

		<b>Department of Music</b> <i>MUH 3032</i> <i>Music History 101</i> <i>Baroque &amp; Classical</i> <b>2 units</b>
<b>FALL 2020</b> <i>(the one we'll always remember)</i>		
<b>Meeting days:</b> T-TH	<b>Dr. Keith Pedersen, Professor of Music</b>	
<b>Meeting times:</b> 10:00-10:55	<b>619.849.2202</b>	
<b>Meeting location:</b> Cooper 118 (?)	<a href="mailto:keithpedersen@pointloma.edu">keithpedersen@pointloma.edu</a> (contact via Canvas)	
<b>Final Exam:</b> Thursday, Dec. 3; 10:30-1:00	<b>Office Hours:</b> M-W 11:00-12:00; T-TH 8:30-9:30 by arrangement; <b>DROP-IN: F 11:00-12:00</b> <b>CMC 217 (or via Zoom)</b>	
<b>Required Text:</b> Burkholder, J. Peter, Donald J. Grout and Claude V Palisca. <i>A History of Western Music</i> (HWM), 10 <sup>th</sup> edition. New York: W. W. Norton, 2019. (Everyone must have access to online resources provided with new texts.) <b>Suggested (Optional) Resources:</b> A. <i>Norton Recorded Anthology of Western Music, vols. 1 &amp; 2, 8<sup>th</sup> edition, volume 1 (CDs).</i> B. Burkholder, J. Peter and Palisca, Claude V. <i>Norton Anthology of Western Music</i> (NAWM), vol. 1, 8 <sup>th</sup> edition. New York: W.W. Norton, 2019. C. Burkholder, J. Peter and Jennifer L. King, <i>Study and Listening Guide for A History of Western Music, 10<sup>th</sup> edition.</i> New York: W. W. Norton, 2019. <b>(Students who have already purchased previous editions of these texts may use them, BUT not all class material will be included. You will have to purchase online resource privileges.)</b>		

## PLNU MISSION

### TO TEACH ~ TO SHAPE ~ TO SEND

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

## COURSE DESCRIPTION

**Catalog:** MUH 3032 (2 units): A continued study of Western music development, focusing on principal trends of the Baroque and Classical periods, approximately 1600–1820 A.D.; regular listening to recorded examples, with some score analysis and individual research. Offered fall semester of even years.

*Prerequisites: Music History 101 and Music Theory 121 or consent of instructor.*

The goal of this course is to help you develop a detailed understanding of the development of Western art music during the Baroque and Classical periods (1600-1800). Musical developments of this time are some of the most significant in our culture's history: opera, sonata, concerto, symphony, string quartet. Instrumental music becomes as important as vocal music, and a growing middle class supports the beginning of concerts and music for the masses.

**POSITION OF COURSE IN UNIVERSITY CURRICULUM:**

This course is required of all music majors.

**INSTITUTIONAL AND FOUNDATIONAL EXPLORATIONS LEARNING OUTCOMES**

**Context: Growing, In a Christ-Centered Faith Community**  
**ILO #2:** Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments.

**DEPARTMENT AND COURSE LEARNING OUTCOMES**

<p><b>2) Historical Perspectives:</b> Become conversant with the essential outline of music history, music literature, and an awareness of significant non-western musical styles</p>	<p>-ILO #2; -DLO A.1. C</p>
<p>You will be able to:</p> <ol style="list-style-type: none"> <li>1. Summarize an understanding of the stylistic development in western music history from 1600-1800 as evidenced by performance on exams and the ability to correctly compare music from different styles: <i>e.g.</i> development of concerted and instrumental forms and genres, opera, use of harmonic devices.</li> <li>2. Analyze musical works from various cultures and the Baroque and Classical historical periods (using concepts of style, genre, form, <i>etc.</i>) to identify and describe stylistic characteristics of and between selected works (in class, in assignments, and on tests) both aurally and visually (<b>MSMR 1.2.c, 3.1.a, b; 6.2.b</b>).</li> <li>3. List the important composers, theorists, and works from different schools and style and time periods.</li> <li>4. Recognize and correctly identify important individual musical works from the western tradition, both aurally and visually.</li> <li>5. Accurately and thoughtfully describe, synthesize and evaluate three academic articles related to course content.</li> </ol>	<p><b>MSMR</b> <b>1.1.c, d, e;</b> <b>2.4.a; 3.1.a,</b> <b>b, c, d, e</b> <b>and f; 5.1.d</b> <b>MSMR</b> <b>1.2.c, 3.1.a,</b>  <b>MSMR</b> <b>3.1.c b;</b> <b>6.2.b</b></p>

