

	<p>School of Arts & Science MUSIC DEPARTMENT MUSC 225 Modern Classical Music 2017W</p>
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Course Outline

1. Instructor information

(a)	Instructor:	Robert Holliston
(b)	Office Hours:	TBA
(c)	Location:	VCM Room 304
(d)	Phone Number:	250-386-5311 (Ext. 3040)
(e)	Email:	rholliston@shaw.ca
(f)	Website:	http://vcm.bc.ca/robert-holliston/ ; Camosun Desire to Learn course site

2. Intended Learning Outcomes:

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.

3. Required Materials:

(a) Texts

Taruskin, Richard, Gibbs, Christopher H. *The Oxford History of Western Music: College Edition*. New York: Oxford University Press, 2013

(b) Other

Camosun College, *Desire to Learn* course site for MUSC 124, log-in <https://online.camosun.ca/>
Camosun Library Music Resources, log-in <http://camosun.ca.libguides.com/music>

4. Course Content and Schedule:

MUSC 225 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. Learning outcomes for all semesters include: developing listening skills and score reading; grasp of form and analysis relevant to different musical periods; understanding styles and performing practice; increased understanding of parallel historical events and developments. The specific learning outcome for the research paper: to establish and assess the influence of a specific composition on the work of subsequent composers. Students will choose ONE major work composed between c. 1850 and c. 1970 and defend their choice as a seminal work of significant influence and impact on the writing and ideas of later composers.

COURSE OUTLINE:

Chapter 24: Slavic Harmony and Disharmony (pp. 701-730)

Chapter 27: Early Austro-German Modernism (pp. 786-821)

Chapter 30: Neoclassicism and Twelve-Tone Music (pp. 889-920)

MODEST MUSSORGSKY: Excerpts from Pictures at an Exhibition
Promenade

The Great Gate of Kiev

BEDRICH SMETANA: Excerpt from Ma Vlast (“The Moldau”)

PYOTR ILYICH TCHAIKOWSKY: Excerpt from Eugene Onegin

FRANZ LISZT: Bagatelle sans tonalité, S216a

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

ARNOLD SCHOENBERG: Verklärte Nacht, Op. 4 (last section)

GUSTAV MAHLER: Symphony no. 4 in G major

“Das irdische Leben” from Des Knaben Wunderhorn

RICHARD STRAUSS: Excerpts from Salome

“Jochanaan! Ich bin verliebt in deinem Leib”

“Ah! Ich habe deinen Mund geküßt, Jochanaan”

ARNOLD SCHOENBERG: Excerpts from Pierrot lunaire, Op. 21

1) Mondestrunken

13) Enthauptung

21) O alter Duft

SCHOENBERG: Walzer from Five Piano Pieces, Op. 23

ANTON WEBERN: Symphony, Op. 21

I. Ruhig schreitend

II. Variationen

Chapter 28: Modernism in France (pp. 822-853)

MAURICE RAVEL: Jeux d’eau

CLAUDE DEBUSSY: Voiles (from Préludes: Book I)

IGOR STRAVINSKY: Le sacre du printemps

Part I: The Adoration of the Earth

Chapter 29: National Monuments (pp. 862-887)

CHARLES IVES: The Circus Band

CHARLES IVES: Piano Sonata no. 2: "Concord, Mass., 1840-1860"

III. The Alcotts

[Hungarian folk song]

BELA BARTOK: selection from Improvisations, Op. 20

String Quartet no. 4, Sz. 91

I. Allegro

II. Prestissimo, con sordino

III. Non troppo lento

IV. Allegretto pizzicato

V. Allegro molto

Chapter 31: Interwar Currents: The Roaring Twenties (pp. 921-953)

ERIK SATIE: Excerpt from Parade (Ballet réaliste en un tableau)

"Petite fille Américaine"

GEORGE ANTHEIL: Ballet Mécanique

ALBAN BERG: Wozzeck (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)

Chapter 32: Music and Totalitarianism in the Soviet Union and Western Europe (pp. 954-981)

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

IV. Allegro non troppo

SERGE PROKOFIEV: Excerpt from Romeo and Juliet

"The Montagues and Capulets"

Piano Sonata no. 7

GALINA USTVOLSKAYA: Trio for Violin, Clarinet and Piano

III. Energico

AARON COPLAND: "Hoe-Down" from Rodeo

Chapter 33: Music and Politics in America and Allied Europe (pp. 982- 1013)

Chapter 34: Starting from Scratch: Music in the Aftermath of World War II (pp. 1014-1054)

Chapter 36: "Many Streams": Millenium's End (pp. 1088-1123)

EDGARD VARESE: Ionisation

JOHN CAGE: Sonata I from Sonatas and Interludes for Prepared Piano

OLIVIER MESSIAEN: Excerpts from Quatuor pour la fin du temps

1) Liturgie de cristal

4) Intermède

6) Danse de la fureur, pour les sept trompettes
BENJAMIN BRITTEN: Excerpts from Peter Grimes, Op. 33
MILTON BABBITT: Three Compositions for Piano
Piano works by MORTON FELDMAN and IANNIS XENAKIS
PIERRE BOULEZ: Excerpts from Le Marteau sans maître
I. Avant l'Artisan furieux. Rapide
III. L'Artisan furieux. Modéré sans rigueur
VII. Après l'Artisan furieux. Rapide
[Boulez, Pierre. Preface, Le marteau sans maître. Vienna: Universal, 1964]
KARLHEINZ STOCKHAUSEN: Refrain
LUCIANO BERIO: Sequenza III for woman's voice
KRZYSTOF PENDERECKI: Threnody: To the Victims of Hiroshima
GYÖRGY LIGETI: Atmospheres
ALFRED SCHNITTKE: Piano Quintet
I. Moderato
Works by ELLIOTT CARTER
JOHN ADAMS: Nixon in China
THOMAS ADÉS: The Tempest
GEORGE BENJAMIN: Written on Skin

Music 225 RESEARCH ASSIGNMENT

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

Your paper should be approximately 6-8 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.

5. Basis of Student Assessment:

(This section should be directly linked to the Intended Learning Outcomes.)

RESEARCH PAPER: 25%

MID-TERM EXAM (Listening and short answers): 20%

MID-TERM EXAM (Take-home assignment): 10%

FINAL EXAM (Listening and in-class essay): 25%

FINAL EXAM (Take-home): 10%

IN-CLASS QUIZZES (2): 10%

6. Grading System:

Percentage	Grade	Description	Grade Point Equivalency
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

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.

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 on the College web site in the Policy Section.