



School of Arts & Science
DEPARTMENT OF MUSIC
MUSC 125
Music, 1600-1780
Winter 2016

COURSE OUTLINE

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

Ω Please note: the College electronically stores this outline for five (5) years only.
It is **strongly recommended** you keep a copy of this outline with your academic records.
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

(a)	Instructor:	Robert Holliston		
(b)	Office Hours:	By Appointment		
(c)	Location:	VCM 308		
(d)	Phone:	250-386-5311 x3080	Alternative Phone:	250-386-5311 x5000
(e)	Email:	rholliston@shaw.ca		
(f)	Website:	http://vcm.bc.ca/robert-holliston/ ; Camosun Desire to Learn course site for MUSC 125		

2. Intended Learning Outcomes

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

Upon completion of this course the student will be able to:

1. Recognize and discuss traits of major musical styles of Baroque and Classical Period music. 1600-1780 CE.
2. Research, study, and analyse 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 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 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:

New Styles in the Seventeenth Century
The Invention of Opera
JACOPO PERI: Excerpts from *L'Euridice*

- "Io che d'alti sospir vaga" (*La tragedia*)
 "Ma la bella Euridice" (*Dafne*)
 "Non piango e non sospiro" (*Orfeo*)
 EMILIO DE' CAVALIERI: Excerpt from *Rappresentatione di Anima e di Corpo* (Act I)
 "Il tempo, il tempo fuggo" (*Time*)
 GIULIO CACCINI: Excerpt from *Le nuove musiche*
Amarilli mia bella
 CLAUDIO MONTEVERDI: Excerpts from *L'Orfeo*
 Toccata
 PROLOGO: "Dal mio Permesso" (*La Musica*)
 From ACT ONE:
 "Balletto: "Lasciate i monti" (*Coro di ninfe e pastore*)
 "Rosa del ciel" (*Orfeo*)
 From ACT TWO:
 "Ahi, caso acerbo" (*Messaggiera, Pastore I, Pastore III, Orfeo*)
 "In un fiorito prato" (*Messaggiera, Pastore I, Pastore II, Orfeo*)
 From ACT THREE: "Possente spirito" (*Orfeo*)
 From ACT FOUR: "Qual onor di te fia degno" (*Orfeo, Spirito III*)
- CLAUDIO MONTEVERDI: Excerpt from *Lincoronazione di Poppea*
 From ACT ONE: "Speranza, tu mi vai" (*Poppea, Arnalta*)
- ANTONIO CESTI: Excerpt from *Orontea*
 "Intorno all'idol mio"
- France, England, Spain, and the New World in the Seventeenth Century
 JEAN-BAPTISTE LULLY: Excerpts from *Persée* (ACT ONE)
 Scene 1: "Je crains que Junon ne refuse"
 Scene 2: "Phinée est destiné pour épouser ma fille"
 Scene 3: "Ah! Je garderay bien mon Coeur" (ritournelle)
 Scene 5: "Laissez calmer vostre colère!"
 Scene 5: Troisième air des Jeux Junoniens
 Scene 6: "Fuyons, nos vœux sont vains"
 MARC-ANTOINE CHARPENTIER: Excerpts from *Actéon*
- JOHN BLOW: Excerpts from *Venus and Adonis*
 Overture
 "With solemn pomp let mourning Cupids bear" (*Venus*)
 HENRY PURCELL: Excerpts from *Dido and Aeneas*
 Overture
 "Thy hand, Belinda ... When I am laid in earth" (*Dido*)
 "With drooping wings ye Cupids come" (*Chorus*)
- Music for Chamber and Church in the Early Seventeenth Century
 BARBARA STROZZI: *Lagrime mie* and *Desideri vani*
 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
 Ricercare after the Credo, from Mass for the Madonna (*Fiori musicali*)
 Partite sopra ciaccona (excerpt)
 BIAGIO MARINI: *Sonata IV per il violino per sonar con due corde*
- Italy and Germany in the Late Seventeenth Century
 ALESSANDRO SCARLATTI: Excerpts from *Il primo omicidio*
 Introduction (Sinfonia): *Spiritoso – Adagio - Allegro*
 RECIT: "Figli miseri figli" ARIA: "Mi balena ancor sul ciglio" (*Adamo*)
 RECIT: "Genitori adorato" ARIA: "Dalla mandra un puro agnello" (*Abel*)
 ARIA: "L'olocausto del tu Abelle" (*Voce di Dio*)
 ARIA: "Poche lagrime dolenti" (*Voce di Lucifero*)
 REINHARD KEISER: Excerpt from *Croesus*
 "Liebe, sag', was fängst du an?" (*Elmira*)
 DIETRICH BUXTEHUDE: *Herr Christ, der einig Gottes Sohn*, BuxWV 191
- France, England, Spain, and the New World in the Seventeenth Century;
 Italy and Germany in the Late Seventeenth Century
 LOUIS COUPERIN: *Suite de pièces de clavecin en ré mineur*

