



School of Arts & Science
DEPT: Music

MUS 211
Music History 4

COURSE OUTLINE

The Approved Course Description is **MUS 211 Music History 4**

- (3 credits) W (3,0,0,0)

A continuation of MUS 210, this course covers important developments in Western music from the mid-nineteenth century to the present day, with reference to parallel events in art, literature, and architecture, as well as social, political, and economic history. Required for Diploma in Music and Diploma in Jazz Studies.

Prerequisite(s): MUS 210.

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.

1. Instructor Information

(a) Instructor: Robert Holliston _____

(b) Office hours By appointment _____

(c) Location VCM Room 224 _____

(d) Phone 250-386-5311 Extension 247 _____
Alternative 250-294-0881

(e) E-mail rholliston@highspeedplus.com _____

(f) Website: www.vcm.bc.ca _____

2. Intended Learning Outcomes

(If any changes are made to this part, then the Approved Course Description must also be changed and sent through the approval process.)

Upon successful completion of this course, students will be able to:

- Demonstrate listening skills and score reading at an advanced level
- Discuss form and analysis relevant to this musical period
- Demonstrate understanding of musical style and performance practice in the periods studied.
- Associate the complexities and impacts of parallel historical events and developments to the growth and changes of music in this era
- Demonstrate understanding of the significance of select works to the history of music through written and oral presentations.

3. Required Materials

(a) Texts

Burkholder, J. Peter, Donald Jay Grout, Claude V. Palisca. *A History of Western Music (Seventh Edition)*. New York: W. W. Norton, 2006.

(b) Other

Additional reading materials available in VCM library:

Boulez, Pierre. Preface, *Le marteau sans maître*. Vienna: Universal, 1964

Cooke, Deryck. *An Introduction to Der Ring des Nibelungen*. London: Decca, 1967

Hill, Peter. *Stravinsky: The Rite of Spring*. Cambridge: Cambridge University Press, 2000

Pople, Anthony. *Messiaen: Quatuor pour la fin du temps*. Cambridge: Cambridge University Press, 1998

Salzman, Eric. *Twentieth-Century Music: An Introduction*. Englewood Cliffs, N.J.: Prentice-Hall, 1967

Listening materials available in VCM library

4. Course Content and Schedule

(Can include: Class hours, Lab hours, Out of Class Requirements and/or Dates for quizzes, exams, lecture, labs, seminars, practicums, etc. – Instructors may include any information relevant to the course content in this section)

Classroom , 3 hrs.; estimated out-of-class, 5hrs per week

Chapter numbers refer to required text book:

27. Opera and Musical Theater in the Later Nineteenth Century (pp. 679-700)

Italian Opera:

GIUSEPPE VERDI: Excerpts from *Rigoletto*

German Opera:

RICHARD WAGNER: Excerpts from *Der Ring des Nibelungen*

French Opera:

GEORGES BIZET: *Carmen*

Prélude

CHORUS & RECITATIVO: “Mais nous ne voyons pas la Carmencita!”

(*Chorus, Carmen*)

HABAÑERA: “L’amour est un oiseau rebelle” (*Carmen, Chorus*)

28. Late Romanticism in Germany and Austria

Lieder:

JOHANNES BRAHMS: *Von ewiger Liebe*, Op. 43, no. 1

HUGO WOLF: Mignon: *Kennst du das Land?*

Orchestral Music:

FRANZ LISZT: *Les Préludes*

JOHANNES BRAHMS: Symphony No. 3 in F major, Op. 90

I. *Allegro con brio*

PETER ILYICH TCHAIKOWSKY: Symphony No. 6 in B minor, Op. 74

(“Pathétique”)

I. *Adagio-Allegro non troppo-Andante-Moderato mosso-Andante-Moderato assai-Allegro vivo-Andante come prima-Andante mosso*

RICHARD STRAUSS: Introduction from *Also sprach Zarathustra*

25. Romanticism in Classic Forms (pp. 650-652)

JOHANNES BRAHMS: *Ein Deutsches Requiem*, Op. 45

I. CHORUS: “Selig sind, die da Leid tragen”

Ziemlich langsam und mit Ausdruck

29. Diverging Traditions in the Later Nineteenth Century

25. Romanticism in Classic Forms (pp. 645-649)

GABRIEL FAURÉ: *Requiem*

I. Introit & Kyrie

MODEST MUSSORGSKY: Excerpts from *Pictures at an Exhibition*

ANTONIN DVORAK: "Dumky" Trio, Op. 90

I. *Lento maestoso - Allegro*

RICHARD WAGNER: Prelude from *Tristan und Isolde*

FRANZ LISZT: *Bagatelle sans tonalité*, S216a

CLAUDE DEBUSSY: *Prélude à l'après-midi d'un faune*

ARNOLD SCHOENBERG: Excerpts from *Verklärte Nacht*, Op. 4

30. The Early Twentieth Century

31. Modernism and the Classical Tradition (pp. 836-843)

GUSTAV MAHLER: Excerpt from *Kindertotenlieder*

"Nun will die Sonn' so hell aufgeh'n"

