



MUS 111  
Music History 2

**COURSE OUTLINE**

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The Approved Course Description is **MUS 111 Music History 2**

- (3 credits) W (3,0,0,0)

A continuation of MUS 110, this course covers important developments in Western music during the Baroque period (c. 1597-c. 1750), with reference to parallel events in art, literature, and architecture, as well as social, political, and economic history. Required for Diploma in Music and Diploma in Jazz Studies.

**Prerequisite(s):** MUS 110.

*Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.*

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**1. Instructor Information**

(a) Instructor: Robert Holliston \_\_\_\_\_

(b) Office hours: by appointment \_\_\_\_\_

(c) Location: Victoria Conservatory of Music \_\_\_\_\_

(d) Phone: 250 386-5311 Ext. 247 \_\_\_\_\_  
Alternative 250 294-0881

(e) E-mail: rholliston@highspeedplus.com \_\_\_\_\_

(f) Website: vcm.bc.ca \_\_\_\_\_

## 2. Intended Learning Outcomes

(If any changes are made to this part, then the Approved Course Description must also be changed and sent through the approval process.)

Upon successful completion of this course, students will be able to:

- Demonstrate listening skills and score reading at an advanced level
- Discuss form and analysis relevant to this musical period
- Demonstrate understanding of musical style and performance practice in the periods studied.
- Associate the complexities and impacts of parallel historical events and developments to the growth and changes of music in this era
- Demonstrate understanding of the significance of select works to the history of music through written and oral presentations.

## 3. Required Materials

(a) Texts

Burkholder, J. Peter, Donald Jay Grout, Claude V. Palisca. *A History of Western Music (Seventh Edition)*. New York: W. W. Norton, 2006.

(b) Other

Additional readings and all listening material will be made available in the VCM library.

## 4. Course Content and Schedule

(Can include: Class hours, Lab hours, Out of Class Requirements and/or Dates for quizzes, exams, lecture, labs, seminars, practicums, etc. – Instructors may include any information relevant to the course content in this section)

Classroom , 3 hrs.; estimated out-of-class, 5hrs per week

## 13. New Styles in the Seventeenth Century

### 14. The Invention of Opera

CLAUDIO MONTEVERDI: “Ohimè, se tanto amate” (from *Quarto libro dei madrigali*)

JACOPO PERI: Excerpts from *L’Euridice*

EMILIO DE' CAVALIERI: Excerpt from *Rappresentazione di Anima e di Corpo* (Act I)

GIULIO CACCINI: Excerpt from *Le nuove musiche*  
*Amarilli mia bella*

CLAUDIO MONTEVERDI: Excerpts from *L'Orfeo*

**16.** France, England, Spain, and the New World in the Seventeenth Century (pp. 353-365)

JEAN-BAPTISTE LULLY: Excerpt from *Acis et Galatée*

JEAN-BAPTISTE LULLY: Excerpt from *Armide*

“Qui me fait hésiter?” (*Armide*)

(pp. 372-378)

JOHN BLOW: Excerpts from *Venus and Adonis*

HENRY PURCELL: Excerpts from *Dido and Aeneas*

**15.** Music for Chamber and Church in the Early Seventeenth Century

BARBARA STROZZI: *Lagrime mie*

ALESSANDRO GRANDI: *O quam tu pulchra es*

HEINRICH SCHÜTZ: Excerpts from *Historia der Geburt Jesu Christi*

CHORUS: “Die Geburt unsers Herren Jesu Christi”

EVANGELIST: “Es begab sich aber zu derselbigen Zeit”

GIROLAMO FRESCOBALDI: Toccata no. 3

**17.** Italy and Germany in the Late Seventeenth Century (pp. 384-391)

ALESSANDRO SCARLATTI: Excerpts from *Il primo omicidio*

(pp. 400-412)

REINHARD KEISER: Excerpt from *Croesus*

DIETRICH BUXTEHUDE: *Praeludium in E major, BuxW 141*

DIETRICH BUXTEHUDE: *Herr Christ, der einig Gottes Sohn,*

*BuxWV 191*

**16.** France, England, Spain, and the New World in the Seventeenth Century (pp. 366-372, pp. 382-383)

**17.** Italy and Germany in the Late Seventeenth Century (pp. 391-400, p. 413)

LOUIS COUPERIN: *Suite de pièces de clavecin en ré mineur*

MARIN MARAIS: *Suite en ré mineur*

ARCANGELO CORELLI: Sonata in D major for violin and basso continuo, Op. 5, no. 1

ARCANGELO CORELLI: Trio Sonata in D major, Op. 3, no. 2

ARCANGELO CORELLI: Concerto Grosso in D major, Op. 6, no. 4

HEINRICH IGNAZ FRANZ BIBER: Sonata VI in C minor

(from *Sonatae Violino solo 1681*)

**18. The Early Eighteenth Century in Italy and France**

ANTONIO VIVALDI: Excerpts from *Gloria*, RV 589

ANTONIO VIVALDI: Concerto in B minor for four violins, cello and strings, RV 580

(from *L'estro armonico*, Op. 3)

J.S. BACH: Concerto in A minor for four harpsichords and strings, BWV 1065 (after Vivaldi)

ANTONIO VIVALDI: Concerto in E major for violin, strings and continuo, Op. 8, no.

