I. Course Description

This Western art music history survey course covers a two-hundred-year span circa 1600 to 1800. This period is commonly split between two eras: the Baroque (1600–1750) and “Classical” (1750–1800). The course will approach musical works from three different perspectives. Stylistically, what are the essential elements that define and link these compositions? Ideologically, how do composers use music as a means to reflect, represent, or even critique the human world? Practically, what particular compositional problems did they encounter, which limited or conflicted with their creativities?

To answer these questions, we will take into account the philosophical, social, cultural, and artistic developments within each period, and discuss how they influenced and intersected historically important compositions—such as Monteverdi’s *Orfeo*, Gluck’s *Orfeo ed Euridice*, Vivaldi’s *Violin Concerti*, Bach’s *Brandenburg Concertos*, Handel’s *Messiah*, Haydn’s “Joke” string quartet, Mozart’s *Don Giovanni*, and Beethoven’s *Eroica Symphony*. The primary focus will be on 17th- and 18th-century Italy, France, and Germany, with some consideration of musical life in England. The ability to read music is required.

II. Textbooks

The first item is the textbook, which is your primary reading source. The following two items are the anthologies. Your listening tests and score identifications will be all the musical works from these two anthologies.

III. Source Reading

The following three books are available for source reading. These books will be on reserve at Olin Library. They cannot be checked out, but may be used in-house for 2 hours.


IV. Class Expectations

1. Food and cell phone are prohibited during the class.
2. The student’s grade will be based on the listening test, score identification, participation, midterm/final, and the final project.

V. Course Evaluations

1. Attendance and Participation 10 %
2. 4 Listening Tests & Score IDs 40 % (10 % per each quiz)
3. Midterm 25%
4. Final Project 25%

VI. Grading Scale:

<table>
<thead>
<tr>
<th>Numeric Grade</th>
<th>Letter Grade</th>
<th>Description</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>98.3</td>
<td>A+</td>
<td>The quality of the work is outstanding.</td>
<td>4.0</td>
</tr>
<tr>
<td>95</td>
<td>A</td>
<td></td>
<td>4.0</td>
</tr>
<tr>
<td>91.7</td>
<td>A-</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>88.3</td>
<td>B+</td>
<td>The quality of the work is high.</td>
<td>3.3</td>
</tr>
<tr>
<td>85</td>
<td>B</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>81.7</td>
<td>B-</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>78.3</td>
<td>C+</td>
<td>The quality of the work is overall acceptable.</td>
<td>2.3</td>
</tr>
<tr>
<td>75</td>
<td>C</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>71.7</td>
<td>C-</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>68.3</td>
<td>D+</td>
<td>The quality of the work is poor.</td>
<td>1.3</td>
</tr>
<tr>
<td>65</td>
<td>D</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>61.7</td>
<td>D-</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>58.3</td>
<td>E+</td>
<td>Failure.</td>
<td>0</td>
</tr>
<tr>
<td>55</td>
<td>E</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>51.7</td>
<td>E-</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>45</td>
<td>F</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>
Weekly Schedule

—Unit 1  Early Baroque (1600–1650)—

• Week 1 (1/24)
  Is Music a Language? Express Meaning Musically
  Part I: The Rise of Instrumental Music

  Reading Burkholder, Grout, & Palisca; Ch. 12 (pp. 264–285)
  Listening Tielman Susato, Dances from Danserye (Anthology I, #62)
  William Byrd, Pavana Lachrymae, Pavane Variations (Anthology I, #64)

• Week 2 (1/29 & 31)
  Composers Seek New Ways to Express Meaning Musically
  Part II: Developing New Styles

  Reading Burkholder, Grout, & Palisca; Ch. 13 (pp. 288–306)
  Listening Claudio Monteverdi: Madrigal "Cruda Amarilli" (Anthology I, #66)
  Giulio Caccini: Solo Madrigal "Vedrò I mio sol" (Anthology # 67)

• Week 3 (2/5 & 7)
  The Project of Returning to the Past: Reviving Greek Tragedy
  The Invention of the Opera

  Reading Burkholder, Grout, & Palisca; Ch. 14 (pp. 307–328)
  Listening Jacopo Peri, Opera L’Euridice (Anthology I, #68)
  Claudio Monteverdi, Opera L’Orfeo (Anthology I, #69)
  Claudio Monteverdi, Venetian Opera Poppea (Anthology I, #70)
  Antonio Cesti, Rome Opera Orontea (Anthology I, #71)

  2/7 Listening Test, Score IDs, and Term Definitions

• Week 4 (2/12 & 14)
  Opera as a Model
  Chamber & Church Music in the Early 17th-Century

  Reading Burkholder, Grout, & Palisca; Ch. 15 (pp. 329–353)
  Listening Barbara Strozzi, Cantata Lagrime mie (Anthology I, #72)
  Giacomo Garissimi, Oratorio Historica di Jephte (Anthology I, #76)
  Girolamo Frescobaldi, Toccata No. 3 (Anthology I, #79)
  Girolamo Frescobaldi, Ricercare (Anthology I, #80)
  Biagio Marino, Sonata IV per il Violino per sonar con due Corde (Anthology, #81)
—Unit 2 Middle Baroque (1650–1700)—

- **Week 5 (2/19 & 21)**
  French Project—“Re”presenting Italian Styles
  Part I: Late 17th-Century French Baroque
  
