

Cal Poly SLO - Department of Music - Course Information
Music 332 (Music History II: Music of the Baroque and Early Classic Eras) - Spring 2007

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Office Hours: Tues 11-12; Wed 2-4; Thurs 12-1; other times by appointment—just ask!

Course Description: In this course, we'll look at western art music from several perspectives: as individual masterworks, as representatives of various composers, as examples of particular styles and forms, as analytic 'problems,' and as artworks derived from changing social milieus. We'll emphasize the development of skills in talking and writing 'about' music. The course will include lectures and class discussions, assigned readings, oral presentations, and periodic examinations.

Required Course Materials:

Books and Scores:

Stolba, K. Marie. *The Development of Western Music: A History*. Third Edition. Boston: McGraw-Hill, 1998.
Stolba, K. Marie, ed. *The Development of Western Music: An Anthology – Volumes I and II*. Third Edition. Boston: McGraw-Hill, 1998.
Course Reader - available for a small fee from Dr. McLamore
(**from MU 320**): Hacker, Diana. *A Writer's Reference*. 5th ed. Boston: Bedford Books, 2003.

Listening Materials:

Compact Disks to accompany *The Development of Western Music: An Anthology – Volumes I and II* (Third Edition), edited by K Marie Stolba, Boston: McGraw-Hill, 1998.
Supplemental Listening - master composite recordings will be available for listening at <http://cla.calpoly.edu/music/classes> or in the Music Department Office.

Please bring your scores & reader with you every day, and please do your reading before each class.

Prerequisites: Music Research & Writing (MU 320), and Theory II, which was a prerequisite for MU 320. Music Appreciation is recommended; Music History I and Theory III are strongly advised.

Course Requirements:

I. Two Midterm Exams, on April 19 and May 10 (**25% each**).

II. A Final Exam, on June 11 (**30%**).

III. A Class Presentation. The presentation will be a 20-minute report on a topic of your choice (subject to my approval). A good **handout** is expected, and your presentation will be graded on content, organization, and delivery (**20%**). Please give me a copy of your **final outline** before you begin to speak. Guidelines are in the Reader.

IV. All components of the course must be completed in order to receive a passing grade. Failure to meet your presentation due date will result in failing the course, unless you have met with me beforehand and we have agreed on a valid reason for a deadline extension.

V. Prompt and Regular Attendance is Required. If, through some unfortunate circumstance, you are absent or tardy, I ask that you provide me with a written explanation. Absences or tardies for reasons that appear to be within your control will hurt your grade.

