

Cal Poly SLO - Department of Music - Course Information
Music 332 (Music History II: Music of the Baroque and Early Classic Eras) - Spring 2009

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Office Hours: Tues 9:40-11; Wed 2-3; Thurs 9:40-11; 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:

Bonds, Mark Evan. *A History of Music in Western Culture*. Third Edition. Upper Saddle River, NJ: Prentice Hall, 2010.
Bonds, Mark Evan. *An Anthology of Scores for A History of Music in Western Culture – Volumes One **and** Two*. Third Edition. Upper Saddle River, NJ: Prentice Hall, 2010.
Course Reader - available for a small fee from Dr. McLamore
(**from MU 320**): Hacker, Diana. *A Writer's Reference*. 6th ed. Boston: Bedford/St. Martin's, 2007.

Listening Materials:

Compact Disks to accompany *A History of Music in Western Culture*. Third Edition. Upper Saddle River, NJ: Prentice Hall, 2010.
Supplemental Listening - recordings will be available for listening at
<http://cla.calpoly.edu/music/classes> or via loaner cds from the Music Department

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 21 and May 12 (**25% each**).

II. A Final Exam, on June 9 (**30%**).

III. A Class Presentation. The presentation will be an in-class 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. Regular and Prompt Attendance is Required. If, through some unfortunate circumstance, you are absent or tardy, I ask that you provide me with an explanation. Absences or tardies for reasons that appear to be within your control will hurt your grade.

V. **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.

Quarter Calendar - Spring 2009

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

			<u>Chapter</u>	
Week 1	Mar 31	Tues	[<i>Holiday – Cesar Chavez Birthday</i>]	
	April 2	Thurs.	The EMIs of the Baroque Era and <i>Le nuove musiche</i> 69 – Caccini: <i>Sfogava con le stelle</i> – 1602 (2:12)	Part III Prelude
Week 2	April 7	Tues.	New Treatment of the Voice [<i>choose your research topic!</i>] 70 – Monteverdi: <i>Cruda Amarilli</i> – 1605 (2:56) 76 – Monteverdi: <i>L'Orfeo</i> , Act II, excerpt – 1607 (13:36) 73 – Francesca Caccini: <i>Lasciatemi qui solo</i> – 1618 (5:32)	7
	April 9	Thurs.	Opera Takes Flight; Topics Due 72 – Monteverdi: <i>Zefiro torna e di soavi accenti</i> – ca. 1630 (5:32) 74 – Strozzi: <i>Tradimento!</i> – 1659 (2:14) 77 – Monteverdi: <i>L'incoronazione di Poppea</i> , Act I, Scene 3 – 1642 (8:26)	8
Week 3	April 14	Tues.	Opera Hits the Road 80 – Lully: <i>Armide</i> , Overture and Act II, Sc 5 - 1686 (2:27, 5:21) 82 – Purcell: <i>Dido and Aeneas</i> , Act I (excerpt) – 1689 (1:04, 3:50, :36, :15, 1:59, 1:42) 83 – Anon: <i>The Beggar's Opera</i> (excerpts) – 1728 (1:35, 1:41, 1:02)	
	April 16	Thurs.	Other Baroque Vocal Roles; Research Questionnaire Due 79 – Schütz: <i>Saul, was verfolgst du mich?</i> – 1650 (2:14) 84 – Carissimi: <i>Jepthe</i> , Excerpt – bef. 1650 (4:39) 86 – Jacquet de la Guerre: <i>Judith</i> “Le coup est achevé” – 1708 (3:22)	
Week 4	April 21	Tues.	Midterm I	
	April 23	Thurs.	En Route to the Fugue 95 – Bach: <i>Well-Tempered Clavier I</i> – Prelude & Fugue in C Major – 1722 (4:15) 94 – Buxtehude: <i>Praeludium in G minor</i> , BuxWV 149 – c. 1675–1689 (8:07) * Anonymous: <i>Canzona per l'epistola</i> – c. 1600 (2:29) 93 – Frescobaldi: <i>Il secondo libro di toccate: Toccata nona</i> – 1627 (4:13) * Frescobaldi: <i>Messa della Madonna, Ricercar dopo il Credo</i> – c. 1610 (3:31) 95 – Bach: <i>Well-Tempered Clavier I</i> – Prelude & Fugue in C# minor – 1722 (6:30)	9
Week 5	Apr 28	Tues.	Germany (and its Echoes) 96 – Pachelbel: <i>Chorale Prelude – Magnificat peregrini toni</i> – late 17th c (8:07) 97 – Bach: <i>Chorale Prelude – Meine Seele erhebt den Herren</i> – 1748 (2:10) * Froberger: <i>Suite XXII in E minor</i> – c. 1650 (7:09) 91 – Couperin: <i>Pièces de Clavecin, Bk I – Second ordre (excerpts)</i> – 1713 (1:46, 2:09)	
	Apr 30	Thurs.	France and Italy; Interim Bibliography Due 92 – Rebel: <i>Les éléments</i> “Le cahos” – 1737 (6:00) 88 – Leonarda: <i>Sonata duodecima</i> – 1693 (9:46) * Corelli: <i>Sonata de camera, Op. 2, No. 4</i> – 1685 (6:35)	

