

SYLLABUS

A. COURSE OBJECTIVES

As a result of taking this course, the student should be able to:

- articulate the development of musical forms and styles from the late Baroque through to the late Classical period;
- recognize, identify, and analyze representative repertoire from the time periods studied ;
- demonstrate a knowledge of the major composers of the classical period; and
- appreciate the inter-relationship of music with other forces that have shaped western culture: political, social, philosophical, religious, technological, etc.

B. COURSE TEXT(S)

Burkholder, J. Peter, et. al. *A History of Western Music* (8th ed.). W.W. Norton and Co., New York, 2010.

Burkholder, J. Peter and Palisca, Claude V. *Norton Anthology of Western Music* (6th ed.), vol.2: Classic to Romantic. W.W. Norton and Co., New York, 2010.

The Norton Recorded Anthology of Western Music, vol. 2: Set of 5 CDs for use with NAWM, 6th ed.

Supplementary Texts (on reserve)

Downs, Philip G. *Classical Music: The Era of Haydn, Mozart and Beethoven*. W.W.Norton and Co., New York, 1992.

Downs, Philip G.(ed.) *Anthology of Classical Music*. W.W. Norton: New York, 1992.

Pauly, Reinhard G. *Music In The Classic Period* (4th ed.), Prentice-Hall: Upper Saddle River, 2000.

Zaslaw, Neal, ed. *The Classical Era: From the 1740's to the End of the 18th Century*. Prentice-Hall: Upper Saddle River, 1989.

Special Note to Students:

It is your responsibility to retain course syllabi for possible future use to support applications for transfer of credit to other educational institutions.

C. COURSE ASSIGNMENTS AND TESTS

1. Assignments and Tests:

Test #1 (Listening and written) (Thursday, September 30)
10% 10%

Test #2 (Listening and written) (Monday, November 1)
10% 10%

Test #3 (Listening and written) (Thursday, December 9)
10% 10%

Listen with scores and notes.

On the Listening Tests, you will be asked to:

- Name the composer
- Identify the work / composition
- Identify /describe the form / style / specific features of each particular composition

The Written Tests may take the form of:

- Score ID / description
- Matching
- Short Answer
- Multiple choice

3. Class discussion / participation: these marks will be based on being prepared for class (having read the text for the topic being covered and having brought your book of scores to class). **5%**
4. Two short analysis papers on a specific composition (3 pages)
These should include elements of formal, harmonic, and thematic analysis. **2 X 10: 20%**
5. Project/Performance / Research Paper (5-7 pages in length) OR Class Presentation **15%**

Guidelines: Please follow the research and writing protocol outlined in Turabian.

Suggestions:

- i. trace the development of a form: e.g., Sonata form, Rondo form, The Classical Concerto, The String Quartet, The Symphony, etc.
- ii. write a biographical account of a composer including his/her compositional style, output, and unique contributions to music (use recognized authoritative sources)

- iii. perform a piece from the era being studied. Provide an analytical sketch and an account of performance practise (Performance: 10%, Analysis(2-3 pages) 5%)
- iv. compose a piece in the style of a particular classical composer
- v. discuss and analyze an opera or operatic excerpt: include libretto, plot details, and a description of its style and musical structure;
- vi. discuss and analyze a choral or instrumental work with a view to rehearsing and conducting this piece, e.g. Mozart's *Requiem*.
- vi. Prepare a 20 minute class presentation on an interesting topic arising out of your study of the classical period (to be cleared with the instructor).

D. COURSE POLICIES AND STANDARDS

1. Letter grade/percentage equivalencies:
 - A = 90 - 100
 - B = 80 - 90
 - C = 70 - 80
 - D = 60 - 70
 - F = below 60
2. Late policy: 1 (one) percent of the total grade will be deducted per day late beyond the due date for a given assignment. In exceptional cases, an extension can be applied for (in advance /in writing) before the due date of a given assignment.
3. Plagiarism

Issues of academic integrity will be dealt with according to the policies outlined in the Academic Conduct section of the Student Handbook (http://www.providencecollege.ca/college/student_life/), the Providence College document entitled “Academic Dishonesty: The Problem of Plagiarism in Academic Writing,” in the Providence College Academic Formation Guide available in the Bookstore. Students are strongly encouraged to familiarize themselves with the policies and with the consequences attached to their violation

E. COURSE OUTLINE & SUGGESTED READING

	Mondays: 9:50-11:05 AM		Thursdays: 9:50-11:05 AM
Sept. 5	Welcome back / last minute registration (no class)	Sept 9	Intro and orientation to course: transitions:late baroque to early classical, e.g., rounded binary to sonata form:
Sept 13	Zaslaw article:”Music and Society in the Classical Era”; the Enlightenment: 468-471	Sept. 16	Operatic forms of the early classical : 483 – 500 Opera reform: Gluck

