



**CAMOSUN COLLEGE**  
*School of Arts & Science*  
*Department of Music*

**MUSC-225**  
**Modern Classical Music- 1870-2012**  
**2020W**

**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.

**Camosun College campuses are located on the traditional territories of the Lkwungen and WSÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.**

**1. Instructor Information**

(a)	Instructor:	Robert Holliston		
(b)	Office Hours:	By Appointment or 10-1pm M-F Rm. 327		
(c)	Location:	VCM 304		
(d)	Phone:	250-386-5311 x3080	Alternative Phone:	250-386-5311 x5000
(e)	Email:	rholliston@gmail		
(f)	Website:	<a href="http://vcm.bc.ca/robert-holliston/">http://vcm.bc.ca/robert-holliston/</a> ; Camosun Desire to Learn course site for MUSC 225		

**2. Intended Learning Outcomes**

(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

Music 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. 1870 and c. 1970 and defend their choice as a seminal work of significant influence and impact on the writing and ideas of later composers.

**3. Required Materials**

(a) Texts

Taruskin, Richard, Gibbs, Christopher H. *The Oxford History of Western Music: College Edition*. Second Edition New York: Oxford University Press, 2019

(b) Other

Camosun College, *Desire to Learn* course site for MUSC 125, log-in <https://online.camosun.ca/>  
Camosun Library Music Resources, log-in <http://camosun.ca.libguides.com/music>

**4. Course Content and Schedule**

(This section can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

## COURSE OUTLINE:

Brahms and Choral Music

(Taruskin, Chapter Twenty-Three, p. 569)

BRAHMS: *Ein deutsches Requiem*

Chapter 22: Music in Eastern Europe and Russia: 1825-95

Chapter 25: Early Modernism in Vienna: Mahler, Strauss, and Schoenberg (1890-1918)

MODEST MUSSORGSKY: Excerpts from *Pictures at an Exhibition* or *Boris Godunov*

TCHAIKOVSKY: Symphony no. 4 or Symphony no. 6

BEDRICH SMETANA: Excerpt from *Ma Vlast* ("The Moldau")

FRANZ LISZT: *Bagatelle sans tonalité*, S216a

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

Chapter 26: Modernism in France: 1870-1930

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

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

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

"Petite fille Américaine"

Chapter 27: Nationalism in Music: 1890-1930

CHARLES IVES: The Circus Band

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

SCRIABIN: *Vers la flamme*

[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 28: Neoclassicism and twelve-Tone Music: 1915-50

Chapter 29: Music between the Wars: 1920-40

GEORGE ANTHEIL: *Ballet Mécanique*

[STRAVINSKY: *Octet*]

POULENC: Trio for oboe, bassoon, and piano

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)

SCHOENBERG: *Walzer* from Five Piano Pieces, Op. 23

ANTON WEBERN: Symphony, Op. 21

I. *Ruhig schreitend*

II. *Variationen*

Chapter 30: Music and Totalitarianism in the Soviet Union, Italy, and Germany: 1920-45  
 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*

Chapter 31: Music and Politics in America and its Allies Europe: 1930-50  
 Chapter 32: Music in the Aftermath of World War II: 1945-70  
 Chapter 33: Change in the Sixties and Seventies: Rock, Minimalism, and the Mixing of Art and Popular Music  
 Chapter 34: "Many Streams": Millenium's End: 1970-present  
 EDGARD VARESE: Ionisation  
 AARON COPLAND: examples of "American" music  
 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  
 [Works by MORTON FELDMAN, MILTON BABBITT, ELLIOTT CARTER and IANNIS XENAKIS]  
 PIERRE BOULEZ: Excerpts from *Le Marteau sans maître*  
 I. *Avant l'Artisan furieux*. Rapide  
 III. *L'Artisan furieux*. Modéré sans rigeur  
 VII. *Après l'Artisan furieux*. Rapide  
 KARLHEINZ STOCKHAUSEN: *Refrain*  
 LUCIANO BERIO: *Sequenza III for woman's voice*  
 KRZYSTOF PENDERECKI: *Threnody: To the Victims of Hiroshima*  
 GYÖRGY LIGETI: *Atmospheres*  
 TERRY RILEY: *In C*

Excerpts from:

JOHN ADAMS: *Nixon in China*  
 THOMAS ADÉS: *The Tempest*  
 GEORGE BENJAMIN: *Written on Skin*

**5. Basis of Student Assessment (Weighting)**

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

- (a) Assignments  
 Research Paper (see details below): 25%
- (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.  
 Mid-term exam: in-class, 20%; take-home, 10%  
 Final exam: in-class, 25%; take-home, 10%

**Music 225 RESEARCH ASSIGNMENT**

PROJECT: Choose a work composed between (roughly) 1870 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.

## 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.)*

*(Mark with "X" in box below to show appropriate approved grading system – see last page of this template.)*

Standard Grading System (GPA)

Competency Based Grading System

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

## 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.