



School of Arts & Science
DEPT: Music

MUS 210
Music History 3

COURSE OUTLINE

The Approved Course Description is **MUS 210 Music History 3**

- (3 credits) F (3,0,0,0)

A continuation of MUS 111, this course covers important developments in Western music from Classical and early Romantic periods (c. 1740-c. 1840), 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 111.

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 intermediate 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.

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 made available in VCM library:

Rosen, Charles. *The Classical Style (Expanded Edition)*. New York: W.W. Norton, 1997. Pages 120-25, 441-4, 446-8, 449-50

Rosen, Charles. *The Romantic Generation*. Cambridge: Harvard University Press, 1995. Pages 12-13, 25, 98-100, 221-23, 254, 267, 350-52, 361-65, 368

Winter, Robert and Robert Martin, eds. *The Beethoven Quartet Companion*. Berkeley: University of California Press, 1994

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

(Numbers refer to chapters in required text book):

20. Opera and Vocal Music in the Early Classic Period (pp. 472-485)

21. Instrumental Music: Sonata, Symphony, and Concerto at Midcentury

CARL PHILIPP EMANUEL BACH: Piano Sonata in F# minor, H. 37

II. *Poco andante*

JOHANN CHRISTIAN BACH: Piano Sonata in E major, Op. 5, no. 5

I. *Allegro assai*

GIOVANNI BATTISTA SAMMARTINI: Symphony in F major, JC 32

I. *Presto*

JOHANN STAMITZ: Symphony in D major, Op. 3, no. 2

I. *Presto*

CARL PHILIPP EMANUEL BACH: Symphony no. 5 in B minor, H661

I. *Allegretto*

JOHANN CHRISTIAN BACH: Concerto in Eb major for Piano & Orchestra, Op. 7 no. 5

I. *Allegro di molto*

20. Opera and Vocal Music in the Early Classic Period (pp. 485-

CHRISTOPH WILLIBALD GLUCK: Excerpts from *Orfeo ed Euridice* (Act Three)

RECITATIVE: "Ecco un nuovo tormento" (*Orfeo, Euridice*)

ARIA: "Che farò senza Euridice?" (*Orfeo*)

22. Classic Music in the Late Eighteenth Century

FRANZ JOSEPH HAYDN:

String Quartet in B flat major, Op. 1, no. 1 (Hob. III/1) "La Chasse"

I. *Presto*

String Quartet in B flat major, Op. 50, no. 1 (Hob. III:44)

I. *Allegro*

Symphony no. 6 in D major, Hob. I:6 "Le Matin"

I. *Adagio - Allegro*

Symphony no. 45 in F# minor, Hob. I:45 "Farewell"

I. *Allegro assai*

Symphony no. 104 in D major, Hob. I:104 "London"

I. *Adagio - Allegro*

II. *Andante*

III. *MINUET: Allegro*

IV. *FINALE: Spirito*

Piano Sonata in C major, Hob. XVI:50 "English"

I. *Allegro*

Excerpt from *Die Schöpfung* "The Creation"

CHORUS: "Die Himmel erzählen die Ehre Gottes"

WOLFGANG AMADEUS MOZART:

Piano Concerto no. 23 in A major, K. 488

II. *Adagio [Andante]* (Annie Fischer, *piano*)

II. *Adagio [Andante]* (Robert Levin, *fortepiano*)

Symphony no. 40 in G minor, K. 550

I. *Molto allegro*

REQUIEM, K. 626 (excerpts)

INTROITUS & KYRIE

Excerpts from *Le nozze di Figaro*, K. 492

Excerpts from *Die Zauberflöte*, K. 620:

23. Revolution and Change

LUDWIG VAN BEETHOVEN:

String Quartet in C minor, Op. 18, no. 4

I. *Allegro ma non tanto*

Symphony No. 3 in E flat minor, Op. 55 "Eroica"

I. *Allegro con brio*

II. *MARCIA FUNEBRE: Adagio assai*

III. *SCHERZO: Allegro vivace*

IV. *FINALE: Allegro molto*

Symphony No. 6 in F major, Op. 68 "Pastorale"

II. *Szene am Bach (Andante molto mosso)*

Excerpt from *Fidelio*: "Mir ist so wunderbar" (Quartet)

Piano Sonata no. 32 in C minor, Op. 111

I. *Maestoso - Allegro con brio ed appassionato*

II. *Arietta. Adagio molto semplice e cantabile*

24. The Romantic Generation: Song and Piano Music

Lieder:

FRANZ SCHUBERT: *Erlkönig*, D. 328

CARL LOEWE: *Erlkönig*, Op. 1, no. 3

FRANZ SCHUBERT: *Gretchen am Spinnrade*, D. 118

FRANZ SCHUBERT: Excerpts from *Winterreise*, D. 911

I. *Gute Nacht*

XXIV. *Der Leiermann*

ROBERT SCHUMANN: Excerpts from *Liederkreis*, Op. 39

I. *In der Fremde*

III. *Waldesgespräch*

V. *Mondnacht*

Violin and Piano Music:

NICOLO PAGANINI: *Caprice for solo violin*, Op. 1, no. 24

FRANZ LISZT: Grande Etude de Paganini no. 6
(*Quasi presto* - Variations I-XI)
FREDERIC CHOPIN: Etude in C major, Op. 10, no. 1
JOHN FIELD: Nocturne in E flat major (*Molto moderato*)
FREDERIC CHOPIN: Nocturne in D flat major, Op. 27, no. 2
ROBERT SCHUMANN: Excerpts from *Carnaval*, Op. 9
Eusebius
Florestan
Chopin
Valse Allemande/INTERMEZZO: Paganini

25. Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music (pp. 631-644)

Orchestral Music:

FRANZ SCHUBERT: Symphony No. 8 in B minor "Unfinished"

I. *Allegro moderato*

HECTOR BERLIOZ: *Symphonie fantastique*, Op. 14

V. *Songe d'une nuit de sabbat*

FELIX MENDELSSOHN BARTHOLDY: Symphony No. 4 in A major, Op. 90 ("Italian")

I. *Allegro vivace*

26. Romantic Opera and Musical Theater to Midcentury

Italian Opera:

GIOACCHINO ROSSINI: Excerpt from *Il barbiere di Siviglia*

ARIA: "Una voce poco fa"

German Opera:

CARL MARIA VON WEBER: Excerpts from *Der Freischütz*

MELODRAM: "Wolf's Glen Scene"

5. Basis of Student Assessment (Weighting)

(*Should be linked directly to learning outcomes.*)

(a) Assignments

TAKE-HOME ASSIGNMENT: 35%

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. You 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 thus to arrive at a likely composer, form and/or genre, etc.

(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 ONE work from among those studied this term, and place yourself in the audience at a performance that may have been attended by the composer. Using such resources as contemporary accounts and treatises (i.e., those of the work's time) as well as modern ones, describe the music, the performance and the audience's (perhaps even the media's) reaction to it. You may include such information as the date and place of the concert as well as the names of performers and other audience members.

Your paper should be approximately 8-10 typewritten pages, in a size 12 font and 1.5 spaced. Footnotes are required, and your bibliography must include no fewer than FIVE entries, at least one 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.)

(Insert appropriate approved grading system – see last page of this template.)

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