

FOOTHILL COLLEGE FINE ARTS AND COMMUNICATIONS DIVISION

Music 2: Music History
Instructor: Dr. Elizabeth Barkley

Course Information

Course Description: This course is a survey of the development of musical style and its reflection of the social, religious, political and aesthetic values of each time period with an emphasis on music of Western culture. We study important composers, masterworks, instruments, and developments in compositional technique in music from the Baroque to the end of the Classic period.

Textbook: Stolba, K. Marie. *The Development of Western Music: A History* 2nd Edition. Indiana University---Purdue University at Fort Wayne, Indiana: Brown and Benchmark Publishers, 1994.

Prerequisites: None.

Course Aims: This course aims to teach you to:

- 1) identify various musical styles and use this knowledge to extend and enrich your comprehension and enjoyment of music.
- 2) apply this knowledge of musical style from Western culture to identify various pieces of music by historical period and genre.
- 3) comprehend the historical development of musical style in Western culture in relation to the political, economic, social, religious developments and values of the time.
- 4) be more familiar with the repertoire of concert music through a broad sampling of works, composers, styles, and genres.
- 5) discern good performance from bad from the perspectives of artistic quality and appropriate historical performance practice.
- 6) when possible, survey musical practices in other cultures with particular emphasis on musical form, instruments, genres and social/cultural functions of music.
- 7) compare music of Western culture with that of other world cultures.

Course Requirements: In addition to all assignments and exams, prompt and regular attendance is encouraged so that new concepts are not missed, and the full benefit of instruction is realized. However, because of a philosophical distinction that I make between higher education and primary/secondary education, I will not penalize you for poor attendance in the grading process.

Withdrawals: If you miss several classes (or even weeks of classes) I will not drop you from the course. This is because it has been my experience that on occasion, students who have been absent for extended periods are able to make up for lost work and complete the class. This policy both helps you (by preventing an unnecessary instructor-initiated withdrawal) or could work against you (by resulting in an "F" if you have indeed intended to withdraw and have not done so before the final withdrawal date).

Grading: Your grade will be determined by the total number of points you have acquired throughout the quarter. 90-100% of possible points = A; 80-89% of possible points = B; 70-79% of possible points = C; 60-69% of possible points = D; 59% or fewer points = F.

Homework Assignments

Eleven Worksheets Coordinated with Reading and Listening Assignments: 50%

These assignments are due each week at the beginning of the class period. I will continue to accept assignments after the date that they are due all the way up to the Final Exam time, however these assignments will be considered "late" and you will not be able to earn a grade higher than a "B" for them. Ten of these assignments will be counted toward the 50% at 5% each. One of the eleven assignments is a "freebie," and may be used to compensate for a week in which you are simply unable to turn in your assignment, or you may use it for 5% extra credit points toward your final grade.

You may work together on them and in fact I encourage this cooperative work, but each assignment must be filled out individually (i.e., although you may work together to determine the answers as a group, you may not make copies from a single master). "Copies" will be considered invalid and given no credit.

Examinations

One Midterm: 20% One Final: 30%

The Midterm is scheduled for Monday, May 8 and the Final Exam is scheduled for Wednesday, June 21, from 10 a.m. to noon. Both the Midterm Exam and the Final Exam consist of three parts:

Part I: Objective Exam: This portion of the exam will include "objective" style test questions on terms and concepts covered in class, and may include match-ups, multiple choice, blank fill-ins, etc. If, for whatever reasons, you are unable to take this portion of the Midterm Exam on the exam date, you may take it either during class time or during my office hour at any time during the following two weeks (i.e., no later than Thursday, May 18) but you will not be able to earn a grade higher than a "B" for this portion of the exam.

Part II: Essay Exam: Essay responses to exam questions should be between 1/2 and 1 and 1/2 pages in length. You may choose to write your essay exams in advance as they are introduced each week, or you may choose to write your essay exam response in-class. The Midterm Exam Essays are due at the end of the exam date on Monday, May 8 at 11:20. If you wish to turn in the essay exam responses late, you may do so up to the Final Exam time, but you will not be able to earn a grade higher than a "B" for each essay response. You may not turn in the Final Exam Essay Responses after the close of the Final Exam on June 21.