**IDEA COURSE EVALUATION OBJECTIVES**

1. Gaining a basic understanding of the subject
2. Developing knowledge and understanding of diverse perspectives, global awareness, other cultures
3. Gaining a broader understanding and appreciation of intellectual/cultural activity (music)

## COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 2-unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated **75-90 total hours** meeting the course learning outcomes (this estimate follows the university guidelines of 2 hours outside work for every hour of class). The time estimations are provided in the Canvas modules.

## METHODS USED IN THIS COURSE:

Students enrolled in MUH 3032 will achieve the objectives of the course through multiple methods:

- Class attendance, textbook readings, discussion, class participation, group and individual presentations, and listening exercises
- Listening to and engaging assigned recordings both in and out of class
- Concert attendance at one approved concert and completion of an insightful report (See below for more details.)
- writing a research paper

**LISTENING: Important work for this class is to listen to and memorize the assigned recordings. Here are some suggestions on how to memorize this music effectively.**

- Listen and engage multiple times each day (a minimum of 15 minutes per day)
- Create a “system” to help you identify compositions (Flash Cards, Excel Document, iTunes Labels)
- Listen and view multiple performances of assigned works
- Take notes in-class (to keep track of time periods and composers). For each full-length piece, you should be able to identify the composition’s name, composer, and time period after listening to as little as ten seconds from anywhere within the piece.

## COURSE REQUIREMENTS, POLICIES & GUIDELINES:

For detailed classroom policies including use of technology, spiritual care, the PLNU Academic Honesty Policy, PLNU Copyright Policy, PLNU Academic Accommodations Policy, FERPA, and State Authorization policy please see Course Syllabus Appendix in the first module on Canvas.

## ASSESSMENT AND GRADING

Your grade will be based on the quality of your work in these areas:	<u>Percentage Points</u>
1. Chapter Quizzes (lowest 3 scores will be dropped)	15
2. Listening Quizzes (lowest 6 scores will be dropped)	15
3. Research Paper (no paper=course failure)	22
4. Assignments (including paper scaffolding projects)	10
5. Timeline	5
6. Concert Review	5
7. Exams (2 x 8%) plus Final (12%)	<u>30</u>
(In the examinations students will demonstrate their comprehension of	100

musical terms and concepts and recognition of music presented in the course.)

### Sample Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

### ASSIGNMENTS AND INCOMPLETES

All assignments and projects are to be submitted/turned in by time assigned in Canvas. This is usually before the beginning of the class session when they are **due by 9:50 am; (the assignment will close at 9:55 am** to allow for those “just missed it” moments). **WASC guidelines indicate that 2 hours of outside preparation (homework) for every 1 hour in class is normal.** Exams must be taken on the date and at the time assigned. Incompletes for the course will only be assigned in extremely unusual circumstances.

