



EFFECTIVE: SEPTEMBER 2004
CURRICULUM GUIDELINES

A. Division: **INSTRUCTIONAL** Effective Date: **September 2004**

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS COMMUNICATIONS** Revision New Course

If Revision, Section(s) Revised: **C, H, J**

Date of Previous Revision: **April 2002**

Date of Current Revision: **September 2004**

C: MUSC 2320 **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 Type of Instruction / Learning Settings	H: Course Prerequisites: MUSC 1220
	Primary Methods of Instructional Delivery and/or Learning Settings: Classroom Related	I: Course Corequisites: NIL
	Number of Contact Hours: (per week / semester for each descriptor) 4 hours per week	J: Course for which this Course is a Prerequisite MUSC 2420
	Number of Weeks per Semester: 15	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)		

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

<p>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; <i>empfindsamer</i> and <i>galant</i> styles Free keyboard forms Opera reform: Metastasio and Gluck The solo concerto</p> <p>8. Haydn: Symphonies, chamber music, keyboard music, concerti, and choral music.</p> <p>9. Mozart: Symphonies, operas, chamber music, keyboard music, concerti, divertimenti and choral music.</p>								
<p>O: Methods of Instruction</p> <p>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>								
<p>P: Textbooks and Materials to be Purchased by Students</p> <p>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.</p> <p>Example: Hanning, B.R. <i>A Concise History of Western Music</i>. 2nd ed. New York: W.W. Norton, 2001.</p> <p>Palisca, C.V., ed. <i>Norton Anthology of Western Music</i>. 4th ed. New York: W.W. Norton, 2001.</p>								
<p>Q: Means of Assessment</p> <p>The student's grade will be awarded on the basis of the completion of <i>all</i> evaluation components.</p> <table data-bbox="284 1281 812 1438"> <tr> <td>Written exams (two in-class and final)</td> <td>40%</td> </tr> <tr> <td>Listening exams (two in-class and final)</td> <td>40%</td> </tr> <tr> <td>Term research project</td> <td>20%</td> </tr> <tr> <td style="text-align: right;">Total</td> <td>100%</td> </tr> </table>	Written exams (two in-class and final)	40%	Listening exams (two in-class and final)	40%	Term research project	20%	Total	100%
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Term research project	20%							
Total	100%							
<p>R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR</p> <p>Yes.</p>								

Course Designer(s)

Education Council / Curriculum Committee Representative

Dean / Director

Registrar