Quarter Calendar - Spring 2007

* = Recording is on the Supplemental CD, not the Stolba set

				<u>Chapter</u>
Week 1	April 3	Tues	The EMIs of the Baroque Era and <i>Le nuove musiche</i> Caccini: <i>Amarilli mia bella</i> – 1601-2 (3:22)	14
	April 5	Thurs.	New Treatment of the Voice [<i>choose your research topic!</i>] Monteverdi: <i>Cruda Amarilli</i> - 1605 (2:38) Corsi: <i>Dafne</i> , "Bella ninfa fuggitiva" – 1594-8 (:34) Monteverdi: <i>L'Orfeo</i> , Act III, "Possente spirto" – 1607 (13:49)	15
Week 2	April 10	Tues.	Opera Takes Flight; Topics Due * Monteverdi: <i>L'incoronazione di Poppea</i> , Act I, Scenes 3-4 (part) – 1642 (4:28) A. Scarlatti: <i>La Griselda</i> , Act II, Scene 4 - 1721 (3:27)	
	April 12	Thurs.	Opera Hits the Road Gabrieli: <i>Sonata pian' e forte</i> - 1597 (3:21) Lully: <i>Alceste</i> , Overture - 1674 (2:48) Purcell: <i>Dido and Aeneas</i> , Conclusion – 1689 (8:17)	
Week 3	April 17	Tues.	Other Baroque Vocal Roles; Research Questionnaire Due Carissimi: <i>Jepthe</i> , Conclusion – bef. 1650 (17:19) Schütz: <i>Symphoniae sacrae</i> , "O quam tu pulchra es, anima mea" – 1628-9 (4:33) Schütz: <i>Die sieben Worte . . . Jesu Christi am Kreuz</i> , Introit – 1645 (2:31)	
	April 19	Thurs.	Midterm I	
Week 4	April 24	Tues.	Baroque Instrumental Approaches Sweelinck: <i>Fantasia chromatica</i> – c. 1600 (8:19) Anonymous: <i>Canzona per l'epistola</i> – c. 1600 (2:29) Frescobaldi: <i>Il secondo libro di toccate: Toccata nona</i> - 1627 (6:16) Frescobaldi: <i>Messa della Madonna, Ricercar dopo il Credo</i> - c. 1610 (3:31) Bach: <i>Das wohltemperirte Klavier</i> – Prelude & Fugue in C minor - 1722 (3:18)	16
	April 26	Thurs.	Germany Scheidt: <i>Chorale Prelude – Vater unser in Himmelreich</i> – 1624 (1:38) Buxtehude: <i>Chorale Prelude – Vater unser in Himmelreich</i> – bef. 1709 (2:47) * Pachelbel: <i>Chorale Prelude – Vater unser in Himmelreich</i> – 1693 Bach: <i>Chorale Prelude – Vater unser in Himmelreich</i> – 1717 (1:33) Froberger: <i>Suite XXII in E minor</i> – c. 1650 (7:09)	
Week 5	May 1	Tues.	France and Italy; Interim Bibliography Due Jacquet de la Guerre: <i>Pièces de Clavecin – Suite in D minor</i> – 1707 (18:28) Corelli: <i>Sonata de camera</i> , Op. 2, No. 4 – 1685 (6:35) Corelli: <i>Sonata da chiesa</i> , Op. 5, No. 1 – 1700 (10:31)	
	May 3	Thurs.	The Larger Genres Vivaldi: <i>Concerto in A Major</i> , Op. 9, No. 2, mvts. 1-2 – 1727 (6:28) Rameau: <i>Castor et Pollux</i> , Act IV, Scene 1 "Séjour de l'éternelle paix" – 1737 (4:25)	17
Week 6	May 8	Tues.	The Lutheran Organist Bach: <i>Ein' feste Burg ist unser Gott, Cantata No. 80</i> , Mvt. 1 – 1715, rev. 1724 (6:17) Bach: <i>St. Matthew Passion</i> , Nos. 69-70, No. 73 – 1736 (7:21)	
	May 10	Thurs.	Midterm II	

Week 7	May 15	Tues.	Germany + Italy + England = Handel Handel: <i>Giulio Cesare</i> , Act III, Scene 7 – 1724 (10:28) Handel: <i>Messiah</i> , Excerpts – 1741 (9:56)	
	May 17	Thurs.	Glimmerings of the Classic Era; Preliminary Outline Due D. Scarlatti: <i>Sonata in D Major</i> , K. 119 (Longo 415) – c. ?1730 (2:43)	
Week 8	May 22	Tues.	Growing Orchestral Power C.P.E. Bach: <i>Symphony No. 3 in F Major</i> , H. 665 (W. 183) – 1775-6 (5:26) G. B. Sammartini: <i>Symphony No. 32 in F Major</i> – c. 1744 (7:39) * Stamitz: <i>Sinfonia a 8, No. 1, in D Major</i> , mvt. 1 – 1754/5 (3:02)	18
	May 24	Thurs.	A New Stage Direction G. B. Pergolesi: <i>La serva padrona</i> , Duetto: "Lo conosco" – 1733 (4:24) J. J. Rousseau: <i>Le devin du village</i> , Act I, Scene 1 – 1752 (5:48)	
Week 9	May 29	Tues.	Student Presentations (<i>all materials due from everyone</i>)	
	May 31	Thurs.	Student Presentations	
Week 10	June 5	Tues.	The Classic Era – The Rise of the Piano J. C. Bach: Keyboard Concerto in Eb, Op. 7, No. 5, mvt. 1 – 1770 (8:36) Mozart: Piano Concerto No. 27 in Bb, K. 595, mvt. 1 – 1791 (13:20)	19
	June 7	Thurs.	The Classic Era - Opera Gluck: <i>Orfeo ed Euridice</i> , Excerpt from Act II, Scene 1 – 1762 (4:16) Gluck: <i>Orfeo ed Euridice</i> , Excerpt from Act III, Scene 1 – 1762 (3:37)	
Finals	June 11	Mon.	Final Exam - 332 (1-4 pm)	