	Mondays: 9:50-11:05 AM		Thursdays: 9:50-11:05 AM
Sept. 20	Operatic forms, cont'd; Song and Church Music of the early classical : 500 - 505	Sept. 23	Instrumental music of the early classical: forms: 506-515
Sept.27:	CPE Bach, D Scarlatti; The beginnings of the Symphony and Concerto forms: 515-525	Sept 30:	Test # 1: into to (F) J Haydn:528-529
Oct. 4	Haydn: early and middle period symphonies: 531 - 541	Oct. 7:	Haydn: early and middle period string quartets: 542-544
Oct. 11	Thanksgiving Break	Oct. 14	Haydn: London Symphonies; masses; oratorios: 541: 544-546. See also HC R/L
Oct. 18	W A Mozart: early years: 548-551 (see also the <i>Mozart Compendium</i> by HC R/L)	Oct. 21	Providence Lecture series
Oct. 25	W A Mozart: middle years/ string quartets / symphonies: 551-559	Oct. 28	Mozart: late works: operas Sacred music and Requiem
Nov. 1	Test # 2; Music in the colonies (hand-out)	Nov. 4	Revolution and Change: 568-571
Nov. 8	Beethoven: early years: 571 – 576: sonatas, string quartets, and symphonies	Nov. 11	Remembrance Day Holiday
Nov. 15	Beethoven: middle years: 576-579; Downs: 562-472	Nov. 18	Beethoven: Eroica Symphony
Nov. 29	Beethoven: late works: String Quartet in c#; Missa Solemnis	Dec. 2	Performances/presentations
Dec. 6	Performances/presentations	Dec. 9	Test# 3

F. REPERTOIRE TO BE STUDIED

312.12 Music History Listening Examples

NAWM = Norton Anthology of Western Music, 6th ed., vol. 2:

NRAWM = Norton Recorded Anthology of Western Music vol 2 (Classic to Romantic)

Composer	Title	CD	Score, 6th ed. (NAWM, vol. 2)
Test #1			
Giovanni Pergolesi (1710-1736)	<i>La Serva Pedrona</i> : a) Recitative: <i>Ah, quanto mi sta male</i> b)Aria: <i>Son imbrogliato io</i>	CD 7 (1-6)	p. 1-16
J. A. Hasse (1699-1783)	Cleofide: <i>Act II, scene 9</i> : Digli eh'io son fedele	CD 7 (7-12)	p. 17-25

John Gay(1685-1732)	The Beggar's Opera: <i>Excerpt from Scene 13</i>	CD 7 (12-15)	p. 26-29
Christoph W. Gluck (1714-1787)	Orfeo ed Euridice: Excerpt from Act 2, Scene 1	CD7 (16-21)	p. 30-52
Domenico Scarlatti (1685-1757)	Sonata in D major K. 119	CD 7 (24-27)	p. 59-63
Carl Philip E. Bach (1714-1788)	Sonata in A major H. 186, 2 nd mvt.	CD 7 (28-29)	p. 63-67
G. B Sammartini (1700-1775)	Symphony in F Major, no. 32: 1 st mvt.	CD 7 (30-32)	p. 68-72
Johann Stamitz (1717-1757)	Sinfonia a 8 in E-flat major, Op. 11, no. 3: 1 st mvt.	CD 7 (33-37)	p. 73-83
J.C. Bach (1735-1782)	Concerto for Harpsichord or Piano and Strings in E-flat major, Op. 7, no. 3: 1 st mvt.	CD 7 (38-48)	p. 84-102
Test # 2			
Franz Joseph Haydn (1732-1809)	String Quartet, Op.33, no.2,(<i>The Joke</i>) 4 th mvt.	CD7 (47-51)	p. 103-109
F. J. Haydn	Symphony no.92 in G major (<i>Oxford</i>), 1 st thru 4 th mvts.	CD 7(52-79)	p. 111-175
F. J. Haydn	The Creation: no. 2: <i>In the beginning God...</i> No. 21: Recitative: <i>Straight Opening her fertile womb</i> and Aria: <i>Now Heav'n in Fullest Glory..</i>	CD 7(80-81) *CD on reserve	p. 176-181 *score on reserve
F. J. Haydn	Symphony 104: 4 th mvt.	*CD on reserve	*Score on reserve
Wolfgang Amadeus Mozart (1756-1791)	Piano Sonata in F Major, K. 332: 1 st mvt.	CD 8 (1 – 8)	p. 182 - 189
Wolfgang Amadeus Mozart	Piano Concerto in A major, K. 488: 1 st mvt.	CD 8 (9-26)	p. 190-223
Wolfgang Amadeus Mozart	Symphony no. 41 in C major (<i>Jupiter</i>): K. 551: last mvt.	CD 8 (27-35)	p. 224-248
Test # 3			
W.A. Mozart	<i>Don Giovanni</i> Act 1 : scenes 1 & 2	CD 8 (36-40)	p.249-271
W.A. Mozart	<i>Requiem</i> : excerpt: <i>Introitus and Kyrie</i> ;	Score on reserve	Recording on reserve
Ludwig van Beethoven (1770-1827)	Piano Sonata in C Minor (<i>Pathetique</i>) Op. 13, 1 st mvt.	CD 8 (41- 45)	p. 272-281

Ludwig van Beethoven	Symphony no. 3 in E flat, 1 st mvt.	CD 8 (46-61)	p. 282-321
Ludwig van Beethoven	String Quartet in C minor, Op. 131: 1 st and 2 nd mvts.	CD 8 (62-71)	p. 322 - 331

* all supplementary recordings are on two-hour reserve in the library.

G. Supplementary Resource Materials

1. Go to <http://www.wwnorton.com/college/music/musichistory/> to log into an online study site.
2. Grove's Dictionary of Music and Musicians edited by S. Sadie (reference section of the library).
3. See also Teruskin's 6 volume Oxford History of Music (OUP, 2005).
4. Check out relevant articles through the Providence Library's electronic Data bases: Ebsco Host / Academic search premier.