



CAMOSUN COLLEGE
School of Arts & Science
Department of Music

MUSC-224-DX01
Classical and Romantic Music, 1780-1890
2020F

COURSE OUTLINE

The course description is online @ <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:	By Appointment		
(c)	Location:	VCM 304		
(d)	Phone:	250-386-5311 x3040	Alternative Phone:	250-386-5311 x5000
(e)	Email:	rholliston@gmail.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 the 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*. SECOND EDITION New York: Oxford University Press, 2019
- (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 Eleven, pp. 285-309)

1. Concert Life Lifts Off, 1725-1800: Franz Joseph Haydn

(Taruskin Chapter Twelve, pp. 310-332)

Works include:

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

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

Excerpts from *Die Schöpfung* "The Creation"

String Quartet

2. The Composer's Voice: Mozart (1756-91)

(Taruskin Chapter Thirteen, pp. 336-355)

Works include:

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

I. *Allegro*

Symphony no. 40 in G minor, K. 550

I. *Molto allegro*

Symphony no. 41 in C major, K. 551

IV. *Molto allegro*

[Review: Gluck and Opera Reform (Taruskin Chapter Eleven, pp. 301-305)]

Excerpts from *Le nozze di Figaro*, K. 492 OR *Don Giovanni*, K. 527

ROMANTICISM (Taruskin pp. 357-58)

3. Beethoven (1770-1827)

(Taruskin Chapter Fourteen, pp. 359-386)

Works include:

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*

Piano Sonata no. 32 in C minor, Op. 111 OR one of the late string quartets

4. Opera in the Age of Rossini, Bellini, Donizetti, and Weber (1810-50)

(Taruskin Chapter Fifteen, pp. 387-404)

Works include:

ROSSINI: Excerpts from *Il barbiere di Siviglia* OR *L'Italiana in Algeri*

WEBER: Excerpts from *Der Freischütz*

5. Schubert's Private Art (1797-1828)

(Taruskin Chapter Sixteen, pp. 405-424)

Works include:

Erlkönig, D. 328 and *Heidenröslein*, D. 257 and *Der Doppelgänger*, from D. 957

Symphony no. 8 in B minor, D. 759

6. Romantic Spectacles: From Virtuosos to Grand Opera

(Taruskin Chapter Seventeen, pp. 425-444; Chapter Nineteen, pp. 470-477)

Works include:

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

7. Music and Literature: Berlioz, Mendelssohn, and Schumann

(Taruskin Chapter Eighteen, pp. 445-464; Chapter Twenty, pp. 500-504)

Works include:

HECTOR BERLIOZ: *Symphonie fantastique*, Op. 14

V. Songe d'une nuit de sabbat

ROBERT SCHUMANN: Excerpts from *Carnaval*, Op. 9 OR *Dichterliebe*, Op. 48

FELIX MENDELSSOHN BARTHOLDY: Violin Concerto in E minor, Op. 64

I. *Allegro molto appassionato*

8. Musical Politics in the Mid-Nineteenth Century

(Taruskin Chapter Twenty, pp. 490-500)

LISZT: *Les Preludes*

9. Richard Wagner and Giuseppe Verdi: Class of 1813

(Taruskin, Chapter Twenty-One, pp. 507-534)

VERDI: Excerpts from *Rigoletto*

WAGNER: Excerpts from *Die Walküre*

Prelude from *Tristan und Isolde*

5. Basis of Student Assessment (Weighting)

(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. Derived from study examples in the Taruskin textbook): (4) 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. Due to Covid-19 restrictions and protocols it is likely that the bulk of your work will be done online. Be selective and discriminating when using Internet sources and don't hesitate to come to me with any questions or concerns, and/or to contact the UVic music library personnel directly.

6. Grading System

X	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.