

**Music 3763: History of Music from 1600-1800 (Baroque & Classical Periods)  
Spring 2020**

Class meeting: Monday/Wednesday/Friday 10:30 - 11:20 a.m. 123 SCPA

Instructor: Allen Scott  
Office: 302-C Gundersen Office hours: M, W, F 1:00-2:00 p.m.  
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Course description: The scope of this course considers in depth the development of musical styles, and the relationships of Western music to the history and culture of Europe and European America. This course is designed to

- 1) widen your knowledge of the musical repertoire from c. 1600 to c. 1800 and discuss relevant performance practice issues;
- 2) give you a sophisticated understanding of the cultural, aesthetic, and stylistic aspects of that music; and
- 3) help you to develop your research, analytical, critical thinking, and technical writing skills for dealing with music of the baroque and classical periods.

Topical outline: The Seventeenth Century: The Invention of Opera  
Music for Chamber and Church  
France, England, and Spain  
Italy and Germany

The Eighteenth Century: Italy, France, and Germany  
Opera and Vocal Music  
Instrumental Music  
Haydn and Mozart  
Beethoven (first period works)

Required texts: 1) Burkholder, J. Peter, Donald Jay Grout and Claude V. Palisca. *A History of Western Music*, tenth edition. New York: W.W. Norton, 2019 and  
2) Burkholder, J. Peter and Claude V. Palisca, eds. *Norton Anthology of Western Music, Volumes 1 and 2*, eighth edition. New York: W.W. Norton, 2019

Grading: Grading:

Tests 1-3 (3 X 100)	300 points	Final grade scale:
Test 4	150 points	585-650 = A
Paper	150 points	520-584 = B
(Topic	10)	455-519 = C
(Bibs.	20)	390-454 = D
(Outlines	30)	
(First draft	30)	Below 390 = F
(Final	60)	
Quizzes (10)	<u>50 points</u>	
Total	650 points	

**Note: Every student must turn in all components of the paper. If any component is not turned in by its final due date, the highest grade that can be earned for the course is a "D".**

Attendance: Attendance will be taken at each class meeting. You may have three *unexcused* absences before your grade is affected. Each unexcused absence after the third drops your point total by 5 points. Absences may be excused for mandatory participation in official OSU activities (such as performing ensemble tours); however, they **must** be cleared by me **before** the absence occurs. I will excuse an absence because of illness; however, I **must** be notified by email or phone **that day** or it will be an unexcused absence. If you will be absent (for *any* reason) on a day when an assignment is due, you must turn it in ahead of time to avoid a late penalty.

**Note: No electronic devices (such as laptop computers and recording devices) are allowed in class. Cell phones must be turned off and stowed out of sight.**

Academic Integrity: Students are responsible for reading about the academic integrity policies located at <http://academicintegrity.okstate.edu> and the various types of violations found at <http://academicintegrity.okstate.edu/ai-violation.htm>. Oklahoma State University is committed to the maintenance of the highest standards of integrity and ethical conduct of its members. This level of ethical behavior and integrity will be maintained in this course. Participating in any kind of behavior that violates academic integrity (e.g., unauthorized collaboration, plagiarism, multiple submissions, cheating on examinations, fabricating information, helping another person cheat, unauthorized advance access to examinations, altering or destroying the work of others, and fraudulently altering academic records) will result in your being sanctioned. Violations may subject you to disciplinary action including the following: receiving a failing grade on an assignment, examination or course, receiving a notation of a violation of academic integrity on your transcript (F!), and being suspended from the University.

Dates: Students should consult the course calendar and note test dates and assignment due dates. *If you foresee any legitimate conflicts with these dates, talk to me by the end of the second week of the semester.* I will try to accommodate your needs. Otherwise, dates and deadlines are firm. Manage your time so that you will not place yourself under unnecessary pressure during the semester. Under no circumstances will the tests or writing and research assignments be moved to accommodate individual preferences or vacation plans. Furthermore, the final exam will only be administered at the official date and time established by the university. Note: Also review the “important dates” in the syllabus attachment found at (<http://academicaffairs.okstate.edu/content/resources-faculty-staff>).