  **Reading** Burkholder, Grout, & Palisca; Ch. 16 (pp. 354–372)
  
  **Listening** Jean-Baptiste Lully, Opera Armide (Anthology I, #82)
  Elisabeth-Claude Jacquet de la Guerre, Keyboard Suite “Suite in A minor” (Anthology I, #85)

- **Week 6 (2/26 & 28)**
  English Project—“Re”presenting Italian Styles
  Part II: Late 17th-Century English Baroque
  
  **Reading** Burkholder, Grout, & Palisca; Ch. 16–17 (pp. 373–398)
  
  **Listening** Henry Purcell, Opera Dido and Aeneas (Anthology I, #86)
  Alessandro Scarlatti, Opera La Griselda (Anthology I, #90)
  Arcangelo Correli, Trio (Church) Sonata, Op. 3 no. 2 (Anthology, #91)

  **2/28** Listening Test, Score IDs, and Term Definitions

- **Week 7 (3/5 & 7)**
  Preparation for the Future & **Midterm**
  Germany in Late 17th-Century
  
  **Reading** Burkholder, Grout, & Palisca; Ch. 17 (pp. 399–411)
  
  **Listening** Dieterich Buxtehunde, Organ Prelude Praeludium in E major, BuxWV 141 (Anthology I, #92)
  Dieterich Buxtehunde, Choral Prelude on “Num komm, der Heiden Heiland” (Textbook, Ex. 17.5 a/b)

  **3/7** Midterm
  (Burkholder, Grout, & Palisca, Chapters 12–17)

—Spring Break (3/9–24)—
—Unit 3 Late Baroque (1700–1750)—

• **Week 8 (3/26 & 28)**
  Preserving Traditions: Continuing a Nation's Musical Style
  The Early 18th-century in Italy and France

  **Reading**  Burkholder, Grout, & Palisca; Ch. 18 (pp. 414–435)
  **Listening**  Antonio Vivaldi, *Concerto for Violin and Orchestra in A minor*, Op. 3, No. 6 (Anthology I, #93)
                  Jean-Philippe Rameau, *Hippolyte et Aricie*, opera: Conclusion of Act IV (Anthology I, #95)

• **Week 9 (4/2 & 4)**
  Blending Project I: Merging Different Nations' Musical Styles
  German Composers of the Late Baroque—J. S. Bach

  **Reading**  Burkholder, Grout, & Palisca; Ch. 19 (pp. 436–454)
  **Listening**  J. S. Bach, *Prelude and Fugue in A Minor*, BWV 5443 (Anthology I, #96)
                  J. S. Bach, English Suite no. 3, BWV 808 (music to be handed out)
                  J. S. Bach, *Brandenburg Concerto no. 5*, BWV 1050 (music to be handed out)
                  J. S. Bach, Cantata *Num komm, der Heiden Heiland*, BWV 62 (Anthology #98)

• **Week 10 (4/9 & 11)**
  Blending Project II: Merging Different Nations' Musical Styles
  German Composers of the Late Baroque—G. F. Handel

  **Reading**  Burkholder, Grout, & Palisca; Ch. 19 (pp. 454–467)
  **Listening**  G. F. Handel: *Giulio Cesare*, opera: Act II, Scenes 1–2 (Anthology I, #99)
                  G. H. Handel: *Saul*, oratorio: Act II, Scene 10 (Anthology I, #100)

  **4/11**  Listening Test, Score IDs, and Term Definitions
—Unit 4 Classical (1750–1800)—

• Week 11 (4/16 & 18)
Seeing is Believing—Lightening the World, Seeking Reason, Natural, and Logic
Enlightenment & Opera Codifications

Reading  
Burkholder, Grout, & Palisca; Ch. 20 & 21 (pp. 468–493 & 497–502)

Listening  
Giovanni B. Pergolesi, “Son imbrogliato io,” from intermezzo (comic opera) La Serva Padrona (Anthology II, #101)
Christoph Gluck, Orfeo ed Euridice (Anthology II, #104)
Jean-Philippe Rameau, Pieces de Clavecin, “La Poule.”

• Week 12 (4/23 & 25)
Unity versus Variety & Critiquing the Enlightenment Project
Instrumental Music, Sonata Form(s)

Reading  
Burkholder, Grout, & Palisca; Ch. 22 & 23 (pp. 506–565)

Listening  
Domenical Scarlatti, Sonata in D major, K. 119 (Anthology II, # 106)
Wolfgang A. Mozart, Piano Sonata in F Major, K. 332 (Anthology II, #114)
Wolfgang A. Mozart, Don Giovanni, Act I, Scenes 1–2 (Anthology II, #116)

• Week 13 (4/30 & 5/2)
Resolutions or Denials? Expanding the Enlightenment Project
French Revelation & Beethoven

Reading  
Burkholder, Grout, & Palisca; Ch. 24 (pp. 563–594)

Listening  
Ludwig van Beethoven, String Quartet in C-Sharp Minor, Op. 131, Mvts. I–II (Anthology II, #120)
• Week 8 (5/7)
The Failure of the Enlightenment Project
The Beginning of the Romanticism

Reading  Burkholder, Grout, & Palisca; Ch. 25 (pp. 595–606 & 631–632)
Listening Hector Berlioz, Symphonie Fantastique, Mvt. V, “Songe d’une nuit de ’sabbat’”
(Anthology II, #130)
Fryderyk Chopin, Nocturne in D-flat Major, Op. 27, No. 2 (Anthology II, #127)

5/7  Listening Test, Score IDs, and Term Definitions

Final Project Due: 5/17, 5:00 pm EST