

	<p>School of Arts & Science MUSIC DEPARTMENT MUSC 224 Classical and Romantic Music, 1780-1890 Fall 2017</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 for MUSC 124

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 Classical and Romantic Period music, 1780-1890 CE.
2. Research and study masterworks of the period for elements of musical style and relate findings in written discourse.
3. Discuss and demonstrate performance practice 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. Discuss 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:

Review: Mid-18th-century style and development (Taruskin Chapter Twelve, pp. 383-394)

Classic Music in the Late Eighteenth Century

FRANZ JOSEPH HAYDN: (Taruskin Chapter Thirteen, pp. 411-437)

String Quartet in F minor, Op. 20, no. 5 (Hob. III:35)

I. *Moderato*

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

I. *Allegro assai*

[V. *Adagio*]

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

I. *Adagio - Allegro*

Excerpts from *Die Schöpfung* "The Creation"

RECIT: "Und Gott sprach" ... CHORUS: "Die Himmel erzählen die Ehre Gottes"

WOLFGANG AMADEUS MOZART: (Taruskin Chapter Fourteen, pp. 438-463)

Piano Concerto no. 17 in G major, K. 453 [structure]

I. *Allegro*

[Piano Concerto no. 23 in A major, K. 488 [improvisation]

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

Symphony no. 40 in G minor, K. 550

I. *Molto allegro*

[Review: Gluck and Opera Reform (Taruskin Chapter Twelve, pp. 401-410)]

Excerpts from *Don Giovanni*, K. 527

Excerpt from *Die Zauberflöte*, K. 620

Revolution and Change (Taruskin Chapter Fifteen, pp. 464-478)

LUDWIG VAN BEETHOVEN: (Taruskin Chapter Sixteen, pp. 479-510)

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

I. *Allegro ma non tanto*

Symphony No. 5 in C minor, Op. 67

I. *Allegro con brio*

II. *Andante con moto*

III. *Allegro*

IV. *Allegro*

[Symphony no. 9 in D minor, Op. 125]

The Romantic Generation: Song and Piano Music

(Taruskin, Chapter Eighteen, pp. 532-562 [Schubert])

(Taruskin, Chapter Nineteen, pp. 563-576 [Paganini, Liszt])

(Taruskin, Chapter Twenty, pp. 607-615 [Schumann])

(Taruskin, Chapter Twenty-One, pp. 620-628 [Chopin])

Lieder:

FRANZ SCHUBERT: *Erlkönig*, D. 328

[Seven other settings of *Erlkönig*:

CORONA SCHRÖTER (1751-1802)

JOHANN REICHARDT (1752-1814)

CARL ZELTER (1758-1832)

LOUIS SPOHR (1784-1859)*

ANSELM HÜTTENBRENNER (1794-1868)

CARL LOEWE (1796-1869)

ANN SHAPPARD MOUNSEY (1811-1891)]

FRANZ SCHUBERT: *Der Doppelgänger*, from D. 957
ROBERT SCHUMANN: Excerpts from *Dichterliebe*, Op. 48

Violin and Piano Music:

NICOLO PAGANINI: Caprice for solo violin, Op. 1, no. 24
FRANZ LISZT: Hungarian Rhapsody no. 6 in D flat major
FREDERIC CHOPIN: Etude in C major, Op. 10, no. 1
FREDERIC CHOPIN: excerpts from *Preludes*, Op. 28
ROBERT SCHUMANN: Excerpts from *Carnaval*, Op. 9

Romanticism in Classic Forms: Orchestral

(Taruskin, Chapter Twenty, pp. 588-601 [Berlioz])
(Taruskin, Chapter Twenty, pp. 601-603; 606-607; 659-662 [Mendelssohn])

Orchestral Music:

HECTOR BERLIOZ: *Symphonie fantastique*, Op. 14
 V. Songe d'une nuit de sabbat
FELIX MENDELSSOHN BARTHOLDY: Violin Concerto in E minor, Op. 64
 I. *Allegro molto appassionato*

Program and Absolute music

(Taruskin, Chapter Twenty, pp. 647-659 [Liszt]; 663-665 [summary])
(Taruskin, Chapter Twenty-Five, pp. 731-750 [Brahms])
LISZT: *Les Preludes*
BRAHMS: Symphony no. 3 in F major, Op. 90
 I. *Allegro con brio*

Wagner and Verdi (Class of 1813) (Taruskin, Chapter Twenty-Three)

VERDI: Excerpts from *Rigoletto* or *La traviata*
WAGNER: Excerpts from *Die Walküre*

5. Basis of Student Assessment:

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

(a) **Assignments**

RESEARCH PROJECT (see details below): 25%
WORKSHEETS (take-home assignments designed to help the students become more fluent in the language, terminology, technique, etc., of the compositions studied.): (2) 20%

(b) **Quizzes**

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.
In-class quizzes (2): 10%

(c) **Exams**

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. The Final Exam will include a brief, note-form essay, the subjects for which will be given to the class one week prior to the exam
Mid-term exam: 20%
Final exam: 25%

RESEARCH 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 5-7 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:

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.