In all assignments and discussions, it may be helpful to keep in mind the following levels of achievement:

D=some major composers, pieces, genres, and developments for each period

C=major composers, genres, pieces, and developments for each period

B=above plus some details regarding major composers, genres, developments, cultural events, and some minor composers

A=above plus details regarding individual works, numerous minor composers, development of genre and/or composer style development and comparison

### ADVICE FOR TAKING A MASTER’S ENTRANCE EXAM

"Just make sure to tell them that no detail is too trivial to be put on the test. I was amazed at how specific some of the questions were. I think knowing key differences between composers, especially medieval and renaissance would be the first thing to study if I had to do it again. At times I felt like I needed to know each composer's favorite color and food, haha. They definitely test your medieval, renaissance and baroque knowledge more heavily than the other eras. Really sitting down and memorizing the listening examples while taking a music history class AND after passing the class would be incredibly beneficial as well. I sure didn't remember a lot of the titles and composers in the listening part of the test."

### MAJOR COURSE PROJECTS

#### RESEARCH PAPER (a major department assessment artifact—DLO A. 1. C)

Your thesis-based term paper is due on **Sunday, Nov. 15 at 11:59**. A written proposal in outline form (topic, thesis statement, main points, supporting points and beginning bibliography) and other assignments will be completed to assist you in this process. The text of the paper should be about ten pages in length. This assignment must be successfully completed (D or higher) in order to pass the course. **22%**

## **IN-CLASS PRESENTATION**

Each student will choose a piece from our listening list to present in class. An acceptable 7-10 minute presentation will include a PowerPoint with details regarding the historical, theoretical and/or formal significance of this piece answering questions like: “why is this piece significant?” “Which form does it represent?” “Which stylistic developments are present?” See Canvas assignment for more details.

## **TIMELINE**

In groups of 3, create a 2-D timeline of important musical events throughout the Medieval and Renaissance periods highlighting the main ideas of our course: music, composers, theorists, and culture. Timelines will be displayed on last day for review purposes. **5%**

## **CONCERT ATTENDANCE REPORT**

To acquaint you with the “historically informed” approach to performing music of this period, our class will “attend” an early music ensemble). See rubric for report guidelines. **5%**

[Bach Collegium San Diego](#) [SD Early Music Society](#)

**As this semester will begin online, you will be offered choices of several online concerts to “attend.” I encourage you to get in the spirit: watch with friends, or, better yet, make a night out of it: 1) dress up, 2) enjoy a meal on Zoom “together,” 3) then watch the whole concert complete with intermission refreshments, and 4) conclude with an after concert dessert and discussion of what you heard.**

## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement (there may be a short class quiz). In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. If the student is absent for more than 10 percent of class sessions (virtual or face-to-face), the faculty member will issue a written warning of de-enrollment (3 classes in a 2-unit course). If the absences exceed 20 percent (six classes), the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Please email the professor when absent. Good communication protects relationships. While there are no points awarded or deducted for attendance, absences can affect your grade in two ways:

- 1) according to school policy, any student with over 3 weeks of absences (6 classes in this course) can be summarily deregistered from the class (which could have financial and graduation repercussions for the student).
- 2) in any situation where grace is requested (late assignments, make-up work, and final grade assignment) attendance will be taken into consideration. Requests from students with greater than a 90% attendance rate may be treated more favorably.

### **Asynchronous Attendance/Participation Definition**

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards

will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

## RESOURCES

### MUSIC HISTORY STUDY HELPS:

- How to Get the Most Out of Studying, Dr. Stephen Chew
  - Video 1: Beliefs That Make You Fail...Or Succeed
  - Video 2: What Students Should Understand About How People Learn
  - Video 3: Cognitive Principles for Optimizing Learning
  - Video 4: Putting the Principles for Optimizing Learning into Practice
  - Video 5: I Blew the Exam: Now What?

(These videos help students transition to college-level studying. He says “If students use ineffective or inefficient ways of studying, they can study long and hard and still fail. But if they use effective strategies, they will get the most learning out of their study time and be more likely to succeed.” Each video lasts 7-9 minutes.)

- PLNU Ryan Library: Robin Lang—music department resource librarian
- Academic Support Center—Tutorial Center (study help, term paper assistance)
- The Study Cycle: Saundra McGuire. Canvas Resources module
- SQ3R: (strategy for studying a textbook). Canvas Resources module
- Make It Stick: Peter Brown.

