



CAMOSUN COLLEGE
School of Arts & Science
Department of Music

MUSC-125-X01
Music, 1600-1780
2018W

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 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

Upon completion of this course a 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 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 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 124, log-in <https://online.camosun.ca/>
Camosun Library Music Resources, log-in <http://camosun.ca.libguides.com/music>

4. Course Content and Schedule

SUBJECT 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 *Rappresentazione 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*

Toccatà

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 spirto" (*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 voeux 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: Toccatà 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*

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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

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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*

RESEARCH ASSIGNMENT

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 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.

5. Basis of Student Assessment (Weighting)

CLASS PARTICIPATION: 5%
TAKE-HOME WORKSHEETS (3): 15%
RESEARCH PAPER: 20%
FINAL EXAM (Listening and short answers): 15%
FINAL EXAM (Take-Home assignment): 10%
MID-TERM EXAM (Listening and in-class essay): 15%
MID-TERM EXAM (Take-Home assignment): 10%
IN-CLASS QUIZZES (2): 10%

6. Grading System

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.