Part III: Listening Identification by Title and Composer of Listening Assignments. The Midterm Exam will cover Listening Assignments Numbers 1-17, and the Final Exam will be comprehensive and will cover Listening Assignments Numbers 1-46.

Because the in-class portion of the Midterm and Final Exam is listening-based, it is impossible to truly replicate the exam. Therefore, in order to be fair to the other students, you may not take that portion of the exam at any time other than the scheduled exam. If, for whatever reason, you are unable to take the listening portion of the exam on the scheduled date, you may write a concert report instead.

Optional Concert Report: Concert reports may be done either for extra credit or as an alternative to the Listening Exam. Concert reports are based on your attendance of a live concert of the classical literature (e.g., San Jose Symphony) and a 5-10 page, double-spaced, typed (or word-processed) report in which you describe the concert program in both subjective and objective terms. To support your objective analysis and critique of the concert, you should consult additional reference sources such as the *New Groves Dictionary of Music and Musicians* (Sadie, 1980). You must attach both the Concert Program and your ticket stub to your report.

Grading: Your grade will be determined by the final weighted average you have acquired at the end of the quarter: 4.0 = A; 3.75(+) = A-/B+; 3.0-3.75 = B; 2.75-3.0 = B-/C+; 2.0-2.75 = C; 1.75-2.0 = C-/D+; 1.00-1.75 = D; .75-1.00 = D-; .75 (-) = F. If your final weighted average is in the +/- range, I will consider effort and attitude (as demonstrated by such characteristics as regular and prompt attendance of class, regular and prompt turning in of Worksheets, working on optional extra-credit activities, etc.) to elevate your final grade into the higher category, i.e., for a 3.76 final average you will receive an A- rather than a B+ which will be represented by an "A" on your official college transcript.

Office, Office Hours, and Office Phone Number: My office is in A-80 (the "Choral Building," and my Office Hours are from 11:30-12:20 Monday through Thursday. I am also available if you call me ahead of time to set up an appointment, particularly at 8:30 (before my 3C class). My office phone number is (415) 949-7267.

FOOTHILL COLLEGE FINE ARTS AND COMMUNICATIONS DIVISION

Music 2B: Music History
Instructor: Dr. Elizabeth Barkley
Winter Quarter, 1996

Week One/January 8

Topics: Welcome, overview of class, student profile, essential components of music and looking at music from an historical perspective, overview of the historical and social context of the Baroque era.

Reading/Written Assignment (Due Monday, 1/16): Read Chapter 14, "The Baroque Era," and complete Worksheet 1.

Week Two/January 15

There will be no class on Monday, January 15 in order to honor the Martin Luther King, Jr. Holiday

Topics: Principal Baroque musical developments, Baroque Vocal Music: Opera, Oratorio, Passion, and Cantata.

Reading/Written Assignment (Due Monday, 1/22): Read Chapter 15, "Baroque Vocal Music," and complete Worksheet 2.

Listening Assignment: Number 1 (Caccini's "Amarilli mia bella"), Number 2 (Handel's "Cara Sposa"), and Numbers 9A, B, and C (Three Excerpts from Bach's Cantata 140, Wachet Auf).

Week Three/January 22

There will be no class on January 26, as this day I will be out of town at a Music Association Board Meeting.

Topics: Baroque Instrumental Music, Part I (Solo Music): Dance music and its evolution into the Keyboard Suite, Miscellaneous Contrapuntal/Pedagogical Music, the Renaissance Motet and its evolution into the Ricercar and Fugue.

Reading/Written Assignment (Due Monday, 1/29): Read Chapter 16, "Baroque Instrumental Music," and complete Worksheet 3.

