



**CURRICULUM GUIDELINES**

**A:** Division: **INSTRUCTIONAL** Date: **May 22, 2002**

**B:** Department/ Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS**

New Course		Revision	<b>X</b>
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If Revision, Section(s) Revised: **F, G, H, M, N, O, P, R**

Date Last Revised: **October 7, 1997**

**C: MUSC 320**      **D: HISTORY OF WESTERN MUSIC III**      **E: 3**

Subject & Course No.      Descriptive Title      Semester Credits

**F:** Calendar Description:  
A comprehensive study of developments in style and form in the seventeenth and eighteenth centuries. Emphasis is on aural and visual analysis of representative music.

**G:** Allocation of Contact Hours to Types of Instruction/Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

**Classroom Related**

Number of Contact Hours: (per week / semester for each descriptor)

**4 hours per week**

Number of Weeks per Semester:

**14**

**H:** Course Prerequisites:

**MUSC 220**

**I:** Course Corequisites:

**Nil**

**J:** Course for which this Course is a Prerequisite:

**MUSC 420**

**K:** Maximum Class Size:

**35**

**L:** PLEASE INDICATE:

<input type="checkbox"/>	Non-Credit		
<input type="checkbox"/>	College Credit Non-Transfer		
<input checked="" type="checkbox"/>	College Credit Transfer:	Requested <input type="checkbox"/>	Granted <input checked="" type="checkbox"/>

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS ([www.bccat.bc.ca](http://www.bccat.bc.ca))

**M:** Course Objectives/Learning Outcomes

The successful student should be able to:

1. Demonstrate a comprehensive knowledge of the historical development of the various musical styles and forms in the seventeenth and eighteenth centuries (1600 - 1800) by:
  - a. Aural identification and analysis
  - b. Visual analysis
  - c. Written discussion
2. Show an understanding of the relationship of the musical developments with the social, political, religious and economic conditions of the time.

**N:** Course Content**1. Italian music in the seventeenth century:**

Florentine Camerata and monody; Caccini  
 Early opera: Peri, Monteverdi  
 Recitative styles; aria styles and forms; bel canto  
 Venetian opera: Cavalli, Cesti  
 Roman oratorio: Carissimi  
 Cantata: Rossi, Strozzi  
 Neapolitan Opera: A. Scarlatti  
 Instrumental music: origin and development of sonata and concerto forms and styles

**2. The French Baroque:**

Ballet de Cour  
 Imported Italian opera  
 Lully: *Comédie ballet and tragédie lyrique*  
 Lute and clavecin music  
 Rameau: theories and operas

**3. English music in the seventeenth century:**

Masque and opera: John Blow  
 Music for viols  
 Henry Purcell: opera and choral music

**4. German music in the seventeenth century:**

Opera: Keiser, Steffani  
 Lutheran Church cantata: Kuhnau and Neumeister  
 Instrumental music: Froberger, Buxtehude, Biber, Muffat

**5. Special topics in Baroque Music:**

Baroque instruments  
 Tuning and temperament  
 Performance practice: improvisation and ornamentation  
 The castrato and the baroque conservatory  
 Early concerts  
 Major baroque treatises

**6. The High Baroque:**

Corelli and full tonality

Vivaldi

Couperin and the French Clavecin School

Handel: opera, oratorio and instrumental music

Bach: keyboard music, cantata, passions, Latin Church music, instrumental music

**7. Trends towards classicism:**

The keyboard sonata in Italy and Germany; Domenico Scarlatti

Pre-classical symphony: Mannheim School

C.P.E. Bach and J.C. Bach; *empfindsamer* and *galant* styles

Free keyboard forms

Opera reform: Metastasio and Gluck

The solo concerto

**8. Haydn:**

Symphonies, chamber music, keyboard music, concerti, and choral music.

**9. Mozart:**

Symphonies, operas, chamber music, keyboard music, concerti, divertimenti and choral music.

**O:** Methods of Instruction

The lecture time will be spent in the analysis, performance and discussion of the musical styles and materials of the periods under consideration. Important and characteristic compositions of composers will be selected for intensive analysis. In addition, pertinent information with respect to the cultural, social and political background of each period will be introduced at appropriate times. As much time as is possible will be devoted to listening in the lecture period but all lectures will prescribe listening assignments of the music studied in class and other music in similar styles.

**P:** Textbooks and Materials to be Purchased by Students

A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester.

Example: Hanning, B.R. *A Concise History of Western Music*. 2<sup>nd</sup> ed.  
New York: W.W. Norton, 2001.

Palisca, C.V., ed. *Norton Anthology of Western Music*. 4<sup>th</sup> ed.  
New York: W.W. Norton, 2001.

**Q:** Means of Assessment

The student's grade will be awarded on the basis of the completion of *all* evaluation components.

Written exams (two in-class and final)	40%
Listening exams (two in-class and final)	40%
Term research project	20%
Total	100%

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Yes.

Course Designer(s)

Education Council/Curriculum Committee Representative

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Dean/Director

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Registrar