

Course 16-MUHS-2012, Music History II: Baroque and Classical  
The Long Seventeenth and Eighteenth Centuries (3U)  
Spring Semester 2019  
Syllabus

**Class Meetings:**

Monday and Wednesday Lectures: 11:15 A.M.–12:10 P.M., Mary Emery Hall 3225

Thursday and Friday Discussion Sections:

Section 002 – Thursday, 11:15 AM–12:10 P.M., Mary Emery Hall 3215

Section 003 – Thursday, 11:15 AM–12:10 P.M., Mary Emery Hall 3217

Section 004 – Friday, 11:15 AM–12:10 P.M., Mary Emery Hall 3215

Section 005 – Friday, 11:15 AM–12:10 P.M., Mary Emery Hall 3217

**Instructor:** Kristy Swift, PhD, DMA

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Office: Mary Emery Hall 5234

Office hours: MW, 10:00–11:00 A.M. and by appointment

**Graduate Assistants:** Hannah Blanchette, sections 002 and 004

Email: [blanchhr@mail.uc.edu](mailto:blanchhr@mail.uc.edu)

Office: Mary Emery Hall 4225E

Office hours: Monday, 1:00–2:00 P.M.

Caitlan Truelove, sections 003 and 005

Email: [trueloce@mail.uc.edu](mailto:trueloce@mail.uc.edu)

Office: Mary Emery Hall 4225E

Office hours: Thursday, 11:00 A.M.–12:00 P.M.

**General Education**

This course partially fulfills the General Education Breadth of Knowledge (BoK) areas of *Fine Arts* and *Historical Perspectives*. It promotes the development of the following Baccalaureate Competencies: *Critical Thinking*, *Effective Communication*, *Knowledge Integration*, and *Social Responsibility*. More information about the General Education program is available at [www.uc.edu/gened/](http://www.uc.edu/gened/).

**Course Description**

This course explores the values of people who lived during the long seventeenth and eighteenth centuries by studying the music of some who created, performed, and paid for it.

**Learning Outcomes**

1. To learn about people and their values by studying the music they created, performed, and consumed from around 1600 to around 1830.
2. To differentiate compositional genres of the so-called Baroque and Classical eras aurally and through score analysis according to their salient compositional features. This includes recognizing melodic constructions, harmonic language, form, compositional procedures, and defining and applying appropriate technical terminology.
3. To compare and contrast chronological and regional genres and styles of Baroque and Classical music in known and unfamiliar repertoires.

4. To evaluate examples of music from the Baroque and Classical eras according to contemporary artistic, religious, social, and political values, among them: abstract forms, music-text relations, and social function.

### **Prerequisites for the Undergraduate Music History Core Curriculum**

Please be sure that you have completed the prerequisites listed in the table below. Please check with your instructor or your CCM advisor if you have questions.

<b>Course</b>	<b>Theory Prerequisite*</b>	<b>Music History Prerequisite**</b>
<b>MUHS 1001</b> (spring 1 <sup>st</sup> year)	None	None
<b>MUHS 2011</b> (fall 2 <sup>nd</sup> year)	<ul style="list-style-type: none"> <li>• Music Theory 2: C- or above</li> <li>• Musicianship 2: C- or above (spring 1<sup>st</sup> year)</li> </ul>	<ul style="list-style-type: none"> <li>• None.</li> <li>• Students who do not receive at least a C- in MUHS 1001 must retake it, but they can continue in the MUHS sequence.</li> </ul>
<b>MUHS 2012</b> (spring 2 <sup>nd</sup> year)	<ul style="list-style-type: none"> <li>• Music Theory 3: C- or above</li> <li>• Musicianship 3: C- or above (fall 2<sup>nd</sup> year)</li> </ul>	<ul style="list-style-type: none"> <li>• MUHS 2011: Any grade except "W".</li> <li>• Students who do not receive at least a C- in MUHS 2011 must retake it, but they can continue in the MUHS sequence.</li> </ul>
<b>MUHS 3013</b> (fall 3 <sup>rd</sup> year)	<ul style="list-style-type: none"> <li>• Music Theory 4: C- or above</li> <li>• Musicianship 4: C- or above (spring 3<sup>rd</sup> year)</li> </ul>	<ul style="list-style-type: none"> <li>• MUHS 2012: Any grade except "W".</li> <li>• Students who do not receive at least a C- in MUHS 2012 must retake it, but they can continue in the MUHS sequence.</li> </ul>

#### **NOTES**

- Theory prerequisites may not be waived under any circumstances.
  - Because of Catalyst limitations, students who received a D+, D, or F in MUHS 2011 or 2012 will be blocked from registering for the next course in the sequence.
  - The instructor of MUHS 2011 or 2012 will provide a list of those students to the instructor of the next course in the sequence. The instructor will then add the student to the course using a paper add slip.

