

COURSE SYLLABUS



COURSE TITLE: MUSC-125: Music 1600-1780

CLASS SECTION: DX01

TERM: 2022W

COURSE CREDITS: 3

DELIVERY METHOD(S): Online

Camosun College campuses are located on the traditional territories of the Ləkʷəŋən and WSÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here. Learn more about Camosun's [Territorial Acknowledgement](#).

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable explanation in advance, you will be removed from the course and the space offered to the next waitlisted student.

INSTRUCTOR DETAILS

NAME: Robert Holliston

EMAIL: Holliston.history@gmail.com

OFFICE: VCM 304

HOURS: By appointment (online)

As your course instructor, I endeavour to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me. Camosun College is committed to identifying and removing institutional and social barriers that prevent access and impede success.

CALENDAR DESCRIPTION

Music from the Modern Era is studied in historical and sociological contexts. Emphasis is on musical styles and trends, use of musical materials, and contributions by central musicians of the age. Performance within trends as revealed through investigation of source material and masterworks of the musical repertoire is highlighted.

PREREQUISITE(S):

All of:

- C in MUSC 224

CO-REQUISITE(S):

Not Applicable

EXCLUSION(S):

Not Applicable

COURSE LEARNING OUTCOMES / OBJECTIVES

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

1. Recognize and discuss traits of major musical styles of Modern Era music, 1890 to today.
2. Research and study masterworks of the period for elements of musical style and relate findings in written discourse.
3. Discuss and demonstrate performance style, quality and aesthetic 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. Place significant musical contributors of this time in relationship to one another geographically, chronologically, politically, spiritually, and musically.

REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

Taruskin, Richard, Gibbs, Christopher H. The Oxford History of Western Music: College Edition. SECOND EDITION New York: Oxford University Press, 2019

Additional listening and reading material (including scores) supplied by instructor

COURSE SCHEDULE, TOPICS, AND ASSOCIATED PREPARATION / ACTIVITY / EVALUATION

The following schedule and course components are subject to change with reasonable advance notice, as deemed appropriate by the instructor.

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
January 11	Introduction to early Italian Baroque	
January 13-18	Chapter 7: Humanism and the Emergence of Opera: 1590-1640 JACOPO PERI: Excerpts from L'Euridice EMILIO DE 'CAVALIERI: Excerpt from Rappresentatione di Anima e di Corpo (Act I) GIULIO CACCINI: Excerpt from Le nuove musiche Selection by FRANCESCE CACCINI CLAUDIO MONTEVERDI: Excerpts from L'Orfeo [and Lincoronazione di Poppea]	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
January 20-25	Chapter 8: Music in Italy, Germany, France, and England: 1600-1740 JEAN-BAPTISTE LULLY: Excerpts from Persée (ACT ONE) MARC-ANTOINE CHARPENTIER: Excerpts from Actéon JOHN BLOW: Excerpts from Venus and Adonis HENRY PURCELL: Excerpts from Dido and Aeneas	
January 27	Chapter 8 continued: Music for Chamber and Church in the Early Seventeenth Century BARBARA STROZZI: Lagrima mie ALESSANDRO GRANDI: O quam tu pulchra es	
February 1-3	Chapter 8 continued (instrumental): 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 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 MARIN MARAIS: Suite en ré mineur LOUIS COUPERIN and ELISABETH-CLAUDE JACQUET DE LA GUERRE: The Unmeasured Prelude and the Suite	
February 8-10	Chapter 9: Italian Opera Seria and the Concerto Style: 1650-1750 ARCANGELO CORELLI: Sonata in D major for violin and basso continuo, Op. 5, no. 1 HEINRICH IGNAZ FRANZ BIBER: Sonata VI in C minor (from Sonatae Violino solo 1681)	
February 15	Quiz	
February 17	Mid-Term	
February 21-25	Family Day and Reading Break	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
March 1-3	<p>Chapter 9 continued: [ARCANGELO CORELLI: Trio Sonata in D major, Op. 3, no. 2 (excerpts) ARCANGELO CORELLI: Concerto Grosso in D major, Op. 6, no. 4 GIUSEPPE TORELLI: Concerto in A minor for Two Violins, Op. 8, no. 2] 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) FRANÇOIS COUPERIN: Excerpt from L'Art de toucher le clavecin and Pièces de clavecin</p>	
March 8-15	<p>(From Chapter 9): Italy and Germany in the Late Seventeenth Century ALESSANDRO SCARLATTI: Excerpts from Il primo omicidio REINHARD KEISER: Excerpt from Croesus</p> <p>Chapter 10: Class of 1685: Johann Sebastian Bach and George Frideric Handel [German Composers of the Late Baroque/Sacred Music in the Era of the Reformation] Excerpt from La resurrezione, Rinaldo, Water Music Excerpts from Giulio Cesare</p>	
March 17-24	<p>Chapter 10 continued 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 CANTATA: Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei Chaconne from Partita no. 2 in D minor for unaccompanied violin, BWV 1004 Suite No. 1 in G major for Unaccompanied Cello, BWV 1007 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</p>	
March 29-31	<p>DOMENICO SCARLATTI: Keyboard Music HANDEL: Excerpts from Messiah GAY/PEPUSCH: Excerpt from The Beggar's Opera</p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
April 5-7	<p>Chapter 11: The Mid-Eighteenth Century: From Bach's Sons to the Comic Style</p> <p>CARL PHILIPP EMANUEL BACH: "Württemberg" Sonata #6 in B minor</p> <p>JOHANN CHRISTIAN BACH: Piano Sonata in G major, Op. 5, no. 3</p> <p>JOHANN STAMITZ: Symphony in G major</p> <p>GLUCK: Excerpt from Orfeo ed Euridice</p>	
April 12 and 14	Class Presentation and Quiz	

