Music 473
Music in the Baroque and Classic Eras
Fall 2008

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Office Hours: M: 9 a.m.
W: 9 a.m.
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Or by appointment

Prerequisite: Music 383 and 384

Required Textbooks:
Sturm class notes and anthology package. (Available at Copyworks)

Grading:
The grading for this course will be based upon the following criteria.

- Three tests: each 15% of the total course grade (total 45%)
- One final examination, partially cumulative: 20% of total course grade
- One term paper of at least 10 pages in length: 25% of total course grade
- Class attendance and participation: 10% of total course grade

Tests will be made up only at the discretion of the instructor, and only with a doctor’s written note or evidence of a family emergency

All musical examples can be found on the Parks Library e-reserve web site

http://www.lib.iastate.edu/class/ers/instruct.html#S under Sturm

BOOKMARK THIS URL. These examples are available 24/7 for your studying advantage or listening pleasure. You will need your ID card number and a personally determined PIN to log on.

I will do my best to accommodate any student with a disability who needs extra test time, or special test taking environments. I NEED TO BE TOLD OF THESE NEEDS BEFORE I CAN ACT UPON THEM, HOWEVER, SO PLEASE ALERT ME TO ANY SPECIAL NEEDS.

Term Paper
I have found the best way to treat a term paper is like a recital piece. A well written paper is a thing of beauty just like an excellent musical composition. This said, the term paper should be approximately 10 pages in length for the text portion. Bibliography and notes may make it longer. Title pages do not count toward the total. Your paper may be longer than 10 pages, although you may need to consider if you are writing as concisely as possible. The bibliography must have at least 3 different books and at least one journal article in addition to any other cited sources, and it must follow the format in
either MLA, Chicago Manual of Style, or Kate Turabian’s books for bibliography format. Citations must be credited in footnotes, and the footnote format may not use the Scientific format (Jones, 1970), but must use the full citation at the bottom of each page. A computer makes this very easy. The paper must have a thesis statement that uses italic font to identify it, and then must support that thesis throughout its body.

Topic: The Term paper must relate to music and/or a composer or style from either the Baroque or Classic eras. It may NOT be a biography of a composer’s life (this research is already done), but May use aspects of a composer’s biography to support a different thesis. Topics may range from style features of a composer or time period to analysis of one or more compositions to support a point, to performance practice issues. While the paper need not be 100% new research, as would be required of a dissertation, be careful to avoid plagiarizing others’ research.

Class | Assignment
---|---
1 | Introduction and overview
2 | Read: Palisca chapters 1 and 2  
    Listen: Palestrina: Pope Marcellus Mass, “Qui tollis” from Gloria  
    Gesualdo: Mercè grido piangendo  
    De Rore: Da le Belle Contrade  
    Banchieri: Madrigale affetuoso (in the Venetian style)  
    Madrigale alla Romana (Roman style)  
    Madrigale alla Napolitana (Neapolitan style)
3 | Read: Palisca chapter 3  
    Pietro de Bardi: Letter to G. B. Doni  
    Ottavio Rinuccini: Dedication page to Euridice  
    Giulio Caccini: Dedication to Euridice  
    Jacopo Peri: Foreword to Euridice  
    Listen: Peri: Euridice (5 tracks)  
    Cavalieri: Rappresentatione di Anima e di Corpo (7 tracks)
4 | Read: Giulio Caccini: Le Nuove Musiche  
    Listen: Monteverdi: Orfó (Opening toccata, Prologue, scene including “vi ricorda” and “Tu sei morta”) (4 tracks)
5 | Read: Palisca Chapter 4  
    Viadana: Preface to Cento concerti ecclesiastici  
    Monteverdi: Foreword to Madrigali guerrieri ed amorosi  
    Listen: Viadana: Exultate justi  
    Monteverdi: Vespers(chant, Toccata, 2nd chant, Dixit Dominus, Duo Seraphim) (5 tracks)  
    Banchieri: Concerto from Barca di Venetia per Padova
6 | Read: Palisca chapter 5  
    Listen: Frescobaldi: Canzonetta Quarta  
    Partite sopra l’aria della Romanesca  
    Froberger: Suite (Allemande, Courante, Sarabande, Gigue) (4 tracks)
7 | Read: Palisca chapter 10, pp. 197-204
Listen: Froberger: Toccata #2 in d minor
Ricercar in E minor
Fantasia on “so, la, re”

extra day

TEST 1

Read: Palisca chapter 6
Listen: Schütz: Psalmen Davids #121
Musikalische Exequien, “Canticle of Simeon”

TERM PAPER TOPICS DUE

Read: Palisca pp. 128-142
Listen: Cesti: Orontea “Intorno al’idol mio”
Monteverdi: L’Incoronazione di Poppea, scene 5 (Ottavia and Nutrice)
L’Incoronazione di Poppea, scene 9 (Nero and Seneca)
L’Incoronazione di Poppea, final duo of Nero and Poppea