Listening Assignment: Number 3 (Froberger's Suite XXII in e minor), Number 6 (Bach's Invention Number 8 in F Major), and Number 7 (Bach's Prelude and Fugue in c minor from The Well-Tempered Clavier, Book I).

Week Four/January 29

Topics: Baroque Instrumental Music, Part II (Ensemble Music): Ensemble Dance music and its evolution into the Ensemble Suite and *sonata da camera*, the Renaissance Chanson and its evolution into the Ensemble Canzona and the *sonata da chiesa*; the concertante principle and its evolution into the concerto and *concerto grosso*.

Reading/Written Assignment (Due Monday, 2/5): Read Chapter 17, "Eminent Composers of the Early Eighteenth Century" and complete Worksheet 4.

Listening Assignment: Number 4 (Corelli's Trio Sonata da Camera, Opus 2 No. 4), Number 5 (Corelli's Sonata da Chiesa, Opus 5 No. 1)

Week Five/February 5

Topics: Eminent Composers of the late Baroque: Vivaldi, Handel, Bach.

Listening Assignment: Number 8 (Bach's Double Violin Concerto in d minor) and Number 19 (Vivaldi's Concerto Grosso in a minor).

Assignments: Complete Worksheet 5 (Due Monday, 2/12).

Week Six/February 12

Midterm Exam on Monday, February 12 (A hand-out will be distributed the previous week identifying what to study to prepare for the midterm.)

Topics: 18th Century pre-Classical music, overview of the social and historical context of the "Classic" era

Assignment: Read Chapter 18, "18th Century Pre-Classical Music" and complete Worksheet 6 (Due Tuesday, 2/20).

Week Seven/February 19

There will be no class on Monday, February 19, to honor the President's Day Holiday.

Topics: Principal music developments in Classical music, the Sonata and Sonata (or "First Movement") Form and its manifestation in chamber music, the symphony, and the sonata. 18th Century Opera.

Reading/Written Assignment: Read Chapter 19, "The Classic Era," to p. 403 and complete Worksheet 7 (Due 2/26).

Listening Assignment: Number 12 (Gluck's "Che Faro Senza Euridice"), Number 16 (Haydn's Symphony No. 104, "London," First Movement), and Number 20 (Haydn's Movement 3---Rondo---from Sonata in D Major).

Week Eight/February 26

Topics: Mozart, Part I: Biographical information, contributions to opera and symphony.

Reading/Written Assignment: Finish Chapter 19, "The Classic Era," from pp. 403-421 and complete Worksheet 8 (Due Monday 3/4).

Listening Assignment: Number 13 (Excerpts from the opera *Don Giovanni*) and Number 17 (Symphony No. 40 in g minor).

Week Nine/March 4

Topics: Mozart, Part II: Biographical information, continued. The concerto and the Requiem.

Listening Assignment: Number 14 (Mozart's Piano Concerto in C Major) and Number 11 (Excerpts from The Requiem).

Reading/Written Assignment: Observe "Mozart" Video-tape in Semens Library Media Center (behind the main library) and complete Worksheet 9 (Due Monday, 3/11).

Week Ten/March 11

Topics: Beethoven, Part I: Biographical Information.

Reading/Written Assignment: Read Chapter 20, "From Classicism to Romanticism" and complete Worksheet 10 (Due Monday, 3/18).

Listening Assignment: Number 15 (Beethoven's Sonata Pathetique) and Number 21 (Beethoven's Violin Concerto).

Week Eleven/March 18

Topic: Beethoven, Part II.

Reading/Written Assignment: Observe "Beethoven" Video-tape in Semens Library Media Center (behind the main library) and complete Worksheet 11 (Due at Final Examination time).

Listening Assignment: Number 18 (Beethoven's Eroica---Symphony Number 3) and Number 23 (Fourth Movement of Beethoven's 9th Symphony).

Week Twelve/March 25

Final Examination Week

Monday, March 25 will be used for Listening Review in preparation for the Final Exam and also to answer any questions you may have as you prepare for the Final Exam.