Week 6	May 5	Tues.	The Larger Genres 89 – Corelli: <i>Concerto Grosso in F Major</i> , Op. 6, No. 2 – c. 1685 (9:44) 90 – Vivaldi: <i>Concerto in A minor</i> , Op. 3, No. 8, mvt. 1 – 1711 (3:15)	10
	May 7	Thurs.	The Lutheran Organist 87 – Bach: <i>Jesu, der du meine Seele</i> , BWV 78 – 1724 (4:28, 4:26, 2:28, 2:57, :57) 98 – Bach: <i>Goldberg Variations</i> , Aria & Vars I-IV - 1742 (2:29, 1:33, 1:04, 1:00, :35)	
Week 7	May 12	Tues.	Midterm II	
	May 14	Thurs.	Germany + Italy + England = Handel; Preliminary Outline Due 81 – Handel: <i>Giulio Cesare</i> , Act I, Scenes 5-7 – 1724 (6:15, 5:03, 4:16) * Handel: <i>Messiah</i> , Excerpts – 1741 (3:04, 3:43) 85 – Handel: <i>Zadok the Priest</i> – 1727 (5:41)	
Week 8	May 19	Tues.	Glimmerings of the Classic Era	Part IV Prelude, 11
			100 - D. Scarlatti: <i>Sonata in D Major</i> , K. 492 (L. 14, P. 443) – c. ?1750 (3:57)	
	May 21	Thurs.	The Classic Era – New Stars are Born 102 – J. C. Bach: <i>Sonata in D Major</i> , Op. 5, no. 2, mvt. 1 – 1766 (4:34) 103 – C. P. E. Bach: <i>Fantasia in C minor</i> , Wq. 63/6 – 1753 (5:39) 104 – Haydn: <i>Piano Sonata in C minor</i> , Hob. XVI:20, mvt. 1 – 1771 (8:43) 105 – Haydn: <i>String Quartet in C Major</i> , Op. 33, no. 3 – 1781 (7:11, 3:21, 6:55, 2:45)	12
Week 9	May 26	Tues.	Student Presentations (all materials due from everyone)	
	May 28	Thurs.	Student Presentations	
Week 10	June 2	Tues.	The Classic Era – Growing Orchestral Power 99 - G. M. Monn: <i>Symphony in B Major</i> , mvt. 1 – c. 1740 (4:33) * Monn: <i>Symphony in B Major</i> , mvts. 2–3 – c. 1740 (4:23, 1:31) 101 - Stamitz: <i>Symphony in D Major</i> , Op. 3, no. 2, mvt. 1 – 1752-5 (3:07) * Stamitz: <i>Symphony in D Major</i> , Op. 3, no. 2, mvts. 2–4 – 1752-5 (2:16, 3:09, 1:50) 106 – Haydn: <i>Symphony No. 103 in E-flat Major</i> , mvt. 1 – 1795 (9:31)	
	June 4	Thurs.	Lasting Classical Legacies – The Concerto 107 – Mozart: <i>Piano Concerto in D Major</i> , K. 107, No. 1, mvt. 1 – 1772 (5:41) 108 – Mozart: <i>Piano Concerto in E-flat Major</i> , K. 271, mvt. 1 – 1777 (9:59)	
Finals	June 9	Tues.	Final Exam: 1–4 pm	