Students registered with the Centre for Accessible Learning (CAL) who complete quizzes, tests, and exams with academic accommodations have booking procedures and deadlines with CAL where advanced notice is required. Deadlines can be reviewed on the [CAL exams page](http://camosun.ca/services/accessible-learning/exams.html). <http://camosun.ca/services/accessible-learning/exams.html>

EVALUATION OF LEARNING

DESCRIPTION	WEIGHTING
<p>Research Paper</p> <p>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:</p> <ul style="list-style-type: none"> - 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.) <p>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 should be from a periodical.</p>	25%

DESCRIPTION	WEIGHTING
In-Class Quizzes (2)	10%
Mid-Term exam	Listening (online): 15% Take-Home: 10%
Class presentation	10%
Final Exam	Listening (online): 20% Take-Home: 10%
TOTAL	100%

If you have a concern about a grade you have received for an evaluation, please come and see me as soon as possible. Refer to the [Grade Review and Appeals](http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf) policy for more information.
<http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf>

COURSE GUIDELINES & EXPECTATIONS

See under Course Schedule, Topic, etc., listed above

SCHOOL OR DEPARTMENTAL INFORMATION

SCHOOL: Camosun Arts and Science

DEPARTMENT: Music (Victoria Conservatory of Music)

Through its partnership with the Victoria Conservatory of Music, Camosun offers three music programs in classical and contemporary disciplines, with courses at the foundational level, in music technologies, and in music performance.

All Music Program students are registered Camosun College students entitled to receive all services – including but not limited to academic and personal support – as provided by both Camosun College and the Victoria Conservatory of Music. Music Program students are bound by all policies – including but not limited to academic, administrative, and personal conduct policies – of both Camosun College and the Victoria Conservatory of Music.

STUDENT RESPONSIBILITY

Enrolment at Camosun assumes that the student will become a responsible member of the College community. As such, each student will display a positive work ethic, assist in the preservation of College property, and assume responsibility for their education by researching academic requirements and policies; demonstrating courtesy and respect toward others; and respecting expectations concerning attendance, assignments, deadlines, and appointments.

SUPPORTS AND SERVICES FOR STUDENTS

Camosun College offers a number of services to help you succeed in and out of the classroom. For a detailed overview of the supports and services visit <http://camosun.ca/students/>.

