

**Cal Poly SLO - Department of Music - Course Information**  
**Music 332 (Music History II: Music of the Baroque and Early Classic Eras) - Spring 2011**

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Office Hours: Tues 11-12; Wed 1:30-3:30; Thurs 12-1 and by appointment—just ask!

Course Description: In this course, we'll look at western art music of the Baroque and early Classic eras from several perspectives: as individual masterworks, as representatives of various composers, as examples of particular styles, genres, 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 – Volumes One and Two*. Third Edition. Upper Saddle River, NJ: Prentice Hall, 2010.

Supplemental Listening - recordings will be available via a loaner CD 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 19 and May 10 (**25% each**).

**II. A Final Exam**, on June 7 (**30%**).

**III. A Class Presentation (20%)**. 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. Please give me a copy of your **final outline** before you begin to speak. Guidelines are in the Reader.

**IV. Regular and Prompt Attendance—WITH SCORES and READER—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. Besides your (alert) physical presence, your scores and reader are equally essential for success in the course. If you forget to bring required materials more than once, you will be asked to go obtain them, even if that requires you to go home to do so. Persistent problems with this requirement will also affect 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 normally result in a failure of the course, unless we have agreed on a valid reason for a deadline extension.

## Quarter Calendar - Spring 2011

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

				<u>Chapter</u>
Week 1	Mar 29	Tues	The EMIs of the Baroque Era and <i>Le nuove musiche</i> 69 – Caccini: <i>Sfogava con le stelle</i> – 1602 (2:12)	<b>Part III Prelude</b>
	Mar 31	Thurs.	[ <i>No class meeting - Chavez Holiday</i> ]	
Week 2	Apr 5	Tues.	New Treatment of the Voice [ <i>choose your research topic!</i> ] 70 – Monteverdi: <i>Cruda Amarilli</i> – 1605 (2:56) 73 – Francesca Caccini: <i>Lasciatemi qui solo</i> – 1618 (5:32) 72 – Monteverdi: <i>Zefiro torna e di soavi accenti</i> – ca. 1630 (5:32) 74 – Strozzi: <i>Tradimento!</i> – 1659 (2:14)	<b>7, 8</b>
	Apr 7	Thurs.	Opera Hits the Road . . . ; <b>Topics Due</b> 76 – Monteverdi: <i>L'Orfeo</i> , Act II, excerpt – 1607 (13:36) 77 – Monteverdi: <i>L'incoronazione di Poppea</i> , Act I, Scene 3 – 1642 (8:26)	
Week 3	Apr 12	Tues.	. . . and Heads North . . . ; * Scarlatti, Alessandro: “Sinfonia” (Act I) from <i>La Griselda</i> - 1721 (2:36) 80 – Lully: <i>Armide</i> , Overture and Act II, Sc 5 - 1686 (2:27, 5:21) * Purcell: “Overture” from <i>Dido and Aeneas</i> - 1689 (2:15) * Purcell: <i>Dido and Aeneas</i> , Act III (excerpts) – 1689 (8:17)	
	Apr 14	Thurs.	Other Baroque Vocal Roles <b>Research Questionnaire Due</b> 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	Apr 19	Tues.	<b>Midterm I</b>	
	Apr 21	Thurs.	En Route to the Fugue 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 Major – 1722 (4:15)	<b>9</b>
Week 5	Apr 26	Tues.	New Instrumental Features 96 – Pachelbel: <i>Chorale Prelude – Magnificat peregrini toni</i> – late 17th c (1:26) 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 28	Thurs.	France and Italy; <b>Interim Bibliography Due</b> 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</i> , Op. 2, No. 4 – 1685 (6:35)	
Week 6	May 3	Tues.	<b>The Larger Genres</b> <span style="float: right;"><b>10</b></span> 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)
	May 5	Thurs.	<b>The Lutheran Organist</b> 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 - 1741 (2:29, 1:33, 1:04, 1:00, :35)
Week 7	May 10	Tues.	<b>Midterm II</b>
	May 12	Thurs.	Germany + Italy + England = Handel; <b>Preliminary Outline Due</b> 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 17	Tues.	Glimmerings of the Classic Era <span style="float: right;"><b>Part IV Prelude, 11</b></span> 100 - D. Scarlatti: <i>Sonata in D Major</i> , K. 492 (L. 14, P. 443) – c. ?1750 (3:57)
	May 19	Thurs.	<b>The Classic Era – New Stars are Born</b> <span style="float: right;"><b>12</b></span> 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)
Week 9	May 24	Tues.	<b>Student Presentations (<u>all</u> materials are due from everyone)</b>
	May 26	Thurs.	<b>Student Presentations</b>
Week 10	May 31	Tues.	<b>The Classic Era – Growing Orchestral Power</b> 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 2	Thurs.	<b>Lasting Classical Legacies – The Piano Concerto</b> 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 7	Tues.	<b>Final Exam: 1-4 pm (please bring back your Loaner CD!)</b>