Our final exam is scheduled for:

Thursday, March 28, from 10:00 a.m. to Noon

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LISTENING ASSIGNMENTS

TAPE I: SIDE A

Number: 1
Composer: Caccini (1545-1618)
Title: "Amarilli mia bella"
Performers: Denes Gulyas, Tenor and Daniel Benko, Lute
Genre: Early Opera
Recording: 1992, Hungaraton

Number: 2
Composer: G. F. Handel (1685-1759)
Title: "Cara Sposa" (Aria from opera, *Rinaldo*)
Performers: John Bowman
Genre: Late Baroque Opera
Recording: 1990, Hyperion

Number: 3
Composer: Froberger (1616-1667)
Title: *Suite XXII in e minor*
A) Allemande
B) Courante
C) Sarabande
D) Gigue
Performers: Finn Videro, Organ
Genre: Keyboard Suite
Recording: Courtesy of Esoterics, Inc.

Number: 4
Composer: Corelli (1653-1713)
Title: *Trio Sonata da Camera*, Opus 2 No. 4
A) Preludio
B) Allemande
C) Gigue
Performers: Finn Videro, Clavichord
Genre: Sonata da Camera
Recording: Courtesy of Esoterics, Inc.

Number: 5
Composer: Corelli (1653-1713)
Title: *Sonata da Chiesa*, Opus 5 No. 1
A) Movement I: Grave, Allegro, Adagio, Grave, Allegro, Adagio
B) Movement II: Allegro
C) Movement III: Adagio
D) Movement IV: Allegro
Performers: Charles Medlam, Conductor with the London Baroque
Genre: Sonata da Chiesa
Recording: 1987, EMI Records

Number: 6
Composer: J.S. Bach (1685-1750)
Title: 2-Part Invention No. 4 in F Major
Performers: Glenn Gould
Genre: Incidental Clavier Music
Recording: 1966; 1992 Sony

Number: 7
Composer: J.S. Bach (1685-1750)
Title: Prelude and Fugue in c minor, from the *Well Tempered Clavier, Book I*
Performers: Vladimer Feltsman
Genre: Incidental Clavier Music
Recording: 1992; Music Masters Classics

TAPE I: SIDE B

Number: 8
Composer: J.S. Bach (1685-1750)
Title: *Double Violin Concerto*
A) Movements I
B) Movement II
C) Movement III
Performers: Simon Standage, Elizabeth Wilcock, Violins with Trevor Pinnoel and the English Concert
Genre: Baroque Concerto
Recording: 1983; ARCHIV Productions

Number: 9
Composer: J.S. Bach (1685-1750)
Title: Excerpts from *Wachet Auf*
A) "Wachet auf, ruft uns die Stimme" (Full Chorus)
B) "Zion hort die Wachter singen," (Tenor Chorus)
C) "Gloria sei dir gesungen" (Full Chorus, chorale style)
Performers: Ameling, Finnie, Baldwin Ramid, Soloists with Raymond Leppard and English Chamber Orchestra
Genre: Baroque Sacred Cantata
Recording: Phillips

Number: 10
Composer: G. F. Handel (1685-1759)
Title: Excerpt from *The Messiah*: "I know that my redeemer liveth" (Aria)
Performers: Adele Addison, Soprano with Leonard Bernstein, New York Philharmonic and John Williamson, Westminster Choir
Genre: Oratorio
Recording: CBS Masterworks

Number: 11
Composer: W. A. Mozart (1756-1791)
Title: Excerpts from *The Requiem*
A) Instrumental Introduction to the Introit
B) Dies Irae
C) Lacrymosa
Performers: Neville Mariner, Academy of St.-Martin-in-the-Fields
Genre: Mass
Recording: Fantasy (Soundtrack Recording from Amadeus)

TAPE II: SIDE A

Number: 12
Composer: Gluck (1713-1787)
Title: "Che Faro Senza Euridice" from the opera, *Orpheo et Euridice*
Performers: Agnes Baltsa, mezzo-soprano
Genre: Early Classical Opera
Recording: Courtesy of EMI Classics