1/RV 269 (“Primavera” from *Le Quattro Stagioni*)

FRANÇOIS COUPERIN: *Pièces de clavecin du Sixième Ordre, en si bémol majeur*

*Le Gazoüillement*

*Les baricades mystérieuses*

JEAN-PHILIPPE RAMEAU: Excerpts from *Zoroastre*

**21. Instrumental Music at Midcentury (pp. 514-517)**

DOMENICO SCARLATTI: Sonata in D major, K. 119

Sonata in D minor, K. 141

**19. German Composers of the Late Baroque**

J.S. BACH: *Wachet auf, ruft uns die Stimme*, BWV 645 (from “Schübler” Chorales)

J.S. BACH: Prelude and Fugue in A minor, BWV 543

J.S. BACH: Excerpts from *Weinachtsoratorium* [“Christmas Oratorio”], BWV 248

J.S. BACH: Excerpt from Cantata: *Ich habe genug*, BWV 82

J.S. BACH: Excerpt from Cantata: *Jauchzet Gott in allen Landen*, BWV 51

J.S. BACH: Chaconne from *Partita no. 2 in D minor for unaccompanied violin*,

BWV 1004

J.S. BACH: Suite No. 1 in G major for Unaccompanied Cello, BWV 1007

J.S. BACH: Excerpts from *Das wohltemperierte Klavier*, Book I

Prelude and Fugue in C major, BWV 846

Prelude and Fugue in C minor, BWV 847

J.S. BACH: Brandenburg Concerto No. 5 in D major, BWV 1050

I. *Allegro*

GEORGE FRIDERIC HANDEL: Excerpts from *Giulio Cesare*

JOHN GAY/CHRISTOPHER PEPUSCH: Excerpt from *The Beggar's Opera*

GEORGE FRIDERIC HANDEL: Excerpt from *Esther*

GEORGE FRIDERIC HANDEL: Excerpts from *Messiah*

GEORG PHILIPP TELEMANN: Concerto in D major for trumpet, strings, and continuo

GEORG MATTHIAS MONN: Concerto in G minor for Violoncello, Strings & Harpsichord

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

*(Should be linked directly to learning outcomes.)*

### (a) Assignments

TAKE-HOME ASSIGNMENT: 35%

This will consist of SEVEN questions pertaining to the curriculum studied this term, and will be distributed to the class no later than the penultimate class.

### (b) Quizzes

IN-CLASS QUIZZES (2): 10%

All in-class quizzes are preparatory listening exams and will consist of TWO works being played which are not among those studied in class. Students will be asked a series of questions pertaining to such basic considerations as texture, instrumentation, relationship of music to text, rhythm and meter, etc., and to arrive at a likely composer, form and/or genre.

### (c) Exams

FINAL EXAM: 25%

This will consist of FIFTEEN listening examples selected from the repertoire studied this term. These will be played in chronological order. You will be asked to identify each composition, its composer (if known) and approximate date of composition, the school and/or period with which the work is associated, etc., and to answer questions pertaining to the work's salient musical characteristics and historical context.

### (d) Other (e.g. Project, Attendance, Group Work)

RESEARCH PAPER: 25%

**PROJECT:** You are to choose a single work (e.g. Brandenburg Concerto no. 5); a selection within a larger work (e.g. “Va tacito e nascosto” from *Giulio Cesare*); a collection (e.g. *Pièces de clavecin du Sixième Ordre*) or treatise (e.g. *Le nuove musiche*) pertaining to the music studied this term, with a view to examining and discussing the following:

- qualities of, and changes in the construction of your instrument;
- technical aspects of playing/contemporary accounts of performances;
- developments in the music written for your instrument;
- performance practices (such as ornamentation, improvisation, vibrato, tuning, etc.)

Your paper should be approximately 7-8 typewritten pages, in a size 12 font and 1.5 spaced. Footnotes are required (refer to the *Canadian Writer’s Handbook* in the VCM library), and your bibliography must include no fewer than FIVE entries, at least one of which must be from a periodical.

As we discovered in Term 1, the McPherson Library at UVic is a fine 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.

#### **CLASS PRESENTATION: 5%**

A brief (10 minute) in-class oral presentation on the subject of your research paper.

#### **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.)*

The following percentage conversion to letter grade will be used:

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

Letter Grades (minimum 70% required to use course as prerequisite for another course, or to use toward completion of credential)

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

## 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, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

## ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.

[www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html](http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html)