### BIBLIOGRAPHY

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## MOVIES ABOUT COMPOSERS/MUSICIANS

While not always factually accurate (it is Hollywood, after all), these movies can often give a wonderful sense of the life, cultural context, and especially the music of these composers in a way that brings to life these remarkable and talented individuals. (I trust our students can discern that, while each film is an artistic portrayal of music and the lives of musicians, not all scenes they contain reflect values espoused by the professor or university.)

*Amadeus* (1984), Warner Bros. A fanciful retelling of the life of the most famous prodigy of them all, W A Mozart. Even if the premise of the plot is false, this winner of 8 Academy Awards beautifully and spectacularly captures the spirit and feel of the Classical era and its music.

*Immortal Beloved* (1994), Columbia Pictures. The search for an anonymous "Immortal Beloved" tells some of the story of the personal challenges of the adult life of the most colossal figure in classical music, Ludwig von Beethoven.

*Impromptu* (1991), Sovereign Pictures. A Hollywood version of the very real romantic relationship between the female writer George Sand and the master of the piano, Frederic Chopin.

*Tous les matins du monde* (1991), Koch-Lorber Films. Perhaps the most achingly beautiful film about music I have ever seen, using the sound of the *viola da gamba* to explore different kinds of relationships, from romantic to professional to mentor. If this doesn't convince you Baroque music is about emotions, nothing will. Don't let the French subtitles scare you away (does include some explicit scenes).

**COURSE VOCABULARY:** While you may not see every one of these words on a test or quiz, these are some of the most important terms, concepts, and people to know for a well-rounded understanding of the information covered. These terms should help you survive a grad school entrance exam.

### **Chapter 13**

science  
politics  
economics  
patronage  
new forms/genres  
Baroque  
affections  
Baroque art  
first practice  
second practice  
polarity  
basso continuo  
concertato  
tuning  
dissonance

chromaticism  
counterpoint  
rhythm  
idiomatic styles  
ornamentation  
embellishment  
tonality  
Monteverdi

### **Chapter 14**

opera  
libretto  
Greek tragedy  
pastoral drama  
madrigal comedy  
or cycle

intermedio  
embellishment  
melody  
Florentine Camarata  
Galilei  
monody  
Caccini  
*Le nuove musiche*  
aria  
solo madrigal  
*Dafne*  
Peri  
Cavalieri  
*L'Euridice*  
recitative  
ritornello

sinfonia  
*L'Orfeo*  
strophic variation  
*Combattimento*  
stile concitato  
*L'incoronazione*  
arioso  
Caccini  
Rome  
sinfonia  
castrati  
Venice  
public opera  
singers  
opera abroad  
impresario



prima donna/diva  
theater vs. drama

### **Chapter 15**

styles  
chamber music  
concertato style  
concerted  
  madrigal-Mont.  
basso ostinato  
tetrachord  
chacona  
mid-c. cantata  
Germany  
sacred concertos  
Barbara Strozzi  
stile antico  
stile moderno  
J. J. Fux Gradus...  
large sacred  
  concerto  
cori spezzati  
Gabrieli  
small sacred  
  concerto  
Viadana  
oratorio  
Carissimi  
Schütz  
*Kleine geistliche  
Konzerte*  
musical figures  
historia  
passion  
Jewish music  
instrumental types  
toccata  
fantasia  
prelude  
ricercare  
cappriccio  
fugue  
canzona  
sonata  
organ verse  
chorale prelude  
partita  
chorale variations  
passacaglia  
dances/suite

### **Chapter 16**

French monarchy  
court ballet  
dance as control  
Fr. court music  
orchestra  
Lully  
tragedie lyrique  
divertissements  
Fr. overture  
récitative simple  
recitative mesuré  
notes inégales  
overdotting  
agréments  
tonality  
Charpentier  
petit motet  
grand motet  
de Lalande  
Fr. oratorio  
Fr. organ  
clavecin  
de la Guerre  
Couperin  
style brisé  
binary form  
dance suite forms  
German suites  
English masque  
Puritan music  
Purcell  
dramatic opera  
odes  
verse anthems  
viol consort  
folk dances  
public concert  
zarzuela  
Velasco  
romance  
villancico