Academic Advising	http://camosun.ca/advising
Accessible Learning	http://camosun.ca/accessible-learning
Counselling	http://camosun.ca/counselling
Career Services	http://camosun.ca/coop
Financial Aid and Awards	http://camosun.ca/financialaid
Help Centres (Math/English/Science)	http://camosun.ca/help-centres

Indigenous Student Support	http://camosun.ca/indigenous
International Student Support	http://camosun.ca/international/
Learning Skills	http://camosun.ca/learningskills
Library	http://camosun.ca/services/library/
Office of Student Support	http://camosun.ca/oss
Ombudsperson	http://camosun.ca/ombuds
Registration	http://camosun.ca/registration
Technology Support	http://camosun.ca/its
Writing Centre	http://camosun.ca/writing-centre

If you have a mental health concern, please contact Counselling to arrange an appointment as soon as possible. Counselling sessions are available at both campuses during business hours. If you need urgent support after-hours, please contact the Vancouver Island Crisis Line at 1-888-494-3888 or call 911.

COLLEGE-WIDE POLICIES, PROCEDURES, REQUIREMENTS, AND STANDARDS

Academic Accommodations for Students with Disabilities

The College is committed to providing appropriate and reasonable academic accommodations to students with disabilities (i.e. physical, depression, learning, etc). If you have a disability, the [Centre for Accessible Learning](#) (CAL) can help you document your needs, and where disability-related barriers to access in your courses exist, create an accommodation plan. By making a plan through CAL, you can ensure you have the appropriate academic accommodations you need without disclosing your diagnosis or condition to course instructors. Please visit the CAL website for contacts and to learn how to get started:

<http://camosun.ca/services/accessible-learning/>

Academic Integrity

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.13.pdf> for policy regarding academic expectations and details for addressing and resolving matters of academic misconduct.

Academic Progress

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.1.pdf> for further details on how Camosun College monitors students' academic progress and what steps can be taken if a student is at risk of not meeting the College's academic progress standards.

Course Withdrawals Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.2.pdf> for further details about course withdrawals. For deadline for fees, course drop dates, and tuition refund, please visit <http://camosun.ca/learn/fees/#deadlines>.

Grading Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf> for further details about grading.

Grade Review and Appeals

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf> for policy relating to requests for review and appeal of grades.

Mandatory Attendance for First Class Meeting of Each Course

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable reason in advance, you will be removed from the course and the space offered to the next waitlisted student. For more information, please see the “Attendance” section under “Registration Policies and Procedures” (<http://camosun.ca/learn/calendar/current/procedures.html>) and the Grading Policy at <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf>.

Medical / Compassionate Withdrawals

Students who are incapacitated and unable to complete or succeed in their studies by virtue of serious and demonstrated exceptional circumstances may be eligible for a medical/compassionate withdrawal. Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.8.pdf> to learn more about the process involved in a medical/compassionate withdrawal.

Sexual Violence and Misconduct

Camosun is committed to creating a campus culture of safety, respect, and consent. Camosun’s Office of Student Support is responsible for offering support to students impacted by sexual violence. Regardless of when or where the sexual violence or misconduct occurred, students can access support at Camosun. The Office of Student Support will make sure students have a safe and private place to talk and will help them understand what supports are available and their options for next steps. The Office of Student Support respects a student’s right to choose what is right for them. For more information see Camosun’s Sexualized Violence and Misconduct Policy: <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.9.pdf> and camosun.ca/sexual-violence. To contact the Office of Student Support: oss@camosun.ca or by phone: 250-370-3046 or 250-3703841

Student Misconduct (Non-Academic)

Camosun College is committed to building the academic competency of all students, seeks to empower students to become agents of their own learning, and promotes academic belonging for everyone. Camosun also expects that all students to conduct themselves in a manner that contributes to a positive, supportive, and safe learning environment. Please review Camosun College’s Student Misconduct Policy at

<http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.5.pdf> to understand the College's expectations of academic integrity and student behavioural conduct.

Changes to this syllabus: Every effort has been made to ensure that information in this syllabus is accurate at the time of publication. The College reserves the right to change courses if it becomes necessary so that course content remains relevant. In such cases, the instructor will give the students clear and timely notice of the changes.