>[Hungarian folk song] BELA BARTOK: selection from Improvisations, Op. 20 String Quartet no. 4, Sz. 91 I. <i>Allegro</i> II. <i>Prestissimo, con sordino</i> III. <i>Non troppo lento</i> IV. <i>Allegretto pizzicato</i> V. <i>Allegro molto</i></p>	
February 14-16	Quiz #1 and Mid-Term Exam	
February 19-23	Family Day and Reading Break	
February 28-March 1	<p>Chapters 28 and 29 continued</p> <p>[SCHOENBERG: Walzer from Five Piano Pieces, Op. 23]</p> <p>ANTON WEBERN: <i>Kinderstück</i> ANTON WEBERN: Symphony, Op. 21 I. <i>Ruhig schreitend</i> II. <i>Variationen</i></p> <p>Chapter 30: Music and Totalitarianism in the Soviet Union, Italy, and Germany: 1920-45 DMITRI SHOSTAKOVICH: Symphony no. 5 in D minor, Op. 47 IV. <i>Allegro non troppo</i> SERGE PROKOFIEV: Excerpt from <i>Romeo and Juliet</i> "The Montagues and Capulets"</p> <p>GALINA USTVOLSKAYA: Trio for Violin, Clarinet and Piano III. <i>Energico</i></p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
March 6-27	<p>Chapter 31: Music and Politics in America and its Allies Europe: 1930-50</p> <p>Chapter 32: Music in the Aftermath of World War II: 1945-70</p> <p>Chapter 33: Change in the Sixties and Seventies: Rock, Minimalism, and the Mixing of Art and Popular Music</p> <p>Chapter 34: "Many Streams": Millenium's End: 1970-present</p> <p>EDGARD VARESE: <i>Ionisation</i></p> <p>AARON COPLAND: examples of "American" music <i>Rodeo</i></p> <p>JOHN CAGE: Sonata I from <i>Sonatas and Interludes for Prepared Piano</i></p> <p>OLIVIER MESSIAEN: Excerpts from <i>Quatuor pour la fin du temps</i></p> <p>1) Liturgie de cristal 4) Intermède 6) Danse de la fureur, pour les sept trompettes</p> <p>BENJAMIN BRITTEN: Excerpts from <i>Peter Grimes</i>, Op. 33</p> <p>PIERRE BOULEZ: Excerpts from <i>Le Marteau sans maître</i></p> <p>I. Avant l'Artisan furieux. Rapide III. L'Artisan furieux. Modéré sans rigueur VII. Après l'Artisan furieux. Rapide</p> <p>KARLHEINZ STOCKHAUSEN: <i>Refrain</i></p> <p>LUCIANO BERIO: <i>Sequenza III</i> for woman's voice</p> <p>KRZYSTOF PENDERECKI: <i>Threnody: To the Victims of Hiroshima</i></p> <p>GYÖRGY LIGETI: <i>Atmosphères</i></p> <p>TERRY RILEY: In C</p>	
March 29	Piano Works by MORTON FELDMAN, MILTON BABBITT, ELLIOTT CARTER, IANNIS XENAKIS, and ALEXINA LOUIE	
April 3-5	<p>Excerpts from:</p> <p>JOHN ADAMS: <i>Nixon in China</i></p> <p>GEORGE BENJAMIN: <i>Written on Skin</i></p> <p>BRIAN CURRENT/MARIE CLEMENTS: <i>Missing</i></p>	
April 10	Review	
April 12	Quiz #2	

Students registered with the Centre for Accessible Learning (CAL) who complete quizzes, tests, and exams with academic accommodations have booking procedures and deadlines with CAL where advanced notice is required. Deadlines can be reviewed on the [CAL exams page](http://camosun.ca/services/accessible-learning/exams.html). <http://camosun.ca/services/accessible-learning/exams.html>

EVALUATION OF LEARNING

DESCRIPTION		WEIGHTING
<p>Research Paper</p> <p>Choose a work composed between (roughly) 1870 and 1970 that you consider to be of seminal importance to the development of music. Briefly discuss the work itself, its genesis, how it represents its composer, and its importance to the musical world of its time; your primary focus, however, should be the work's influence on subsequent generations of composers and musicians. You do NOT need to choose your topic from among the works studied in class, but you should discuss your ideas with me if you wish to go beyond that repertoire.</p> <p>Your paper should be approximately 3-5 typewritten pages, in a size 12 font and 1.5 spaced. Footnotes are required, and your bibliography should include no fewer than FIVE entries. Online sources are acceptable, as well as books, periodicals, and other notes (including those from CDs and other recordings).</p>		25%
<p>In-Class Quizzes</p> <p>There will be TWO quizzes comprised of listening examples from music that has NOT been studied or listened to in class. The style, however, will be very similar. These quizzes are designed to help focus your listening in preparation for the mid-term and final exams.</p>		10%
<p>Worksheets</p> <p>Like the Quizzes, these are helpful in exam preparation - they are designed to ensure that your grasp of terminology is secure</p>		10%

DESCRIPTION	WEIGHTING
<p>Mid-Term Exam Both mid-term and final exams will be made up of listening examples taken from the music studied in class. Questions pertaining to these selections will be asked. In addition, there will be a small number of questions with no listening component, such as brief definition questions, mix-and-match, etc. A take-home component will be assigned a week prior to the exam.</p>	<p>Listening Exam: 15%</p> <p>Take-home component: 10%</p>
<p>Final Exam The listening part of your final exam is roughly twice as long as the mid-term. Otherwise, please see above</p>	<p>Listening Exam: 20%</p> <p>Take-home component: 10%</p>
TOTAL	100%

