

COURSE SYLLABUS



COURSE TITLE: MUSC-125: Music, 1600-1780

CLASS SECTION: [DX01](#)

TERM: [2023W](#)

COURSE CREDITS: 3

DELIVERY METHOD(S): [ONLINE](#)

Camosun College campuses are located on the traditional territories of the Lək̓ʷəŋən and WSÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

Learn more about Camosun's [Territorial Acknowledgement](#).

For COVID-19 information please visit <https://legacy.camosun.ca/covid19/index.html>.

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: keyboard.classical@vcm.bc.ca

OFFICE: [304 \(and online\)](#)

HOURS: [Mondays 11:00-1:00; Tuesdays 10:00-12:00 \(usually online; appointments should be made in advance\)](#)

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 Baroque and the Classical periods 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 practice revealed through investigation of source material and masterworks of the musical repertoire is highlighted.

PREREQUISITE(S):

All of:

- C in MUSC 124

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 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.

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 10	Overview of MUSC 125 and Introduction to Early Italian Baroque	
January 12-17	Chapter 7: Humanism and the Emergence of Opera: 1590-1640 JACOPO PERI: Excerpts from <i>L'Euridice</i> EMILIO DE 'CAVALIERI: Excerpt from <i>Rappresentatione di Anima e di Corpo</i> (Act I) GIULIO CACCINI: Excerpt from <i>Le nuove musiche</i> Selection by FRANCESCA CACCINI CLAUDIO MONTEVERDI: Excerpts from <i>L'Orfeo</i> [and <i>L'incoronazione di Poppea</i>]	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
January 19-24	Chapter 8: Music in Italy, Germany, France, and England: 1600-1740	
	JEAN-BAPTISTE LULLY: Excerpts from <i>Persée</i> (ACT ONE) [MARC-ANTOINE CHARPENTIER: Excerpts from <i>Actéon</i>]	
	JOHN BLOW: Excerpts from <i>Venus and Adonis</i>	
	HENRY PURCELL: Excerpts from <i>Dido and Aeneas</i>	
January 26	Chapter 8 continued: Music for Chamber and Church in the Early Seventeenth Century BARBARA STROZZI: <i>Lagrime miei</i> ALESSANDRO GRANDI: <i>O quam tu pulchra es</i>	
January 31-February 2	Chapter 8 continued (instrumental): GIROLAMO FRESCOBALDI: Toccata no. 3 Ricercare after the Credo, from Mass for the Madonna (<i>Fiori musicali</i>) <i>Partite sopra ciaccona</i> (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: <i>Suite de pièces de clavecin en ré mineur</i> Prélude MARIN MARAIS: Suite en ré mineur LOUIS COUPERIN and ELISABETH-CLAUDE JACQUET DE LA GUERRE: The Unmeasured Prelude and the Suite	
February 7-9	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 <i>Sonatae Violino solo 1681</i>)	
February 14-16 February 20-24	Quiz #1 and Mid-Term Exam Family Day and Reading Break	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
February 28-March 2	<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 <i>Le Quattro Stagioni</i>) FRANÇOIS COUPERIN: Excerpt from <i>L'Art de toucher le clavecin</i> and <i>Pièces de clavecin</i></p>	
March 7-March 23	<p>(From Chapter 9): Italy and Germany in the Late Seventeenth Century ALESSANDRO SCARLATTI: Excerpts from <i>Il primo omicidio</i> REINHARD KEISER: Excerpt from <i>Croesus</i></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 <i>La resurrezione, Rinaldo, Water Music</i> Excerpts from <i>Giulio Cesare</i></p> <p>[MARTIN LUTHER: <i>Ein feste Burg</i>] J.S. BACH: CANTATA: <i>Ein feste Burg ist unser Gott</i>, BWV 80 CANTATA: <i>Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei</i>, BWV 179 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 <i>Das wohltemperierte Klavier</i>, Book I Prelude and Fugue in C minor, BWV 847 J.S. BACH: Brandenburg Concerto No. 5 in D major, BWV 1050 I. <i>Allegro</i></p> <p>DOMENICO SCARLATTI: Keyboard Sonata in D minor, K. 141</p>	
March 28-30	<p>HANDEL: Excerpts from <i>Messiah</i> GAY/PEPUSCH: Excerpt from <i>The Beggar s Opera</i></p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
April 4-6	Chapter 11: The Mid-Eighteenth Century: From Bach's Sons to the Comic Style CARL PHILIPP EMANUEL BACH: "Württemberg" Sonata #6 in B minor JOHANN CHRISTIAN BACH: Piano Sonata in G major, Op. 5, no. 3 JOHANN STAMITZ: Symphony in G major GLUCK: Excerpt from <i>Orfeo ed Euridice</i>	
April 11 April 13	Review Quiz #2	

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 noticed is required. Deadlines scan 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. an aria from an opera, oratorio, or cantata, or an instrumental movement or work); a collection (e.g. <i>Pièces de clavecin du Sixième Ordre</i>) or treatise (e.g. <i>Le nuove musiche</i>) pertaining to the music studied this term, or a particular performance practice (eg., improvising, ornamenting, tuning) 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 3-5 typewritten pages, in a size 12 font and 1.5 spaced. Footnotes are required, and your bibliography should include no</p>	25%

DESCRIPTION	WEIGHTING
fewer than FIVE entries. Online sources as well as books, scores, and other notes.	
In-class Quizzes (2)	10%
Worksheets (4)	20%
Mid-Term Exam	20%
Final Exam	25%
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

SCHOOL OR DEPARTMENTAL INFORMATION

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

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.