RICHARD STRAUSS: Excerpts from *Salome*

MAURICE RAVEL: *Jeux d'eau*

CLAUDE DEBUSSY: *Voiles* (from *Préludes*: Book I)

ALEXANDER SCRIABIN: *Vers la flamme*

CHARLES IVES: Excerpt from *Three Places in New England*

(Orchestral Set No. 1)

The "St. Gaudens in Boston Common"

31. Modernism and the Classical Tradition (pp. 801-835)

ARNOLD SCHOENBERG: Excerpts from *Pierrot lunaire*, Op. 21

ARNOLD SCHOENBERG: Excerpts from *Piano Suite*, Op. 25

ALBAN BERG: *Wozzeck* (Act Three)

ANTON WEBERN: Symphony, Op. 21

I. *Ruhig schreitend*

II. *Variationen*

IGOR STRAVINSKY: *Petrushka*

Tableau I: The Shrovetide Fair

IGOR STRAVINSKY: *Le sacre du printemps*

Part I: The Adoration of the Earth

BELA BARTOK: String Quartet no. 4, Sz. 91

I. *Allegro*

II. *Prestissimo, con sordino*

III. *Non troppo lento*

IV. *Allegretto pizzicato*

V. *Allegro molto*

33. Between the World Wars: The Classical Tradition

ERIK SATIE: Excerpt from *Parade (Ballet réaliste en un tableau)*
"Petite fille Américaine"

CLAUDE DEBUSSY: Sonata in D minor for cello and piano
I. *PROLOGUE: Lent*

FRANCIS POULENC: Trio pour piano, hautbois, et basson
I. *PRESTO: Lent - Presto - Le double plus lent - Presto*

DMITRI SHOSTAKOVICH: Symphony no. 5 in D minor, Op. 47
I. *Moderato*

SERGE PROKOFIEV: Excerpt from *Romeo and Juliet*
"The Montagues and Capulets"

GALINA USTVOLSKAYA: Trio for Violin, Clarinet and Piano
III. *Energico*

EDGARD VARESE: Ionisation

AARON COPLAND: "Hoe-Down" from *Rodeo*

34. Postwar Crosscurrents (pp. 893-896, 908-940)

JOHN CAGE: *And The Earth Shall Bear Again* (1942) for prepared piano

OLIVIER MESSIAEN: Excerpts from *Quatuor pour la fin du temps*

RICHARD STRAUSS: from *Vier letzte Lieder* ("Four Last Songs")
"Beim Schlafengehen"

PIERRE BOULEZ: Excerpts from *Le Marteau sans maître*

KARLHEINZ STOCKHAUSEN: *Kontakte* (First Movement)
for Electronic Sounds, Piano and Percussion

BENJAMIN BRITTEN: Excerpt from *War Requiem*, Op. 66
"Let us sleep now ... In paradisium"

LUCIANO BERIO: *Sequenza III* for woman's voice

KRZYSTOF PENDERECKI: *Threnody: To the Victims of Hiroshima*

GYÖRGY LIGETI: *Kammerkonzert*

35. The End of the Millennium

JOHN ADAMS: *El Niño*

5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

(a) Assignments

TAKE-HOME ASSIGNMENT: 30%

The take-home assignment will consist of SIX questions pertaining to various aspects of the music studied during this term. It will be distributed to the class at the end of the penultimate class and will be due the day of the listening exam.

(b) Quizzes

IN-CLASS QUIZZES (2): 10%

All in-class quizzes are preparatory listening exams and will consist of TWO works being played which are not among those studied in class. Students will be asked a series of questions pertaining to such basic considerations as texture, instrumentation, relationship of music to text, rhythm and meter, etc., and to arrive at a likely composer, form and/or genre.

(c) Exams

FINAL EXAM: 25%

The Final Exam will take place during Exam Week and will consist of FIFTEEN musical excerpts taken from the above repertoire. You will be required to identify the work, composer, approximate date of composition, etc., and to answer questions pertaining to the work's structure, style, historical context, etc.

(d) Other (e.g. Project, Attendance, Group Work)

RESEARCH PAPER: 30%

PROJECT: Choose a work composed between (roughly) 1850 and 1950 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.

Your paper should be approximately 10-12 typewritten pages, in a size 12 font and 1.5 spaced. Footnotes are required, and your bibliography must include no fewer than EIGHT entries, at least TWO of which must be from a periodical.

The McPherson Library at UVic will be your main resource, and as Camosun College students, you are entitled to use it. The VCM library is not equipped for research papers, and the Greater Victoria Public Library is limited. Be selective and discriminating when using Internet sources.

6. Grading System

(If any changes are made to this part, then the Approved Course description must also be changed and sent through the approval process.)

The following percentage conversion to letter grade will be used:

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

Letter Grades (minimum 70% required to use course as prerequisite for another course, or to use toward completion of credential)

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, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.

www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html