If you have a concern about a grade you have received for an evaluation, please come and see me as soon as possible. Refer to the [Grade Review and Appeals](http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf) policy for more information.
<http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf>

COURSE GUIDELINES & EXPECTATIONS

SCHOOL OR DEPARTMENTAL INFORMATION

STUDENT RESPONSIBILITY

Enrolment at Camosun assumes that the student will become a responsible member of the College community. As such, each student will display a positive work ethic, assist in the preservation of College property, and assume responsibility for their education by researching academic requirements and policies; demonstrating courtesy and respect toward others; and respecting expectations concerning attendance, assignments, deadlines, and appointments.

SUPPORTS AND SERVICES FOR STUDENTS

Camosun College offers a number of services to help you succeed in and out of the classroom. For a detailed overview of the supports and services visit <http://camosun.ca/students/>.

Academic Advising	http://camosun.ca/advising
Accessible Learning	http://camosun.ca/accessible-learning
Counselling	http://camosun.ca/counselling
Career Services	http://camosun.ca/coop
Financial Aid and Awards	http://camosun.ca/financialaid
Help Centres (Math/English/Science)	http://camosun.ca/help-centres
Indigenous Student Support	http://camosun.ca/indigenous
International Student Support	http://camosun.ca/international/
Learning Skills	http://camosun.ca/learningskills
Library	http://camosun.ca/services/library/
Office of Student Support	http://camosun.ca/oss
Ombudsperson	http://camosun.ca/ombuds
Registration	http://camosun.ca/registration
Technology Support	http://camosun.ca/its
Writing Centre	http://camosun.ca/writing-centre

If you have a mental health concern, please contact Counselling to arrange an appointment as soon as possible. Counselling sessions are available at both campuses during business hours. If you need urgent support after-hours, please contact the Vancouver Island Crisis Line at 1-888-494-3888 or call 911.

COLLEGE-WIDE POLICIES, PROCEDURES, REQUIREMENTS, AND STANDARDS

Academic Accommodations for Students with Disabilities

The College is committed to providing appropriate and reasonable academic accommodations to students with disabilities (i.e. physical, depression, learning, etc). If you have a disability, the [Centre for Accessible Learning](http://camosun.ca/services/accessible-learning/) (CAL) can help you document your needs, and where disability-related barriers to access in your courses exist, create an accommodation plan. By making a plan through CAL, you can ensure you have the appropriate academic accommodations you need without disclosing your diagnosis or condition to course instructors. Please visit the CAL website for contacts and to learn how to get started:

<http://camosun.ca/services/accessible-learning/>

Academic Integrity

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.13.pdf> for policy regarding academic expectations and details for addressing and resolving matters of academic misconduct.

Academic Progress

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.1.pdf> for further details on how Camosun College monitors students' academic progress and what steps can be taken if a student is at risk of not meeting the College's academic progress standards.

Course Withdrawals Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.2.pdf> for further details about course withdrawals. For deadline for fees, course drop dates, and tuition refund, please visit <http://camosun.ca/learn/fees/#deadlines>.

Grading Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf> for further details about grading.

Grade Review and Appeals

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf> for policy relating to requests for review and appeal of grades.

Mandatory Attendance for First Class Meeting of Each Course

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable reason in advance, you will be removed from the course and the space offered to the next waitlisted student. For more information, please see the "Attendance" section under "Registration Policies and Procedures" (<http://camosun.ca/learn/calendar/current/procedures.html>) and the Grading Policy at <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf>.

Medical / Compassionate Withdrawals

Students who are incapacitated and unable to complete or succeed in their studies by virtue of serious and demonstrated exceptional circumstances may be eligible for a medical/compassionate withdrawal. Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.8.pdf> to learn more about the process involved in a medical/compassionate withdrawal.

Sexual Violence and Misconduct

Camosun is committed to creating a campus culture of safety, respect, and consent. Camosun's Office of Student Support is responsible for offering support to students impacted by sexual violence. Regardless of when or where the sexual violence or misconduct occurred, students can access support at Camosun. The Office of Student Support will make sure students have a safe and private place to talk and will help them understand what supports are available and their options for next steps. The Office of Student Support respects a student's right to choose what is right for them. For more information see Camosun's Sexualized

Violence and Misconduct Policy: <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.9.pdf> and camosun.ca/sexual-violence. To contact the Office of Student Support: oss@camosun.ca or by phone: 250-370-3046 or 250-3703841

Student Misconduct (Non-Academic)

Camosun College is committed to building the academic competency of all students, seeks to empower students to become agents of their own learning, and promotes academic belonging for everyone. Camosun also expects that all students to conduct themselves in a manner that contributes to a positive, supportive, and safe learning environment. Please review Camosun College's Student Misconduct Policy at <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.5.pdf> to understand the College's expectations of academic integrity and student behavioural conduct.

Changes to this syllabus: Every effort has been made to ensure that information in this syllabus is accurate at the time of publication. The College reserves the right to change courses if it becomes necessary so that course content remains relevant. In such cases, the instructor will give the students clear and timely notice of the changes.