### **Chapter 17**

Legrenzi  
A. Scarlatti  
aria  
da capo  
cantata  
ritornello  
dim. seventh

serenata  
church music  
oratorios  
sonata da camera  
sonata da chiesa  
trio sonata  
solo sonata  
Stradivarius  
Guarneri  
Corelli  
church sonatas  
ornamentation  
tonality  
forward motion  
orchestral concerto  
concerto grosso  
solo concerto  
tutti  
ripieno  
Torelli  
German music  
Stadtpfeifer  
collegium musicum  
cosmopolitan  
German opera  
Missa salisburgensis  
Orthodox  
Pietists  
chorale  
sacred concerto  
Buxtehude  
organ music  
Pachelbel  
toccatas  
preludes  
fugue  
exposition  
answer  
episodes  
organ chorales  
chorale variations  
chorale fantasia  
chorale preludes  
harpsichord suite  
orchestral suite  
Muffat  
solo sonata  
scordatura  
synthesis

### **Chapter 18**

middle class music  
conservatories  
castrati  
Neapolitan opera  
comic opera  
serious opera  
Roman music  
Venetian music  
Vivaldi  
oespedale  
concerto  
standard orchestra  
ritornello form  
episodes  
slow movement  
programmatic  
sinfonia  
Concert Spirituel  
Couperin  
harpsichord suite  
Fr. chamber music  
Fr./It. synthesis  
Rameau  
Traité de l'harmonie  
fundamental bass  
chords  
dissonance  
consonance  
functional tonality  
modulation  
Lully vs. Rameau

### **Chapter 19**

musical life  
German synthesis  
Telemann  
J.S. Bach  
education/career  
BWV  
music copying  
organ music  
harpsichord music  
quodlibet  
instrumental music  
cantatas  
sacred music  
Händel  
education/career  
operas  
recitative secco

recitative  
  accompagnato  
coloratura  
national  
influences  
waning of opera  
oratorio  
chorus  
musical rhetoric  
*Messiah* libretto  
borrowings  
instrumental  
works  
posterity

**Chapter 20**  
international style  
Enlightenment  
Humanitarianism  
galant  
empfindsam  
classic  
periodicity  
oration/rhetoric  
Koch  
harmonic function  
harmonic motion  
Alberti bass  
form and function  
emotional contrast

**Chapter 21**  
opera buffa  
intermezzo  
Pergolesi  
opera seria  
Metastasio  
Da capo aria  
Dal segno aria  
Hasse  
Lombardic rhythms  
War of Buffoons  
Rousseau  
opera comique  
ballad opera  
The Beggar's Opera  
Singspiel  
opera reform  
C. W. Gluck  
pleasure gardens  
national song  
Lied  
Reichardt  
Goethe  
church music  
Bay Psalm Book  
William Billings  
fuging tunes  
Moravians

**Chapter 22**  
pianoforte  
string quartet  
instruments  
sonata  
sonata form  
other forms  
D. Scarlatti  
C. P. E. Bach  
Essay...Keyboard  
symphony  
B. Sammartini  
Mannheim  
J. Stamitz  
symphonie concertante  
concerto  
J. C. Bach  
entertainment music

**Chapter 23**  
Haydn biography  
Charles Burney  
style  
wit  
function  
symphonies  
sonata-rondo  
Sturm und drang  
Paris, London  
string quartet

scherzo  
keyboard  
vocal music  
Mozart biography  
Collredo  
von Köchel  
Leopold  
Nannerl  
Tours  
important teachers  
career  
keyboard works  
topics  
chamber music  
concertos  
symphonies  
opera  
Da Ponte  
singspiel  
Freemasonry  
church music  
classic

# SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS

(This schedule is subject to revision as necessary; you are responsible for any announced changes.)

