



CAMOSUN COLLEGE
School of Arts & Science
Department of Music

MUSC-225-X01
Modern Classical Music, 1890 to Today
2018W

COURSE OUTLINE

The course description is available on the web @ <http://camosun.ca/learn/calendar/current/web/musc.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

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 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

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:

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)

WAGNER: Excerpts from *Die Walküre*

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

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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 (Weighting)

RESEARCH PAPER: 20%
MID-TERM EXAM (Listening and short answers): 15%
MID-TERM EXAM (Take-home assignment): 10%
FINAL EXAM (Listening and in-class essay): 15%
FINAL EXAM (Take-home): 10%
IN-CLASS QUIZZES (2): 10%
TAKE-HOME WORKSHEETS (2): 20%

6. Grading System

Standard Grading System (GPA)

Competency Based Grading System

7. Recommended Materials to Assist Students to Succeed Throughout the Course

N/A

8. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at

<http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

1. Standard Grading System (GPA)

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		1
0-49	F	Minimum level has not been achieved.	0

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete</i> : A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress</i> : A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.

CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.
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