



School of Arts & Science
DEPARTMENT OF MUSIC
MUSC 124-X01
Music before 1600
Fall 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 304		
(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 124		

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 the Western world from its traceable beginnings to 1600 CE.
2. Research, study, and analyze 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 reading 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. Place 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

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

SUBJECT OUTLINE*:

1. Music in Antiquity (Taruskin Chapter One, pp. 1-6)

ANCIENT GREEK MUSIC: First Delphic Hymn to Apollo

Seikilos' Epitaph/Skolion of Seikilos

Stasimon Chorus from Euripides' *Orestes* (chromatic and enharmonic versions)

2. The Christian Church in the First Millennium (Taruskin Chapter One, pp. 6-36)

3. Roman Liturgy and Chant

GREGORIAN AND ASHKENAZY CHANT: "In exitu Israel/B'tstet Yisrael"

GREGORIAN CHANT: Kyrie, Gloria and Agnus Dei (Mass TBA)

GREGORIAN CHANT: from *Proprium missae in dedicatione ecclesiae*

Introitus: "Terribilus est locus iste"

Alleluia: "Adorabo ad templum sanctum tuum"

4. Song and Dance in the Middle Ages (Taruskin Chapter Two, pp. 46-65)

TROUBADOURS:

RAIMBAUT de VAQUIERAS: *Kalenda Maya* (alto fiddle & vocal versions)

GIRAUT DE BORNELH: *Reis glorios*

TROUVÈRES:

RICHARD COEUR-DE-LION: *Ja nus hons pris*

MONIOT D'ARRAS: *Ce fut en mai*

ADAM DE LA HALLE: excerpts from *Le jeu de Robin et Marion*

5. Polyphony through the Thirteenth Century (Taruskin Chapter One, pp. 36-45; Chapter Two, pp. 65-90)

GREGORIAN CHANT: *Viderunt omnes* (Gradual for Christmas Day)

ELEVENTH-CENTURY FRENCH ORGANUM (Two-voice): from *Messe de la Nativité*: "Viderunt omnes"

NOTRE DAME ORGANUM:

LÉONIN: *Viderunt omnes*

PÉROTIN: *Viderunt omnes*

ARS ANTIQUA MONOPHONY & POLYPHONY:

ANONYMOUS: *Danse royale* (monophonic)

ANONYMOUS: Instrumental *estampie* (ductia)

ARS ANTIQUA MOTETS:

ANONYMOUS: *En mai, quant rosier sont flouri*

6. French and Italian Music in the Fourteenth Century (Taruskin Chapter Three; pp. 91-129)

Excerpts from *LE ROMAN DE FAUVEL*

PHILIPPE de VITRY: Motet: *Tribum/Quoniam/Merito*

Excerpts from *MESSE DE TOURNAI*: Kyrie and Ite, missa est

GUILLAUME DE MACHAUT:

Excerpts from *MESSE DE NOSTRE DAME*: Kyrie

MOTETS:

Felix virgo/Inviolata genitrix/Ad te suspiramus

Hoquetus David

MONOPHONIC CHANSON: *Douce dame jolie*

POLYPHONIC CHANSON: *Je puis trop bien*

THE ITALIAN ARS NOVA (TRECENTO):

FRANCESCO LANDINI:

Ecco la primavera (Ballata)

Avrà ma' pietà (Ballata)

Si dolce non sono (Madrigale)

7. The Age of the Renaissance (Taruskin Chapter Four, pp. 130-167)

8. England and Burgundy in the Fifteenth Century

8a. Composers from the North

ENGLISH POLYPHONY (ROUND): *Sumer is icumen in*

JOHN DUNSTABLE: *Quam pulchra es*

ANONYMOUS: *L'Homme Armé* (monophonic song)

GUILLAUME DUFAY:

Excerpts from *MISSA L'HOMME ARMÉ*: Kyrie and Agnus Dei

GILLES BINCHOIS: Chansons

De Plus en Plus

Filles a marier

JOHANNES OCKEGHEM:

Excerpts from *MISSA L'HOMME ARMÉ*: Kyrie and Agnus Dei

CHANSONS:

O Rosa Bella

Ma bouche rit

9. Franco-Flemish Composers, c. 1450-1520 (Taruskin Chapter Five, pp. 168-186)

PLAINCHANT: *Pange lingua*

JOSQUIN DES PREZ:

Excerpt from *MISSA PANGE LINGUA*: Kyrie

MOTETS:

Ave Maria ... virgo serena

Absalon fili mi

CHANSON: *El Grillo*

ORLANDE DE LASSUS:

"Carmina chromatico" from *Prophetiæ Sibyllarum*

10. Sacred Music in the Era of the Reformation (Taruskin Chapter Six, pp. 204-212; Chapter Five, pp. 186-203)

MARTIN LUTHER: Chorale tune

ITALIAN CHURCH MUSIC

GIOVANNI PIERLUIGI DA PALESTRINA: Excerpts from *MISSA PAPAË MARCELLI*: Kyrie and Gloria

CARLO GESUALDO:

"Recessit pastor noster" from *Tenebrae Responsories for Holy Saturday*

ENGLISH CHURCH MUSIC:

THOMAS TALLIS: *Spem in alium* (40-voice motet)

[ALESSANDRO STRIGGIO: *Ecce beatam lucem* 940-voice motet]

WILLIAM BYRD: Excerpt from *MASS FOR FIVE VOICES*: "Kyrie"

ORLANDO GIBBONS: Anthems

Almighty And Everlasting God (full anthem)

Great Lord of Lords (verse anthem)

11. Madrigal and Secular Song in the Sixteenth Century (Taruskin Chapter Six, pp. 218-237)

ITALIAN MADRIGALS:

CIPRIANO DE RORE: *O sonno*

CARLO GESUALDO: *Moro, lasso, al mio duolo*

CLAUDIO MONTEVERDI: *Ohimè, se tanto amate*

ENGLISH MADRIGALS:

THOMAS MORLEY: *O grief even on the bud*

THOMAS WEELKES: *Strike it up Tabor*

Since Robin Hood

LUTE SONGS:

JOHN DOWLAND: *Flow, my tears*

In Darknesse Let Me Dwell

12. The Rise of Instrumental Music and Polychoral Venetian music (Taruskin Chapter Six, pp. 212-218)

ANTONIO DE CABEZÓN: *Diferencias on an Italian Pavane*

FITZWILLIAM VIRGINAL BOOK: *Pavan* (CLIII) and *Galliard* (CLIV)

GIOVANNI GABRIELI: Excerpt from *SACRAE SYMPHONIAE*:

Sonata pian' e forte a 8, alla quarta bassa

MONTEVERDI: *Vespers* (1610)

* = some of these subjects will take more than one class to cover

5. Basis of Student Assessment (Weighting)

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

- (a) Assignments
 Research assignment (bibliography, see details below): 20%
 Worksheets (take-home assignments designed to help the students become more fluent in the language, terminology, technique, etc., of the compositions studied.):
 Take-home worksheets (5): 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. 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%

Music 124 RESEARCH ASSIGNMENT

PROJECT: To compile an annotated bibliography of writings on a musical topic of your choice pertaining to the periods studied during this term. In choosing your topic, particular attention should be paid to style of performance – i.e., how can you determine how, where, and on which instrument(s) was this music performed during the period in which it was composed? You may consider a composer (e.g. Guillaume de Machaut), a genre (e.g. Italian madrigal), a specific work (e.g. *Spem in alium*), a collection (e.g. *Fitzwilliam Virginal Book*), an instrument (e.g. shawm), a treatise (*De institutione musica* or *Musica enchiriadis*), etc.

The following items will be circulated to the class to help introduce you to the available resource(s) and to the format:

- handout from UVic
- Chicago-style citation Quick Guide

You are required to identify the resource (include title, chapter if applicable, journal if applicable) and give a brief paragraph-long description of its content and value (eg., what material it basically covers, if there are illustrations and/or musical examples, etc.). You should aim for a total of 5-7 sources. Depending on your topic, this could involve some editing on your part: try to ensure that your bibliography would actually be useful to a third party, and therefore avoid including books or articles that only mention or otherwise skim over your topic.

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. <i>(For these courses a final grade will be assigned to either the 3rd course attempt or at the point of course completion.)</i>
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