Read: Palisca pp. 114-128
Listen: Carissimi: Oratorio of Daniel, (text and scene 1)
Newman: The Meaning of Sonata, and The Uses of Sonata

Read: Palisca chapter 8, pp. 145-163
Listen: Castello: Sonata seconda a soprano solo
Corelli: Sonata op. 5 #2 (5 tracks) (da chiesa)
Corelli: Sonata op. 5 #7 (4 tracks) (da camera)

Read: none
Listen: Blow: Chaconne in G major
Purcell: Chaconne in G minor

Read: Palisca chapter 8, pp. 163-175
Listen: Corelli: Trumpet Concerto
Vivaldi: Oboe Concerto
Corelli: Concerto grosso op. 6#1

Read: Palisca chapter 11, pp. 231-231
Listen: Lully: Alceste, Act 3, scene 2
Alceste, Act 4 scene 1

Read: Palisca chapter 11, pp. 231-237
Listen: Rameau: Hippolyte et Aracie, Overture
Hippolyte et Aracie, Act. 2, scene 5
Hippolyte et Aracie, Act. 3 scene 9

Read: Palisca chapter 9
Listen: Couperin: Table of ornaments
Couperin: Deuxième ordre, Sarabande “La Prude”
Deuxième ordre, “L’Antonine”
Rameau: “La Poule” from Nouvelles Suites de Pièces de Clavecin

extra day

BIBLIOGRAPHY DUE
Read: Palisca chapter 12, pp. 249-252

Listen: none

Read: Palisca pp. 237-247
Listen: Vivaldi: “Gelosia, tu già rendi l’alma mia” from Ottone
“Agitata da due venti” from Griselda

Read: Palisca chapter 12, pp. 252-261
Listen: Handel: Orlando, Act 2 conclusion (3 tracks)
Alcina: recitative and aria “Ah! mio cor”
Alcina: recitative and aria “Ombre pallide”

Test 2

Read: Palisca pp 261-263
Listen: Handel: Joshua “Oh! thou bright orb,” “See the Conqu’ring hero,” and “Oh! Had I Jubal’s lyre” (3 tracks)

Read: Palisca chapter 15
Listen: Bach: Cantata BWV 4 Christ lag in Todesbanden (8 tracks)

Read: none
Listen: Bach: Cantata BWV 61 Nun komm der Heiden Heiland (2 tracks)
Cantata BWV 77 Du Sollt, Gott (6 tracks)

Read: none
Listen: Bach: Musical Offering: Canon perpetuus super theme regium
Canons 1-4 (5 tracks)
Kanon zu acht stimmen, BWV 1072
Art of Fugue: Contrapunctus 12 rectus and inversus, and 13, rectus and inversus, and fuga a due soggetti (5 tracks)

Read: TBA
Listen: Bach: B minor Mass “Credo”

extra day

1-2 PAGE OUTLINE DUE

Read: Pauly chapters 1 and 2
C.P.E. Bach: “Performance” from Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing the Clavier)
Listen: C. P. E. Bach: Wurttemberg Sonata #6, movt. 1
Sinfonia no. 1 in D major, Wq 183 (3 tracks)

Test 3

Read: Pauly chapters 3 and 4
Listen: Haydn: Symphony #6, movt. 1
Symphony #8, “La tempesta” (finale)
Symphony #40, movt. 4
33 Read: Pauly chapter 5
Listen: Haydn: Farewell Symphony (all movts.) (4 tracks)
       Symphony #46, movt. 1
       Symphony #47, movt. 3

34 Read: Pauly chapter 6
       Orchestra proportions in the 18th century (chart)
Listen: Mozart: Symphony #1 KV 16 (3 tracks)
       Dittersdorf: Symphony in G minor, movt. 1

35 Read: Pauly chapter 8
       Mozart: Letters
Listen: Mozart: Piano Concerto #12 (3 tracks)
       Piano Concerto #19 in F major (3 tracks)

36 Read: Pauly chapter 7
       Newman: The Concept of “Sonata” in Classic Writings
Listen: Haydn: Piano Sonata no. 37 in D major, movt.

37 Read: Gluck: Dedication to Alceste
Listen: Piccinni: “Furia Donna irata”
       Gluck: Iphegénie en Aulide Act 2 sc. 7 (2 tracks)
       Iphegénie en Aulide Act 3 sc. 3
       Iphegénie en Aulide Act 3 sc. 9 (5 tracks)

38 Read: Pauly Chapter 11
Listen: Mozart: Die Zauberflöte, Act 2 “Queen of the Night Aria”
       Die Zauberflöte, Act 2 Finale (6 tracks)

39 Read: None (optional = Pauly chapter 9)
Listen: Mozart: Symphony #39, movts. 1 and 2
       Haydn: Symphony #100, Allegretto (2nd movt.)

40 Read: Pauly chapter 13
       Beethoven: Letters and Impressions of his Contemporaries
Listen: Beethoven: String Quartet op. 18, #1, movt. 1

41 WORK ON TERM PAPERS

42 TERM PAPERS DUE (DECEMBER 2)

43 REVIEW