#### **Important Dates and Grading:**

Each class meeting: Attendance and Participation in Lecture and Discussion Sections (10% of final grade)

Thursday or Friday: Quizzes (6 total, 15% of total grade)

**24 or 25 January, Quiz 1**

**7 or 8 February, Quiz 2**

**21 or 22 February, Quiz 3**

**7 or 8 March, Quiz 4**

**28 or 29 March, Quiz 5**

**11 or 12 April, Quiz 6**

Thursday or Friday: Learning Journals (7 total, 15% of final grade)

**17 or 18 January, Learning Journal 1**

**31 January or 1 February, Learning Journal 2**

**14 or 15 February, Learning Journal 3**

**28 February or 1 March, Learning Journal 4**

**14 or 15 March, Learning Journal 5**

**28 or 29 March, Learning Journal 6**

**25 or 26 April, Learning Journal 7**

**Due, Monday, 4 February:** Writing Assignment 1 (10 % of final grade)

**Monday, 25 February, 11:15 AM–12:10 PM:** Midterm Examination (20% of final grade)

**Due: Monday, 15 April:** Writing Assignment 2 (10% of final grade)

**Monday, 29 April, 9:45–11:45 P.M.:** Final Examination (20% of final grade)

### **Grading Scale:**

A 92–100

A- 90–91

B+ 88–89

B 82–87

B- 80–81

C+ 78–79

C 72–77

C- 70–71

D+ 68–69

D 62–67

D- 60–61

F 59 and below

### **Required Texts**

Bellman, Jonathan. *A Short Guide to Writing about Music*. 2nd ed. The Short Guide Series, ed. Sylvan Barnet and Marcia Stubbs. New York: Pearson Longman, 2007.

Hanning, Barbara Russano. *Concise History of Western Music*. 5th ed. New York: W. W. Norton & Company, 2014. (hereafter, CHWM)

### **Required Anthologies**

Burkholder, J. Peter, and Claude V. Palisca, eds. *Norton Anthology of Western Music: Volume 1: Ancient to Baroque*. 7th ed. New York: W. W. Norton & Company, 2014. (hereafter NAWM I)

———. *Norton Anthology of Western Music: Volume 2: Classic to Romantic*. 7th ed. New York: W. W. Norton & Company, 2014. (hereafter NAWM II)

### **Required Listening**

Online listening will be available through Blackboard.

### **Attendance**

According to the University of Cincinnati Student Handbook, “regular class attendance and class participation are two very important aspects of academic life. The responsibility for setting and administering attendance requirements and how they affect your grade for each course rests with the faculty member. It is your responsibility as a student to be aware of the attendance policies in all your classes. Class attendance should be a requirement you set for yourself. Students officially representing the university will be excused provided that official notification of such absence has been given in advance to the instructor.”

Attendance is required for this course, and will be taken daily at 11:25 A.M. Anyone coming in between the time attendance is taken and 11:30 A.M. will be marked as “late.” (A signed pass from your previous instructor will excuse lateness.) Three unexcused late arrivals will equal one unexcused absence. Anyone who has three unexcused absences will have his/her course grade lowered by a third of a letter grade (e.g., A to A-); every unexcused absence thereafter will result in the lowering of an additional third of a letter grade (e.g., A- to B+). Excused absences include (1) illness with a dated slip from University Health Services or a local doctor, (2) CCM business approved by Dean Stephanie Schlagel, or (3) death in your family. For an illness, bring a photocopy of the dated slip from UC Health Services or doctor to give to your graduate assistant on the day you return to class. For official CCM business or a death in the family, a note from Dean Schlagel must be issued. In these cases, it is your responsibility to find out what was covered in class. If you experience attendance difficulties, please talk with Dr. Swift.

### **Reading and Listening Assignments**

Daily reading and listening assignments are noted in the course schedule. Assignments for each class are due at the beginning of class on the day they are listed on the syllabus. In other words, please read the assigned pages and listen to the music examples *before* you come to class.

### **Participation and Daily Reviews**

Participation in class is required for this course, and 10% of your final grade will reflect your attendance and the quantity and quality of your contributions to daily discussions. Excellent contributions are those that demonstrate that you have read, synthesized, and understood the content and structure of each reading assignment, listened to each music example, and studied each assigned score. Each class meeting will begin with a review and a series of questions about the day’s assignments. Graduate assistants will grade your participation in class lectures and discussion sections. If you do not attend when there is a discussion or exercise, you will not receive participation points for that day.