HWM 10<sup>th</sup> edition/NAWM 8<sup>th</sup> edition)

DATE	TOPIC	READING - (due by class)	HWM NAWM LISTENING
1. 8/18-T	Ch. 13) Class Introduction: Expectations, Policies, & Syllabus; Intro to Baroque		
2. 8/20-Th	Ch. 13) Baroque; The Second Practice: Monteverdi, Caccini	pp. 287-306	71, 72
3. 8/25-T	Ch. 14) The Invention of Opera: Monteverdi, Peri, Cesti	pp. 297-308	73, 74d
4. 8/27-Th	Ch. 14) The Spread of Opera; Research Paper	pp. 308-316	
5. 9/1-T	Ch. 15) Early 17 <sup>th</sup> -c. Ch. and Church: Strossi, Grandi, Carissimi, Schütz,	pp. 317-329	<b>77, 78, 79, 80 81</b>
6. 9/3-Th	Research/Paper Basics: Ryan Library Assignment		
7. 9/8-T	Ch. 15) Early 17 <sup>th</sup> -c. Instrumental Music	pp. 330-338	82, 83, 84
8. 9/10-Th	Ch. 16) 17 <sup>th</sup> -c. Fr. Opera/Inst.: Lully, Charpentier, Jacquet dG <b>PAPER PLAN DUE</b>	pp. 339-357	85, 89
9. 9/15-T	Early Music Performance Practice: Ruben Valenzuela (BCSD)		
10. 9/17-Th	Ch. 16) 17 <sup>th</sup> -c. Eng., Spain, New World: Purcell, Velasco, Araujo	pp. 358-370	90, 91, 92
11. 9/22-T	Review		
12. 9/24-Th	<b>EXAM I (Ch. 13-16)</b>		
13. 9/29-T	Ch. 17) Late 17 <sup>th</sup> -c. It. & Gr.: A Scarlatti, Corelli, Buxtehude	pp. 371-399	94, 96, 97
14. 10/1-Th	Ch. 18) 18 <sup>th</sup> -c. Italy: Vivaldi	pp. 400-414	98
15. 10/6-T	Ch. 18) 18 <sup>th</sup> -c. France: Couperin, Rameau	pp. 415-423	99, 100b
16. 10/8-Th	<b>Paper Preparation</b>		
17. 10/13-T	Ch. 19) German Late Baroque: Telemann, JS Bach Organ Works Ch. 19) JS Bach Keyboard/Instrumental Works	pp. 424-431 pp. 432-435	102, 103 104
18. 10/15-Th	Ch. 19) JS Bach Vocal Works	pp. 435-441	105
19. 10/20-T	Ch. 19) Händel's Vocal and Instrumental Works	pp. 441-453	107, 108, WM
20. 10/22-Th	<b>EXAM II (Ch. 17-19)</b>		
21. 10/27-T	Ch. 20) Enlightenment. Taste and Style	pp. 454-470	TBA
22. 10/29-Th	Ch. 21) Early Cl. Vocal Mus.: Pergolesi, Hasse, Gluck, Billings	pp. 471-493	109, 110, 113, 114
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24. 11/5-Th	Ch. 23) Haydn's Symphonies	pp. 514-528	122
25. 11/10-T	Ch. 23) Haydn's Quartets and Vocal Music	pp. 528-533	121, 123
26. 11/12-Th	Ch. 23) Mozart's Keyboard and Chamber Works	pp. 533-544	124, 125
27. 11/17-T	Ch. 23) Mozart's Symphonies and Operas	pp. 544-551	126, 127
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(bold=large assignment)

## DEC. 3 THURSDAY 10:30-1:00 FINAL EXAM

The final examination may include all materials covered in this course. It cannot be rescheduled. (According to university policy, only students with more than 3 exams on one day may petition to change an exam time. If this is your situation, please confirm directly with me before Fall Break. No other requests for early examinations or alternative days can be approved.)