Number: 13
Composer: W. A. Mozart (1756-1791)
Title: Excerpts from *Don Giovanni*
The Commendatore Scene, Act II
Performers: Richard Stillwell as Don Giovanni, John Tomlinson as Commendatore, Willard White as Leporello
Genre: Classical Opera
Recording: Fantasy (Soundtrack Recording from Amadeus)

Number: 14
Composer: W. A. Mozart (1756-1791)
Title: *Piano Concerto* in C Major, K. 467
A) Movement I: Allegro Moderato
B) Movement II: Andante
C) Movement III: Allegro
Performers: Mitsuko Uchida, Pianist with Jeffrey Tate and the English Chamber Orchestra
Genre: Classical Concerto
Recording: Phillips

TAPE II: SIDE B

Number: 15
Composer: L. van Beethoven (1770-1827)
Title: *Sonata Pathetique*
A) Movement I
B) Movement II
C) Movement III
Performers: Vladimer Horowitz
Genre: Piano Sonata
Recording: 1979; CBS Masterworks

Number: 16
Composer: F.J. Haydn (1732-1809)
Title: *Symphony No. 104*, "London," Movement I
Performers: Christopher Hogwood and the Academy of Ancient Music
Genre: Classical Symphony, First Movement
Recording: 1984; Decca Editions De L'Oiseau-Lyre

TAPE III: SIDE A

Number: 17
Composer: W. A. Mozart (1756-1791)
Title: *Symphony No. 40* in g minor
A) Movement I
B) Movement II
C) Movement III
D) Movement IV
Performers: George Szell, Cleveland Orchestra
Genre: Classical Symphony, All Four Movements
Recording: 1956; 1985 CBS Great Performances

Number: 18
Composer: L. van Beethoven (1770-1827)
Title: *Symphony No. 3* in Eb (Eroica)
A) Movement I

TAPE III: SIDE B

Number: 18
Composer: L. van Beethoven (1770-1827)
Title: *Symphony No. 3* in Eb (Eroica)
B) Movement II
C) Movement III
D) Movement IV
Performers: Leonard Bernstein and the Vienna Philharmonic
Genre: Classical Symphony
Recording: 1980; Deutsche Grammophon

TAPE IV: SIDE A

Number: 19
Composer: Vivaldi (1678-1741)
Title: *Concerto Grosso No. 8 in a minor*
From *L'Estro Armonico*, Opus 3
A) Movement I: Allegro
B) Movement II: Larghetto e spiritoso
C) Movement III: Allegro
Performers: Christopher Hogwood and The Academy of Ancient Music
Genre: Concerto Grosso
Recording: 1985, The Decca Record Company Limited, London

Number: 20
Composer: Haydn
Title: *Piano Sonata in D Major, Hoboken XVI:37*
Movement III: Finale (Presto ma non troppo)
Performer: Alfred Brendel
Genre: Piano Sonata (Rondo)
Recording: 1985; Philips

Number: 21
Composer: Ludwig van Beethoven (1770-1827)
Title: *Concerto for Violin and Orchestra in D Major, Opus 61*
A) Movement I: Allegro ma non troppo (Cadenza by Fritz Kreisler)
B) Movement II: Larghetto---attaca subito
C) Movement III: Rondo, Allegro (Cadenza by Fritz Kreisler)
Performers: Pinchas Zukerman, Violin with Daniel Barenboim and the
Chicago Symphony Orchestra
Genre: Classical Violin Concerto
Recording: 1977, Deutsche Grammophon

Number: 22
Composer: Ludwig van Beethoven (1770-1827)
Title: *Symphony No. 9 (Last Movement)*
Performers: John Eliot Gardiner and the Orchestre Revolutionnaire et Romantique and the
Monteverdi Choir
Genre: Beethoven's Innovations in Classical Symphony
Recording: 1994; Deutsche Grammophon, Archiv Production