To ensure your participation, please bring your anthology of scores (Volume 1 for Weeks 1–9, Volume 2 for Weeks 9–15) to all lectures and discussion sections.

### **Final Examination**

The University of Cincinnati Registrar has scheduled the final examination for this course for Monday, April 29 from 9:45–11:45 AM. University policy prohibits me from proctoring the examination at any other time. Do not make travel plans to leave Cincinnati prior to April 29.

### **Writing Assignments and Examinations**

Writing Assignments are due in hard copy at the beginning of class on the dates listed on the syllabus. Examinations will *not* be given at times other than those listed on this syllabus except in the case of serious illness (requiring a dated note from the UC Health Services or local doctor), CCM business (requiring official notice from Dean Schlagel), or death in the family (requiring official notice from Dean Schlagel). Please make note of these dates, which are found on page 3 of the syllabus, on your calendar.

### **Quizzes**

Six quizzes will be given during the semester, each at the beginning of the hour. Dates for those are on p. 2 of the syllabus.

### **Electronic Devices and Social Media:**

As a courtesy to your colleagues, please and kindly silence all of your electronic devices during class meetings, and I will make every effort to silence mine. If you wish, please use electronic devices such as personal computers, notebooks, or tablets to record notes in class; however, please do not use them for making or receiving phone calls, text messaging, or reading or posting on social media: Academia.edu, Buzznet, Facebook, Instagram, My Opera, Myspace, Pinterest, Snapchat, Tumblr, Twitter,

Vampirefreaks.com, or any other favorite sites. Teaching assistants will record attendance and participation in every class meeting. If you are observed engaging with social media or e-communication, during class meetings, you will not receive participation points for that day.

### **Video Recording, Audio Recording, and Photography in Class:**

Please and kindly ask your instructor for permission before video or audio recording or before photographing during class meetings. If permission is granted, please use your recordings and images for your own private personal use, but refrain from posting them to any social media, and we will return the courtesy by refraining from recording or photographing you during class, and posting to our Facebook, Twitter, and YouTube pages. *You do not have permission to record class meetings.*

### **Campus Services**

#### **Disability Services**

If you have a physical, emotional, or learning disability, please go to the Accessibility Resources Office (ARO) (Suite 210 University Pavilion; telephone: 513-556-6823) at the beginning of the semester to be tested. Personnel at ARO will work with you to decide on the academic accommodations that you need to ensure success in this course.

Please bring the ARO paperwork to Dr. Swift or have it sent at the beginning of the semester, or as soon as a disability requiring accommodation is diagnosed, as instructed by the Accessibility Resources Office. All ARO paperwork must be given directly to Dr. Swift. Your TA is not authorized to sign ARO paperwork. Once I receive the paperwork, we can work out accommodations and consult with your TA as necessary.

Please do not wait until the middle of the semester to take care of this. More information is available at <http://www.uc.edu/aess/disability.html>.

#### **Counseling Services, Clifton Campus**

Students have access to counseling and mental health care through the University Health Services (UHS), which can provide both psychotherapy and psychiatric services. In addition, Counseling and Psychological Services (CAPS) can provide professional counseling upon request; students may receive five free counseling sessions through CAPS without insurance. Students are encouraged to seek assistance for anxiety, depression, trauma/assault, adjustment to college life, interpersonal/relational difficulty, sexuality, family conflict, grief and loss, disordered eating and body image, alcohol and substance abuse, anger management, identity development and issues related to diversity, concerns associated with sexual orientation and spirituality concerns, as well as any other issue of concerns. After hours, students may call UHS at 513-556-2564 or CAPS Cares at 513-556-0648. For urgent physician consultation after-hours students may call 513-584-7777.

#### **Title IX**

Title IX is a federal civil rights law that prohibits discrimination on the basis of your actual or perceived sex, gender, gender identity, gender expression, or sexual orientation. Title IX also covers sexual violence, dating or domestic violence, and stalking. If you disclose a Title IX issue to Dr. Swift or your TA, we are required to forward that information to the Title IX Office. They will follow up with you about how the University can take steps to address the impact on you and the community and make you aware of your rights and resources. Their priority is to make sure you are safe and successful here. You are not required to talk with the Title IX Office. If you would like to make a report of sex or gender-based discrimination, harassment or violence, or if you would like to know more about your rights and resources on campus, you can consult the website [www.uc.edu/titleix](http://www.uc.edu/titleix) or contact the office at 556-3349.

### **Professional Leaves of Absence**

Professional leaves of absence must be requested using the form available in the CCM College Office. These will be decided upon on a case-by-case basis and are at the discretion of the professor for this course.

### **NightRide**

If you are alone and need to walk to a destination somewhere on campus or in the immediately surrounding neighborhood after dark, you may contact NightRide at 513-556-7433 (556-RIDE). The NightRide Van will come and drive you to your destination. The hours are 8:00 PM to 12:00 AM, Sunday–Wednesday; and 8:00 PM to 2:00 AM, Thursday–Saturday. You can learn more about NightRide at <https://www.uc.edu/publicsafety/staying-safe/night-ride.html>. Please save this telephone number in your cell phone in case of unforeseen circumstances when you might need it. Be safe!

### **Learning Assistance Center and Academic Writing Center**

Tutoring in music history from an approved tutor is available at the Learning Assistance Center (2441 French Hall West; telephone: 513-556-3244). The Academic Writing Center in 149 McMicken Hall also provides tutoring. For Academic Writing Center assistance, you need to email schedule an appointment ([www.uc.edu/aess/lac/writingcenter.html](http://www.uc.edu/aess/lac/writingcenter.html)). You may schedule an appointment on the blackboard homepage by clicking on “Starfish” under “tools.” When “Starfish” opens, click on “home,” scroll down to find the Academic Writing Center, find the tutors that are available, and self-schedule an appointment.

### **Weather Related Policy and Protocols From the UC Provost’s Office**

<http://www.uc.edu/provost/faculty/resources/weather-related-policy-and-protocols.html>

### **General Guidelines**

A University degree is not simply a collection of classes or activities, but is a comprehensive body of knowledge, skills, and ways of thinking communicated—in multiple ways—from the faculty to the student. Knowledge gained in a class or activity serves as the foundation for future educational advancement. Faculties establish learning objectives for classes that must be met if the overall learning objectives of the program are to be achieved. Cancellations of classes or activities due to unscheduled closings have an adverse effect on the learning process.

The impact of a cancellation varies from class to class. Some classes can cover missed material through additional reading, additional assignments and/or some change in future classes. In other cases, additional make up classes may be needed.

### **Specific Guidelines**

- Online classes or activities are not affected when the University or a campus is delayed or closed.
- Students on co-op, in internships or in clinical placements follow the closing policy of their employer or host organization.
- Full day closure or early dismissal cancels evening classes at affected campuses. Saturday classes are only cancelled if the campus is closed on Saturday.
- Regardless of the number of days cancelled during a semester, faculty are expected to provide adequate means of instruction to achieve the stated learning objectives of classes and activities. Students are responsible for all work assigned.
- These guidelines do not apply to units that, under the University Rule 30-16-01, are never closed. Consistent with this rule, students may be required to perform duties related to research during a closure if such activities are required to maintain the integrity of the research or to provide

care for laboratory animals.

### **Faculty Responsibilities**

In the event of course cancellations, you will be notified by email and via an announcement on Blackboard. Additionally, you will be instructed on how to complete missed work or makeup exams.

### **Student Responsibilities**

- Closure of the University does not relieve students of the responsibility for completing all required course work. Within practical limits, work should be completed in a timely manner and within stated deadlines. Students are expected to have a valid email address accessible to the instructor through courseware (Blackboard). Students are expected to check email and/or other means of electronic communication for information from the instructor during a closing.
- Students are expected to make reasonable accommodations in work schedules or travel plans to attend make-up classes. If a student cannot attend a make-up class, the student should work with the instructor to find a reasonable way to make up missed material.
- If the University is open, but a student is unable to attend a class or activity due to an emergency declared for their area the student will inform the instructor in a timely manner and pursue appropriate make-up opportunities.

### **Guidelines for Missed Final Examinations**

In the event a scheduled final examination is cancelled due to emergency or the due date for a final product (e.g. final paper) falls on a day the University is closed due to emergency:

- The Registrar will provide make-up dates for the examinations. Students are expected to make every reasonable effort to accommodate the new date. Instructors are expected to make reasonable exceptions for students who cannot attend on the new date, including offering make-up exams at a later time.
- Instructors may, at their option, substitute an appropriate final experience for a final exam (e.g. take home exam, project or paper in place of an in class exam).
- Instructors are expected to turn in final grades by the deadline established by the Registrar after the rescheduled examination. This deadline will not be less than 72 hours after the exam. Grades of I should be provided for those students unable to attend. If an instructor is unable to turn in final grades within this time frame, the instructor must contact the registrar. It is important to remember that students without grades in a prerequisite may be prohibited from registering for future courses and/or may have registrations cancelled.
- If the final experience in a class is a paper, project, plan, drawing or something similar, and the deadline occurs on a day classes are cancelled, the instructor may require it to be turned in online by the deadline. The instructor shall make allowance for those without internet access, for failures of technology, and/or for students scheduled to complete a recital or presentation.
- Online classes are not affected by a campus delay or closing.

### **Resources**

UCIT can provide faculty and staff with support in connecting from home to your work computer and/or accessing select UC enterprise systems (UCFlex, Library resources) from outside the UC network. The Center for the Enhancement of Teaching and Learning (CET&L) can help faculty develop strategies using technology to enhance courses and make up for lost classroom time. In particular, you may wish to use Kaltura to record lectures for on-line delivery.

### **Division of Composition, Musicology, and Theory Policy on Academic Misconduct**

The Division of Composition, Musicology, and Theory conforms to the definitions of academic misconduct and procedures for resolving allegations of misconduct as documented by the Office of Judicial Affairs.

## **Definitions**

The University of Cincinnati Student Code of Conduct identifies the following as forms of academic misconduct. See the Student Code of Conduct, Section B.2 for further elaboration:

- B.2.a: Aiding and abetting academic misconduct
- B.2.b: Cheating
- B.2.c: Fabrication
- B.2.d: Plagiarism

The Division of Composition, Musicology, and Theory considers unauthorized collaboration a form of academic misconduct. Unless otherwise specified, all assignments must be the product of a student's own individual thought and effort. Students should not collaborate with any other person, nor should material be borrowed from any other source unless the source is legitimately acknowledged.

### **Process for reporting academic misconduct:**

The University of Cincinnati Student Code of Conduct, Section B.3 sets forth the procedures for reporting academic misconduct. Additional guidance can be found at UC's Office of Judicial Affairs website. The timetable for submitting these forms is specified in the online guides for instructors and students.

### **Divisional Sanctions for Academic Misconduct**

- The first offense during the student's progress in a degree program will result in a 0 on the assignment, unless otherwise stipulated in the syllabus. The student will not be offered an opportunity to make up the work. The student will be required to complete an educational program on plagiarism and present the certificate of completion to the instructor by the date specified.
- The second offense during the student's progress in a degree program will result in a 0 on the assignment and the deduction of a full letter grade for the course (e.g., if the grade for the course would have been a B+, it will be reduced to C+). The student will not be offered an opportunity to make up the work. The student will be required to complete an educational program on plagiarism in the presence of a proctor and present the certificate of completion to the instructor by the date specified.
- A third offense during the student's progress in a degree program will result in a "F" for the course. The student will not be offered an opportunity to make up the work.
- Any additional offenses during the student's progress in a degree program will result in possible dismissal from the College-Conservatory of Music and/or other sanctions as described in the Student Code of Conduct or the Graduate School Handbook where applicable.

## COURSE SCHEDULE

### Week 1

Monday, 14 January

**Topics:** Course Introduction and the Seventeenth-century madrigal

**Reading Assignment:** CHWM, pp. 169–81

**Listening Assignment:** Claudio Monteverdi, “Cruda Amarilli,” (1605), NAWM I

### Unit 1: Vocal Music and Opera in the Early Seventeenth Century

Wednesday, 16 January

**Topics:** The Florentine Camerata and the Invention of Monody

**Reading Assignment:** CHWM, pp. 182–90

**Listening Assignment:** NAWM1: Giulio Caccini, “Vedro ’l mio sol” (1602),  
NAWM I

Thursday or Friday, 17 or 18 January

**Topic:** Types of Writing about Music

**Reading Assignment:** *A Short Guide to Writing about Music*, pp. xiii and 1–20

**Due: Learning Journal 1**

### Week 2

Monday, January 21

**No Class: Dr. Martin Luther King Jr.’s Birthday**

Wednesday, 23 January

**Topics:** Corsi’s Camerata and the Invention of Opera

**Reading Assignment:** CHWM, pp. 190–96

**Listening Assignment:** NAWM1: Claudio Monteverdi, *Orfeo* (1607),  
Excerpt from Act II, NAWM I

“Vi ricorda o boschi ombrosi” (strophic aria)

“Mira, deh mira Orfeo” (aria)

“Ahi, caso acerbo” (dialogue in recitative)

“Tu se’ morta” (heightened recitative)

“Ahi caso acerbo” (chorus)

Thursday or Friday, 24 or 25 January

**Topic:** Public Opera in Venice

**Reading Assignment:** CHWM, pp. 196–99

**Listening Assignment:** Claudio Monteverdi, *L’incoronazione di Poppea* (1642), Act 1,  
Scene 3, NAWM I

“Signor, deh non partire” (dialogue in recitative)

“Vanne, vanne ben mio” (arioso)

“In un sospir” (aria)

“Signor, sempre mi vedi” (aria)

**Quiz 1**

### Week 3

Monday, 28 January

**Topic:** Monteverdi's Successors in Opera

**Listening Assignment:** Antonio Cesti, *Oronthea* (1656), Excerpt from Act 2, NAWM I  
Scene 16: "E che si fa?"  
Scene 17: "Intorno all' idol mio"

Wednesday, 30 January

**Topic:** Chamber Cantata

**Reading Assignment:** CHWM, pp. 200–5

**Listening Assignment:** Barbara Strozzi, *Lagrime mie*, Op. 7 (1650s), NAWM I

Thursday or Friday, 31 January or 1 February

**Topics:** Writing a Press Release and Learning Footnote and Bibliographic Forms

**Reading Assignment:** *A Short Guide to Writing about Music*, pp. 68–71

**Due:** Learning Journal 2

### Week 4

#### Unit 2: Instrumental Music in the Seventeenth Century

Monday, 4 February

**Topics:** Sacred Music and the *Seconda pratica*

**Reading Assignment:** CHWM, pp. 205–12

**Listening Assignment:** Giovanni Gabrieli, "In ecclesiis" from *Symphoniae sacrae* (1615), NAWM I

Heinrich Schütz, "Saul, was verfolgst du mich?," SWV 415 from *Symphoniae sacrae* (ca. 1650), NAWM I

**Due:** Writing Assignment 1

Wednesday, 6 February

**Topics:** Free and Imitative Instrumental Genres

**Reading Assignment:** CHWM, pp. 213–17 and 220–22

**Listening Assignment:** Girolamo Frescobaldi, Toccata No. 3 from *Toccata e partite* (1615), NAWM I

Girolamo Frescobaldi, Ricercare after the Credo from the *Mass for the Madonna* from *Fiori musicali* (ca. 1635), NAWM I

Dietrich Buxtehude, Praeludium in E Major, BuxWV 141 (late 17th century), NAWM I

Thursday or Friday, 7 or 8 February

**Topics:** French Lute and Harpsichord Music

**Reading Assignment:** CHWM, pp. 222–27

**Listening Assignment:** Denis Gaultier, *La Coquette virtuose* (courante) (ca. 1650), NAWM I

Elisabeth-Claude Jacquet de la Guerre, Suite No. 3 in A Minor from *Pièces de Clavecin* (ca. 1687), NAWM I

1. Prélude
2. Allemande
3. Courante I and II
4. Sarabande

5. Gigue
6. Chaconne
7. Gavotte
8. Menuet

### Quiz 2

### Week 5

Monday, 11 February

**Topics:** Chamber Music and The Sonata

**Reading Assignment:** CHWM, pp. 227–39

**Listening Assignment:** Arcangelo Corelli, Trio Sonata, Op. 3, No. 2 (1680s), NAWM I

1. Grave
2. Allegro
3. Adagio
4. Allegro

### Unit 3: Opera and Vocal Music in the Late Seventeenth Century

Wednesday, 13 February

**Topic:** Italian Opera Seria

**Reading Assignment:** CHWM, pp. 240–44

**Listening Assignment:** Alessandro Scarlatti, *La Griselda* (1721), excerpt from Act 1, Scene 2, “In voler ciò che tu brami” (da capo aria), NAWM I

Thursday or Friday, 14 or 15 February

**Topic:** French *Tragédie en musique*

**Reading Assignment:** CHWM, pp. 244–51 and 259 (“Postlude”)

**Listening Assignment:** Jean-Baptiste Lully, *Armide* (1686), NAWM I

Overture (French overture)

Conclusion of *divertissement* from Act II, Scene 4

“Laissons au tender amour” (air)

“Prélude” (instrumental prelude)

“Choeur de Bergers et Bergeres heroïques” (chorus)

Act II, Scene 5

“Enfin il est en ma puissance” (récit)

“Venez, venez” (air)

**Due: Learning Journal 3**

### Week 6

Monday, 18 February

**Topic:** English Masques and Opera

**Reading Assignment:** CHWM, pp. 252–56

**Listening Assignment:** Henry Purcell, *Dido and Aeneas* (1689), NAWM I

“Thy Hand, Belinda” (recitative)

“When I am laid in earth” (ground bass aria)

## Unit 4: Late Baroque Music in the Early Eighteenth Century

Wednesday, 20 February

**Topics:** The Instrumental Concerto and the French Ordre

**Reading Assignment:** *Concise History of Western Music*, pp. 261–270

**Listening Assignment:** Antonio Vivaldi, Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6, NAWM I (ca. 1710)

1. Allegro
2. Largo
3. Presto

François Couperin, Excerpts from *Vingt-cinquième ordre* (ca. 1730), NAWM I

1. “La Visionaire”
4. “La muse victorieuse”
5. “Les ombres errantes”

Thursday or Friday, 21 or 22 February

**Topic:** *Tragédie lyrique* or *Tragédie en musique*

**Reading Assignment:** CHWM, pp. 270–73

**Listening Assignment:** Jean-Philippe Rameau, *Hippolyte et Aricie* (1733), Conclusion of Act IV, Conclusion of Scene 3, and Scene 4, NAWM I

**Quiz 3**

### Week 7

Monday, 25 February

**Midterm Examination, 11:15 AM–12:10 PM**

Wednesday, 27 February

**Topics:** Johann Sebastian Bach (Biography and Weimar)

Reading Assignment: CHWM, pp. 273–77

**Listening Assignment:** J. S. Bach, Prelude and Fugue in A Minor, BWV 543 (ca. 1715), NAWM I

J. S. Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637 (ca. 1716), NAWM I

Thursday or Friday, 28 February or 1 March

**Topic:** Johann Sebastian Bach (Cöthen)

**Reading Assignment:** CHWM, pp. 278–81

**Listening Assignment:** J. S. Bach, Prelude and Fugue in E-flat Minor, BWV 853 (1722), NAWM I

**Due: Learning Journal 4**

### Week 8

Monday, 4 March

**Topic:** Johann Sebastian Bach (Leipzig)

**Reading Assignment:** CHWM, pp. 282–88

**Listening Assignment:** J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 62 (1724),

NAWM I

1. “Nun komm, der Heiden Heiland” (chorus)
2. “Bewundert, o Menschen” (aria for tenor)
3. “So geht aus Gottes Herrlichkeit und Thron” (recitative for bass)
4. “Streite, siege, starker Held!” (aria for bass)
5. “Wie ehren diese Herrlichkeit” (accompanied recitative for soprano and alto)
6. “Lob sei Gott, dem Vater, ton”

Wednesday, 6 March

**Topic:** George Frideric Handel (Biography and Operas)

**Reading Assignment:** CHWM, pp. 288–94

**Listening Assignment:** G. F. Handel, *Giulio Cesare* (1724), Act II, Scenes 1–2,

NAWM I

“Eseguiti” (recitativo secco)

“Da Cleopatra” (recitativo secco)

Sinfonia (instrumental)

“V’adoro, pupille” (da capo aria)

Thursday or Friday, 7 or 8 March

**Topic:** Writing Music Analysis

**Reading Assignment:** *A Short Guide to Writing about Music*, pp. 40–55

**Quiz 4**

**Week 9**

Monday, 11 March

**Topics:** George Frideric Handel and English Oratorio

**Reading Assignment:** CHWM, pp. 294–99

**Listening Assignment:** G. F. Handel, *Saul* (1738), Act II, Scene 10, NAWM I

66. “The Time at length is come” (accompanied recitative for Saul)

67. “Where is the son of Jesse?” (recitative for Saul and Jonathan)

68. “O fatal consequence of rage” (chorus)

**Unit 5: The Early Classical Period (ca. 1730–1770): Opera and Vocal Music**

Wednesday, 13 March

**Topics:** The Enlightenment and Classicism in Music

**Reading Assignment:** CHWM, pp. 301–11

“Late Baroque vs. Early Classical Styles”

Thursday or Friday, 14 or 15 March

**Topics:** *Style Galant* and Opera Seria

**Reading Assignment:** *Concise History of Western Music*, pp. 312–14 and 317–20

**Listening Assignment:** Johann Adolf Hasse, *Cleofide* (1731), Act II, Scene 9

“Degli ch’io son fedele” (da capo aria), NAWM II

**Due: Learning Journal 5**

**Week 10 spring break 18-24 March**

Monday, 18 March

No Class: spring break

Wednesday, 20 March  
No Class: spring break

Thursday and Friday, 21 and 22  
No Class: spring break

## Week 11

Monday, 25 March

**Topic:** Early Comic Opera

**Reading Assignment:** *Concise History of Western Music*, pp. 314–17

**Listening Assignment:** Giovanni Battista Pergolesi, *La serva padrona* (1733),  
NAWM II

“Ah, quanto mi sta male” (recitative for Uberto and Serpina)

“Son imbrogliato io” (da capo aria for Uberto)

John Gay, *The Beggar’s Opera* (1728), NAWM II

Air XIV: “My heart was so free” (air for Macheath)

Air XVI: “Were I laid on Greenland’s coast (air for Macheath)

Wednesday, 27 March

**Topic:** Opera Reform

**Reading assignment:** CHWM, pp. 320–23

**Listening Assignment:** Christoph Willibald Gluck, *Orfeo ed Euridice* (1762),  
NAWM II

Ballo (ballet)

“Chi mai dell’Erebo” (chorus)

Ballo (ballet)

“Deh placatevi” (aria for Orfeo with choral interjections)

Thursday or Friday, 28 or 29 March

**Topic:** The First New England School

**Reading Assignment:** CHWM, pp. 323–25

**Listening Assignment:** William Billings, CREATION from *The Continental  
Harmony* (ca. 1794), NAWM II

**Quiz 5**

**Due: Learning Journal 6**

## Week 12      **Unit 6: The Early Classical Period (ca. 1730 –1770): Instrumental Music**

Monday, 1 April

**Topic:** The Keyboard Sonata

**Reading Assignment:** CHWM, pp. 326–29 and 332–34

**Listening Assignment:** Domenico Scarlatti, Sonata in D Major, K. 119 (ca.  
1740s), NAWM II

Carl Philipp Emanuel Bach, Sonata in A Major, H. 186, Wq. 55/4, II (1765), NAWM II

Wednesday, 3 April

**Topic:** The Symphony

**Reading Assignment:** CHWM, pp. 329–32 and Postlude, pp. 335 and 337,

**Listening Assignment:** Giovanni Battista Sammartini, Symphony in F Major, No. 32,

I (ca. 1740), NAWM II  
Johann Wenzel Stamitz, Sinfonia a 8 in E-flat Major, Op. 11, No. 3, I  
(mid-1750s), NAWM II

### Unit 7: The High Classical Period (ca. 1770–1815)

Thursday or Friday, 4 or 5 April

**Topic:** Franz Joseph Haydn (Biography and String Quartets)

**Reading Assignment:** CHWM, pp. 338–41 and 346–50

**Listening Assignment:** Franz Joseph Haydn, String Quartet, Op. 33, No. 2 (“The Joke”) (1781), NAWM II

1. Allegro moderato cantabile
2. Scherzo
3. Largo sostenuto
4. Presto

### Week 13

Monday, 8 April

**Topic:** Franz Joseph Haydn (Symphonies)

**Reading Assignment:** CHWM, pp. 342–45

**Listening Assignment:** Franz Joseph Haydn, Symphony No. 88 in G Major, Hob. 88 (“Paris”) (1787), I. Adagio-Allegro, NAWM II

Wednesday, 10 April

**Topic:** Franz Joseph Haydn (Symphonies continued)

**Reading Assignment:** CHWM, pp. 345–46

**Listening Assignment:** Franz Joseph Haydn, Symphony No. 88 in G Major, NAWM II

1. Largo
2. Menuetto
3. Finale: Allegro con spirit

Thursday or Friday, 11 or 12 April

**Topic:** Wolfgang Amadeus Mozart (Piano Sonatas)

**Reading Assignment:** CHWM, pp. 353–56

**Listening Assignment:** Wolfgang Amadeus Mozart, Sonata in F Major, K. 332, I (ca. 1781–83), NAWM II

**Quiz 6**

### Week 14

Monday, 15 April

**Topic:** Wolfgang Amadeus Mozart (Piano Concertos and Symphonies)

**Reading Assignment:** CHWM, pp. 334–35 and 356–65

**Listening Assignment:** Wolfgang Amadeus Mozart, Symphony in C Major, “Jupiter,” K. 551, IV (1788), NAWM II

**Due: Writing Assignment 2**

Wednesday, 17 April

**Topic:** Wolfgang Amadeus Mozart (Operas)

**Reading Assignment:** CHWM, pp. 365–69

**Listening Assignment:** Wolfgang Amadeus Mozart, *Don Giovanni*, Act I, Scenes 1–2 (1787), NAWM II

Thursday or Friday, 18 or 19 April

**Topic:** Ludwig van Beethoven's First Period

**Reading Assignment:** *Concise History of Western Music*, pp. 370–74

**Listening Assignment:** Ludwig van Beethoven, Piano Sonata in C Minor, Op. 13 (“Pathétique”), I, (1797–1798), NAWM II

## Week 15

Monday, 22 April

**Topic:** Beethoven's Second, “Heroic” Style Period

**Reading Assignment:** CHWM, pp. 375–81

**Listening Assignment:** Ludwig van Beethoven, Symphony No. 3 in E-flat Major (“Eroica”), I (1803), NAWM II

Wednesday, 24 April

**Topic:** Beethoven's Third, “Late” Style Period

**Reading Assignment:** CHWM, pp. 381–89

**Listening Assignment:** Ludwig van Beethoven, Symphony No. 9 in D Minor (“Choral”), IV (1824), IMSLP (see Blackboard)

Thursday or Friday, 25 or 26 April

Course Evaluations (for graduate assistants)

Course Conclusion

**Due: Learning Journal 7**

## Week 16

Monday, 29 April, 9:45–11:45 A.M.

**Final Examination**