Important dates:	Jan. 20	No class (M.L.K. Day)
	Jan. 27	Paper topics due
	Feb. 10	Paper bibliographies due
	Feb. 12	Test 1: Chapters 13-15
	Feb. 28	Paper outlines due
	March 4	Test 2: Chapters 16-18
	March 16-20	Spring Break
	April 6	Test 3: Chapters 19-21
	April 10	Paper first drafts due
	May 1	Paper final drafts due
	May 6	Test 4 (10:00-11:50 a.m.): Chapters 22-23, the beginning of chapter 24, and comprehensive portion

DATE	TOPIC	READING
M 1/13	Introduction and overview	
W 1/15	Term Paper Instructions	
F 1/17	Terminology and Score Reading	
M 1/20	<b>No class (M.L.K. Day)</b>	
W 1/22	From the Renaissance to the Baroque	pp. 281-290
F 1/24	General Characteristics of Baroque Music	pp. 290-296
M 1/27	Antecedents of Opera and the First Operas <b>**Paper topics due</b>	pp. 297-305
W 1/29	Claudio Monteverdi	pp. 305-308
F 1/31	The Spread of Italian Opera	pp. 308-316
M 2/3	Italian Vocal Chamber Music	pp. 317-320
W 2/5	Catholic and Lutheran Sacred Music	pp. 320-329
F 2/7	Types of Instrumental Music – Fantasia	pp. 330-335
M 2/10	Canzona – Dance Music <b>** Bibliographies due</b>	pp. 335-338
W 2/12	<b>Test 1: Chapters 13-15</b>	
F 2/14	The French Baroque and French Opera	pp. 339-350
M 2/17	French Song and Cantata – Dance Music	pp. 350-358
W 2/19	The English Baroque and Purcell	pp. 358-364
F 2/21	Italian Opera – Church Music and Oratorio	pp. 371-377
M 2/24	Instrumental Chamber Music, Corelli, and the Concerto	pp. 377-386
W 2/26	Lutheran Organ and Other Instrumental Music	pp. 386-399
F 2/28	Antonio Vivaldi <b>**Outlines due</b>	pp. 407-415
M 3/2	Music in France: Couperin and Rameau	pp. 415-423
W 3/4	<b>Test 2: Chapters 16-18</b>	
F 3/6	Bach 1: Keyboard Music	pp. 424-434
M 3/9	Bach 2: Chamber and Orchestral Music	pp. 434-435
W 3/11	Bach 3: Cantatas	pp. 435-437
F 3/13	Bach 4: Other Church Music	pp. 437-441
M 3/16	<b>Spring Break</b>	

DATE	TOPIC	READING
W 3/18	<b>Spring Break</b>	
F 3/20	<b>Spring Break</b>	
M 3/23	Handel 1: Opera	pp. 441-446
W 3/25	Handel 2: Oratorios and Instrumental Works	pp. 446-453
F 3/27	Characteristics of Early Classic Music	pp. 454-470
M 3/30	Italian Comic Opera, Opera Seria, and French Opera Comique	pp. 471-483
W 4/1	Opera in Other Languages and Opera Reform	pp. 483-489
F 4/3	Song and Church Music	pp. 489-493
M 4/6	<b>Test 3: Chapters 19-21</b>	
W 4/8	Instruments, Ensembles, Genres, and Forms	pp. 494-503
F 4/10	Keyboard Music <b>**Paper first drafts due</b>	pp. 503-507
M 4/13	Orchestral Music	pp. 508-513
W 4/15	Haydn 1: Biography, Style, and Chamber Music	pp. 514-522, 528-530
F 4/17	Haydn 2: Symphonies	pp. 522-528
M 4/20	Haydn 3: Vocal Works	pp. 530-533
W 4/22	Mozart 1: Biography and Chamber Music	pp. 533-542
F 4/24	Mozart 2: Concertos and Symphonies	pp. 542-546
M 4/27	Mozart 3: Symphonies (continued)	
W 4/29	Mozart 4: Operas	pp. 546-550
F 5/1	Beethoven (first style period) <b>**Paper final drafts due</b>	pp. 557-562
W 5/6 10-11:50 am	<b>TEST 4: Chapters 22-23 and the beginning of chapter 24 plus comprehensive portion</b>	