Prélude
Allemande
Courante
 MARIN MARAIS: *Suite en ré mineur*
Prélude
 ARCANGELO CORELLI: Sonata in D major for violin and basso continuo, Op. 5, no. 1
 I. *Grave - Allegro*
 II. *Allegro*
 III. *Allegro*
 IV. *Adagio*
 V. *Allegro*
 ARCANGELO CORELLI: Trio Sonata in D major, Op. 3, no. 2 (excerpts)
 I. [*Grave*]
 II. *Allegro*
 ARCANGELO CORELLI: Concerto Grosso in D major, Op. 6, no. 4
 I. *Adagio – Allegro*
 II. *Adagio*
 III. *Vivace*
 IV. *Allegro*
 GIUSEPPE TORELLI: Concerto in A minor for Two Violins, Op. 8, no. 2
 I. *Allegro*
 HEINRICH IGNAZ FRANZ BIBER: Sonata VI in C minor (from *Sonatae Violino solo 1681*)
 (*Prelude*) - *Passacaglia* - *Scordatura: Adagio* - *Gavotte* - (*Finale*)

The Early Eighteenth Century in Italy and France

ANTONIO VIVALDI: Concerto in B minor for four violins, cello and strings, RV 580
 1/RV 269 (“Primavera” from *Le Quattro Stagioni*)
 I. *Allegro*
 II. *Largo e pianissimo sempre*
 III. *DANZA PASTORALE: Allegro*
 FRANÇOIS COUPERIN: Excerpt from *L’Art de toucher le clavecin*
Pièces de clavecin du Cinquième Ordre: Les ondes

Instrumental Music at Midcentury

DOMENICO SCARLATTI: [Sonata in D major, K. 119]
 Sonata in D minor, K. 141

German Composers of the Late Baroque/

Sacred Music in the Era of the Reformation

MARTIN LUTHER: *Ein’ feste Burg*

J.S. BACH

CHORALE PRELUDE: *Ein feste Burg ist unser Gott*, BWV 720
 CANTATA: *Ein feste Burg ist unser Gott*, BWV 80
 CHORUS: “Ein feste Burg ist unser Gott”
 DUET: Aria (*bass*) with Chorale (*soprano*)
 “Alles, was von Gott geboren”/“Mit unster Macht ist nichts getan”
 RECITATIVE (*bass*): “Erwäge doch, Kind Gottes, die so große Liebe”
 ARIA (*soprano*): “Komm in mein Herzenshaus”
 CHORAL: “Und wenn die Welt voll Teufel wär”
 RECITATIVE (*tenor*): “So stehe denn bei Christi blutgefärbter Fahne”
 DUET (*alto, tenor*): “Wie selig sind doch die, die Gott im Munde tragen”
 CHORAL: “Das Wort sie sollen lassen stahn”
 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
 I. *Prélude*
 II. *Allemande*
 III. *Courante*
 IV. *Sarabande*
 V. *Menuett I/II*
 VI. *Gigue*
 J.S. BACH: Excerpt from *Das wohltemperierte Klavier*, Book I
 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*
 ARIA: “Svegliatevi nel core” (*Sesto*)
 ARIA: “Va tacito e nascosto” (*Cesare*)

RECIT: "E pur così in un giorno" ARIA: "Piangerò la sorte mia" (*Cleopatra*)
RECITATIVO ACCOMPAGNATO: "Dall'ondoso periglio"
ARIA: "Aure, deh, per pietà" (*Cesare*)

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

GEORGE FRIDERIC HANDEL: Excerpts from *Messiah*
Sinfony (*Grave - Allegro moderato*)
RECITATIVE: "There were shepherds abiding in the field"/
ACCOMPAGNATO: "And lo, the angel of the Lord"/
RECITATIVE: "And the angel said unto them"/
ACCOMPAGNATO: "And suddenly there was with the angel"/
ARIA: "Rejoice greatly, O daughter of Zion"*
CHORUS: "Hallelujah"

Instrumental Music: Sonata, Symphony, and Concerto at Midcentury
CARL PHILIPP EMANUEL BACH: "Württemberg" Sonata #6 in B minor
I. *Moderato*
JOHANN CHRISTIAN BACH: Piano Sonata in G major, Op. 5, no. 3
I. *Allegro assai*
JOHANN STAMITZ: Symphony in G major
I. *Presto*

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, 20%; take-home, 10%
- (d) Other (e.g., Attendance, Project, Group Work)
In-class performing project (participation): 5%

Music 125 RESEARCH ASSIGNMENT

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 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.

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 and Camosun College libraries are not equipped for research papers, and the Greater Victoria Public Library is limited. Be selective and discriminating when using Internet sources.

6. Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)

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	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

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 E-1.5 at camosun.ca 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, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.)
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.

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, 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 the College web site in the Policy Section.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED