



MUP332:1

Music History 101: Baroque & Classical

Meeting days: T-TH	Instructor: Dr. Keith Pedersen
Meeting times: 10:00-10:55	Phone: 619.849.2202
Meeting location: Cooper 118	E-mail: kpederse@pointloma.edu
Additional info: cell 858.353.3615	Office hours: M-Th, 8:45-9:45; Fr, 11-12
Schedule: See attached	Additional info:

Required Text:

Burkholder, J. Peter, Donald J. Grout and Claude V Palisca. *A History of Western Music* (HWM), 9th edition. New York: W. W. Norton, 2014. (Everyone must have access to online resources provided with new texts.)

Suggested (Optional) Resources:

A. *Norton Recorded Anthology of Western Music*, vols. 1 & 2, 7th edition, volume 1 (CDs).

B. Palisca, Claude V. *Norton Anthology of Western Music* (NAWM), vol. 1, 7th edition. New York: W.W. Norton, 2014.

C. Burkholder, J. Peter and Jennifer L. King, *Study and Listening Guide for A History of Western Music*, 9th edition. New York: W. W. Norton, 2014.

(Students who have already purchased previous editions of these texts may use them, BUT not all class material will be included. You will have to purchase online resource privileges.)

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

“In music you must think with the heart and feel with the brain.”

Sir George Solti, conductor

COURSE DESCRIPTION

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Catalog: MUH 332 (2 units): A continued study of Western music development, focusing on principal trends of the Baroque and Classical periods, approximately 1600–1820 A.D.; regular listening to recorded examples, with some score analysis and individual research. Offered fall semester of even years.

Prerequisites: Music History 101 and Music Theory 121 or consent of instructor.

The goal of this course is to help you develop a detailed understanding of the development of Western art music during the Baroque and Classical periods (1600-1820).

POSITION OF COURSE IN UNIVERSITY CURRICULUM: This course is required of all music majors.

PREREQUISITES: MUT121 (Music Theory II) and MUH101 (Introduction to Listening).

COURSE LEARNING OUTCOMES

You will be able to:

1. Summarize an understanding of the stylistic development in western music history from 1600-1800 as evidenced by performance on exams and the ability to correctly compare music from different styles.
2. Recognize and correctly identify important musical works from the western tradition.
3. List the important composers, theorists, and works from different schools and style and time periods.
4. Apply concepts learned in class to the analysis of selected works.
5. Compare and contrast works from various time periods, aurally and visually.

UNIVERSITY POLICIES

- 1. PLNU ACADEMIC HONESTY:** Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.
- 2. ACADEMIC ACCOMMODATIONS:** If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.
- 3. PLNU COPYRIGHT POLICY.** Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

COURSE REQUIREMENTS, POLICIES & GUIDELINES

Attendance: Prompt attendance and active, informed participation in all class meetings is expected. According to university policy (p. 48, PLNU Catalog), students missing more than 3 classes are subject to de-enrollment from the course and a grade of "F" or "NC". Six or more unexcused absences will result in de-enrollment with an F. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog. Exceptions to this policy are certain University sponsored activities approved in writing by the Provost, family emergencies, and medical emergencies for which I must receive written notification from your doctor.

Please email me in advance, or ASAP if you are sick. If you must leave class early, please let me know before class. Communication regarding attendance is crucial.

The following points may be deducted for your absences:

2 abs. = -1 %;	3 abs. = -2.5%	4 abs. = - 5%
5 abs. = -10 %	6 abs. = -20%	7 abs. = -40% (automatic failure)

In addition, 3 tardies will count as one absence.

In hopes that when you are in class, you are really *in* class, please do not use text messaging, email or Facebook in class.

(If you do decide to drop the course for any reason, please let me know by email so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. I'd like you to make such decisions/communications during the first 2 weeks of classes.)

2. **Methods used in this course:** Class time will be divided between lecture, class and group discussion, listening to music and individual and group presentations. Quizzes and exams will be used to evaluate each student's learning. Several projects emphasizing practical application and a term paper will also be assigned.
3. **Class Participation:** The overall quality of your class participation rests upon attendance, written responses, and contributions to class discussions. Students must bring a web-connectable device (computer, smart-phone, etc.) to each class. To maximize time in class and prevent distractions, both of yourself and of classmates, please refrain from using texting, emails, or social media while in class.
4. **Class Preparation:** Students should come to class with the assigned reading, listening and quizzes completed and ready to discuss information in these assignments. Students should take thorough notes in class to absorb concepts presented in the lectures and class discussions which are not covered in the textbook reading or listening. Each student is also accountable to his/her small groups for completing her/his portion of the assignment.
5. **Assignments:** Completion of all assignments is required.
 - a. Quizzes may not be made up, so please don't ask. Quizzes and assignments are due by Canvas quiz specified times.
 - b. Examinations will not be made up unless arrangements are made before the tests.
 - c. It is your responsibility to turn in your work: uploading to Canvas on time will prevent lost papers.
 - d. Each assignment must follow format given and be completed on or before deadlines.
 - e. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
 - f. Always keep multiple disc and hard copies of your work so that you can provide duplicate copies if needed.
 - g. College level writing standards are expected on every written assignment (correct grammar, mechanics, documentation, etc.). Assignments with more than 3 errors on a page may be returned unmarked. No handwritten assignments accepted (unless so specified).
 - g. You may be required to attend office hours with the professor if need arises.
 - h. DO CHECK SPEEDGRADER IN YOUR CANVAS ASSIGNMENTS FOR DETAILED FEEDBACK ON WRITING ASSIGNMENTS.
6. **Email:** You are responsible for routinely checking your *pointloma.edu* account for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email; and I will send messages only to your *ptloma.edu* accounts.
7. **Extenuating Situations & Grades:** No "Incomplete" grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, telegram).
9. **Classroom Decorum:** Appropriate academic attire is required in all class sessions: this excludes sorority/fraternity rush and sexually suggestive (either in design or logo) attire from the classroom. Please also note that the student handbook states: "Clothing should be appropriate to the occasion and in good taste,

reflecting the atmosphere of vital Christianity, which is one of the basic objectives of Point Loma Nazarene University." Personal appearance should not disrupt the mood or atmosphere of the activity being attended. Some examples will be helpful: Tank tops, halter-tops, tight fitting clothing, tube tops, muscle shirts and any clothing revealing underclothes, togas and any clothing with unwholesome advertising or graphics. Be modest.

10. **Instructor Availability:** The instructor will generally be available during the office hours listed on page 1. Making an appointment when possible will be appreciated. Other times may also be arranged if the listed times are unworkable.

COURSE EVALUATION.

1. **Evaluation:** Students will be evaluated by the following criteria -

1. Chapter Quizzes	15%
2. Listening Quizzes	15%
3. Term paper (no paper=failure of course)	15%
4. Assignments	11%
5. Off-campus concert	5%
6. Exams (3 x 9% + Final = 12%)	<u>39%</u>
TOTAL	100%

Attendance (see 1, Attendance Policy), promptness, class participation and attitude may also influence the grade. **Late work will be accepted only in exceptional circumstances and upon approval of instructor.**

1. **Grading:**

93 and up = A	73-76 = C
90-92 = A-	70-72 = C-
87-89 = B+	67-69 = D+
83-86 = B	63-66 = D
80-82 = B-	60-62 = D-
77-79 = C+	0-59 = F

In all assignments and discussions, it may be helpful to keep in mind the following levels of achievement:

D=some major composers, genres, developments

C=major composers, genres, developments

B=details regarding major composers, genres, developments, cultural events, minor composers

A=details regarding individual works, development of genre and/or composer style development and comparison

ADVICE FOR TAKING A MASTER'S ENTRANCE EXAM

"Just make sure to tell them that no detail is too trivial to be put on the test. I was amazed at how specific some of the questions were. I think knowing key differences between composers, especially medieval and renaissance would be the first thing to study if I had to do it again. At times I felt like I needed to know each composer's favorite color and food, haha. They definitely test your medieval, renaissance and baroque knowledge more heavily than the other eras. Really sitting down and memorizing the listening examples while taking a music history class AND after passing the class would be incredibly beneficial as well. I sure didn't remember a lot of the titles and composers in the listening part of the test."

ASSIGNMENTS

1. **Term Paper:**

Your **thesis-based** term paper is due on a date as assigned during the semester. A written proposal in outline form (topic, thesis statement, main points, supporting points and beginning bibliography) and other assignments will be completed to assist you in this process. The text of the paper should be about ten pages in length. **Papers shorter than six pages will receive an automatic "F."** The paper must be typed and double-spaced using Times Roman 12-point font. It must include documentation notes and a bibliography (including important books as well as some journal/periodical articles). A typical paper would consist of an analytical study

of a large work or a comparative analysis of two or three works. Including a marked score or excerpts is expected. Your opinions and conclusions are essential. **Do not choose pieces which are analyzed in either the anthology (NAWM) or the textbook (HWM).** Non-analytical topics dealing with subjects such as historical questions may also be used provided that you are drawing your own conclusions and not merely summarizing someone else's work. Topics must be chosen from the Baroque or Classical eras. You should choose a topic of great interest to you. It should have some practical application for your current and/or future work in music. Papers judged unacceptable based on content or style will be returned ungraded. You will be given a grading rubric describing work earning each letter grade. You must upload your paper to Canvas. **Late papers will receive fifty percent of the assigned grade.**

LIBRARY BOOKS ARE LIMITED. Get your books early (4 weeks early), or plan on using Interlibrary Loan (2 weeks minimum) or visiting SDSU or UCSD. Students will have staggered paper assignment dates to facilitate use of books. Limit use of PLNU books to 4 hours/day—especially the week prior to assignment—so others can have access.

Sample Topics

GENERAL

Analyze style characteristics in a composition or group of compositions. How is (are) the works related to other works of the same genre or same composer or different composer?

BAROQUE

The Evolution of the French Overture

The Influence of G. Gabrieli in Schutz's Polychoral Writing

The English Anthem in Works of Child, Locke, Blow, Purcell or Handel

The Transition from Modal to Tonal Writing in Concept and Practice in Music of the 17th Century

Fischer's *Ariadne musica* as a Model for Bach's *Well-Tempered Clavier*

A Comparison of the Organ Chorale Variations of Sweelinck and Buxtehude

Programmatic Elements in the Biblical Sonatas of Kuhnau

The Evolution of the Late Baroque Concerto

A Comparison of the Concertos of Corelli and Torelli

CLASSICAL

Reform characteristics in Gluck's *Alceste*

A comparison of keyboard sonatas by C. P. E. Bach and D. Scarlatti

Compare and contrast an early Haydn symphony with a late one

Compare and contrast style characteristics found in a Haydn and a Mozart symphony

Mozart's treatment of a specific opera scene

2. **Concert Attendance** – Our class will attend an early music ensemble performance together on **Saturday, October 15, 7:30 PM (All Souls Episcopal, Catalina, 92106)**. The BACH COLLEGIUM SAN DIEGO will perform two cantatas and a sinfonia by Bach featuring world-class early music specialists. You will each have specific research to do in preparation for the concert. You will receive zero points if you do not attend and turn in a review. **5%**.

<http://www.bachcollegiumsd.org/index.html>

<http://www.sdems.org/>

<http://gfhandel.org/bleissa/pacificcamerata.htm>

BIBLIOGRAPHY:

Abraham, Gerald. *A Hundred Years of Music*. Chicago: Aldine Pub. Co., 1964. Print.

Abraham, Gerald. *New Oxford History of Music*. London: Oxford UP. (10 volumes cover the history of music). Print. 780.9 N532

Ahrens, Christian/trans. Steven Plank. *Valved Brass: the History of an Invention*. Hillsdale, NY: Pendragon Press, 2008. Print. 788.01A287v.

- Allabrook, Wye Jamison, ed., *Source Readings in Music History*, rev. ed., Vol. 5: *The Late Eighteenth Century*. NY: Norton, 1998. Print.
- Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. Lincoln: University of Nebraska Press, 1997. Print.
- Blume, Friedrich. *Renaissance and Baroque Music*. NY: Norton, 1967. Print. 780.9031 B659r
- Buelow, George J. *A History of Baroque Music*. Bloomington: Indiana University Press, 2004. Print.
- Bukofzer, Manfred F. *Music in the Baroque Era: from Monteverdi to Bach*. NY: Norton, 1947. Print.
- Brown, Howard Mayer and Sadie, Stanley, eds. *Performance Practice: Music after 1600*. NY: Norton, 1990. Print.
- Burrows, Donald. *Handel and the English Chapel Royal*. Oxford: Oxford University Press, 2008. Print. 780.92 H236B
- Cooper, Barry. *Beethoven*. Oxford, NY: Oxford University Press, 2008. Print. 780.92B415xC
- Donington, Robert, *Baroque Music, Style and Performance: A Handbook*. NY: Norton, 1982. Print.
- Einstein, Alfred. *A Short History of Music*. NY: Knopf, 1947. Print. 780.9 E35s3
- _____. *From Bach to Stravinsky*. NY: Norton, 1933. Print. 780.922 E94f
- Erickson, Raymond, ed. *The Worlds of Johann Sebastian Bach*. New York: Amadeus Press, 2009. Print.
- Gallegher, Sean and Kelly, Thomas Forrest, eds. *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance*. Cambridge, Mass: Harvard University Department of Music: Harvard University Press, 2008. Print. 780.9033C397G
- Grave, Floyd K. *The String Quartets of Joseph Haydn*. NY: Oxford University Press, 2006. Print. 785.4H132s
- Hunter, Mary Kathleen. *Mozart's Operas: a Companion*. New Haven, CT: Yale University Press, 2008. Print. 780.92M939Hun.
- Hill, John Walter, *Baroque Music*. NY: Norton, 2005. Print.
- Lang, Paul H. *Music in Western Civilization*. NY: Norton, 1941. Print. 780.9 L272m
- _____. and Otto Bettman. *A Pictorial History of Music*. NY: Norton, 1960. Print. 780.9 L272p
- Menuhin, Yehudi and Curtis W. Davis. *The Music of Men*. NY: Simon & Schuster, 1986. Print. 780.9 M549m
- Moore, Douglas. *A Guide to Musical Styles*. NY: Norton, 1962. Print. 780 M821g
- Murata, Margaret, ed., *Source Readings in Music History*, rev. ed., Vol. 5: *The Baroque Era*. NY: Norton, 1998. Print.
- Newman, William S. *The Sonata in the Baroque Era*. Chapel Hill: U of North Carolina Press, 1966. Print.
- Palisca, Claude V. *Baroque Music*. Englewood Cliffs, NJ: Prentice Hall, 1981. Print. 780.9032 P163b2
- Parrish, Carl. *Masterpieces of Music before 1750*. NY: Norton, 1951. Print. 780.82 P261m
- _____. *A Treasury of Early Music*. NY: Norton, 1958. Print. 780.902 P261t
- Pauly, Reinhard G. *Music in the Classic Period*. Englewood Cliffs, N.J. : Prentice Hall, 1988. Print.
- Pendle, Karin, ed. *Women & Music*. Bloomington: Indiana UP, 1991. Print. 780.88 W872p
- Rangel-Ribeiro, Victor. *Baroque Music : a Practical Guide for the Performer*. NY: Schirmer Books, 1981. Print.
- Ratner, Leonard. *Classic Music: expression, form and style*. NY: Schirmer, 1985. Print.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. NY: Viking Press, 1971. Print.
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- Sampsel, Laurie J. *Music Research: a Handbook*. Oxford; Oxford University Press, 2009. Print.
- Stauffer, George B., ed. *The World of Baroque Music*. Bloomington: Indiana University Press, 2006 Print
- Strunk, Oliver. *Source Readings in Music History*. NY: Norton, 1950. Print. 780.9
- Tomlinson, Gary and Trietler, Leo, eds. *Strunk's Source Readings in Music History: rev. ed., Vol. 3: The Renaissance*. NY: Norton, 1997. Print.
- Weiss, Peiro and Taruskin, Richard, ed. *Music in the Western World: A History in Documents*, 2nd ed. Belmont, CA: Thomson/Schirmer, 2008. Print.
- Williams, Peter. *J. S. Bach: A Life in Music*. Cambridge: Cambridge University Press, 2007. Print.
- Zohn, Steven David. *Music for Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*. NY: Oxford University Press, 2008. Print. 780.82T368z

COURSE VOCABULARY: While you may not see every one of these words on a test or quiz, these are some of the most important terms, concepts, and people to know for a well-rounded understanding of the information covered. These terms should help you survive a grad school entrance exam.

<u>Chapter 13</u>	sinfonia	historia	Blow
science	<i>L'Orfeo</i>	passion	Purcell
politics	strophic variation	Jewish music	dramatic opera
economics	<i>Combattimento</i>	instrumental types	odes
patronage	stile concitato	toccata	verse anthems
new	<i>L'incoronazione</i>	fantasia	viol consort
forms/genres	arioso	prelude	folk dances
Baroque	Caccini	ricercare	public concert
affections	Rome	cappriccio	zarzuela
Baroque art	arioso	fugue	Velasco
first practice	sinfonia	canzona	romance
second practice	castrati	sonata	villancico
polarity	Venice	organ verse	
basso continuo	public opera	chorale prelude	<u>Chapter 17</u>
concertato	singers	partita	Legrenzi
tuning	opera abroad	chorale variations	A. Scarlatti
dissonance	impresario	passacaglia	aria
chromaticism	prima donna/diva	dances/suite	da capo
counterpoint	theater vs. drama		cantata
rhythm		<u>Chapter 16</u>	ritornello
idiomatic styles	<u>Chapter 15</u>	French monarchy	dim. seventh
ornamentation	styles	court ballet	serenata
embellishment	chamber music	dance as control	church music
tonality	concertato style	Fr. court music	oratorios
Monteverdi	concerted	orchestra	sonata da camera
	madrigal-Mont.	Lully	sonata da chiesa
<u>Chapter 14</u>	basso ostinato	tragedie lyrique	trio sonata
opera	tetrachord	divertissements	solo sonata
libretto	chacona	Fr. overture	Stradivarius
Greek tragedy	mid-c. cantata	récitative simple	Guarneri
pastoral drama	Germany	recitative <i>mesuré</i>	Corelli
madrigal	air de cour	airs	church sonatas
comedy	sacred concertos	notes inégales	ornamentation
or cycle	Barbara Strozzi	overdotting	tonality
intermedio	stile antico	agréments	forward motion
embellishment	stile moderno	tonality	orchestral concerto
melody	J. J. Fux-Gradus...	Charpentier	concerto grosso
Florentine	large sacred	petit motet	solo concerto
Camarata	concerto	grand motet	tutti
Galilei	cori spezzati	de Lalande	ripieno
monody	Gabrieli	Fr. oratorio	Torelli
Caccini	Benevoli	Fr. organ	German music
<i>Le nuove</i>	small sacred	clavecin	Stadtpfeifer
<i>musiche</i>	concerto	D'Anglebert	collegium musicum
aria	Viadana	de la Guerre	cosmopolitan
solo madrigal	oratorio	Couperin	German opera
<i>Dafne</i>	Carissimi	style brisé	Missa salisburgensis
Peri	Schein	binary form	Orthodox
Cavalieri	Schütz	dance suite forms	Pietists
<i>L'Euridice</i>	<i>Kleine geistliche</i>	German suites	chorale
recitative	<i>Konzerte</i>	English masque	sacred concerto
ritornello	musical figures	Puritan music	Buxtehude

organ music
Pachelbel
toccatas
preludes
fugue
exposition
answer
episodes
organ chorales
chorale
variations
chorale fantasia
chorale preludes
harpsichord
suite
orchestral suite
Muffat
solo sonata
Biber
scordatura
synthesis

Chapter 18
middle class
music
conservatories
castrati
Neapolitan
opera
comic opera
serious opera
Roman music
Venetian music
Vivaldi
Oespedale
concerto
standard
orchestra
ritornello form
episodes
slow movement
programmatic
sinfonia
Concert
Spirituel
Couperin
harpsichord
suite

Fr. chamber music
Fr./It. synthesis
Rameau
Traité de l'harmonie
fundamental bass
chords
dissonance
consonance
functional tonality
modulation
Lully vs. Rameau

Chapter 19
musical life
German synthesis
Telemann
J.S. Bach
education/career
BWV
music copying
organ music
harpsichord music
quodlibet
instrumental music
cantatas
sacred music
Händel
education/career
operas
recitative secco
recitative
 accompagnato
coloratura
national influences
waning of opera
oratorio
chorus
musical rhetoric
Messiah libretto
borrowings
instrumental works
posterity

Chapter 20
international style
Enlightenment
Humanitarianism
galant

empfindsam
classic
periodicity
oration/rhetoric
Koch
harmonic function
harmonic motion
Alberti bass
form and function
emotional contrast

Chapter 21
opera buffa
intermezzo
Pergolesi
opera seria
Metastasio
Da capo aria
Dal segno aria
Hasse
Lombardic rhythms
War of Buffoons
Rousseau
opera comique
ballad opera
The Beggar's Opera
Singspiel
opera reform
C. W. Gluck
pleasure gardens
national song
Lied
Reichardt
Goethe
church music
Bay Psalm Book
William Billings
fuging tunes
Moravians

Chapter 22
pianoforte
string quartet
instruments
sonata
sonata form
other forms
D. Scarlatti

C. P. E. Bach
Essay...Keyboard
symphony
B. Sammartini
Mannheim
J. Stamitz
Gossec
symphonie concertante
concerto
J. C. Bach
entertainment music

Chapter 23
Haydn biography
Charles Burney
van Hoboken
baryton
style
wit
function
symphonies
sonata-rondo
Sturm und drang
Paris, London
string quartet
scherzo
keyboard
vocal music
Mozart biography
Collredo
von Köchel
Leopold
Nannerl
Tours
important teachers
career
keyboard works
topics
chamber music
concertos
symphonies
opera
Da Ponte
singspiel
Freemasonry
church music
classic

(HWM 9th edition/NAWM 7th edition)

SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS:

(This schedule is subject to revision as necessary; you are responsible for any announced changes. Underlined listening means there is no quiz, but you should listen to the example as you read.)

DATE	TOPIC	HWM READING - (due by class)	NAWM LISTENING
1. 9/1-Th	Ch. 13) Class Introduction: Expectations, Policies, & Syllabus; Intro to Baroque		
2. 9/6-T	Ch. 13) Baroque; The Second Practice: Monteverdi, Caccini	pp. 287-306	71, 72
3. 9/8-Th	Ch. 14) The Invention of Opera: Monteverdi, Peri, Cesti	pp. 307-319	73, 74
4. 9/13-T	Ch. 14) The Spread of Opera; Research Paper	pp. 320-327	76
5. 9/15-Th	Ch. 15) Early 17 th -c. Ch. and Church: Strossi, Grandi, Carissimi, Schütz,	pp. 329-342	77, 78, 79, 80 81
6. 9/20-T	Research/Paper Basics: Ryan Library—Bresee Computer Lab, Prof. Lang		
7. 9/22-Th	Ch. 15) Early 17 th -c. Instrumental Music	pp. 342-350	82, 83, 84
8. 9/27-T	Ch. 16) 17 th -c. Fr. Opera/Inst.: Lully, Charpentier, Jacquet dG <u>TOPIC I DUE.</u>	pp. 351-368	85, 88
9. 9/29-Th	Ch. 16) 17 th -c. Eng., Spain, New World: Purcell, Velasco, Araujo	pp. 368-378	89, 90, 91
10. 10/4-T	Review		
11. 10/6-Th	EXAM I (Ch. 13-16)		
12. 10/11-T	Ch. 17) Late 17 th -c. It. & Gr.: A Scarlatti, Corelli, Buxtehude	pp. 379-405	94, 95
13. 10/13-Th	Ch. 18) 18 th -c. Italy: Vivaldi	pp. 407-422	96
14. 10/18-T	Ch. 18) 18 th -c. France: Couperin, Rameau	pp. 422-431	97, 98
15. 10/20-Th	Ch. 19) Telemann, JS Bach Organ Works	pp. 432-440	100, 101
	Ch. 19) JS Bach Keyboard/Instrumental Works	pp. 440-443	102, TBA
Oct. 21: Fall Break			
16. 10/25-T	Ch. 19) JS Bach Vocal Works	pp. 443-448	103, 104
17. 10/27-Th	Ch. 19) Händel's Vocal and Instrumental Works	pp. 449-461	105, 106, TBA
18. 11/1-T	Review		
19. 11/3-T	EXAM II (Ch. 17-19)		
20. 11/8-Th	Ch. 20) Early Enlightenment	pp. 462-476	TBA
21. 11/10-T	Ch. 21) Early Cl. Vocal Mus.: Pergolesi, Hasse, Gluck, Billings	pp. 477-498	107-8, 110, 112
22. 11/15-Th	Ch. 22) Early Cl. Inst. Mus.: D Scarlatti, CPE & JC Bach, Stamitz	pp. 499-518	113-117
23. 11/17-T	Ch. 23) Classic Music/Haydn's Symphonies	pp. 519-533	119
24. 11/22-Th	Ch. 23) Haydn's Quartets and Vocal Music/Review	pp. 534-538	118, 120
Nov. 23-37: Thanksgiving Break			
25. 11/29 T	EXAM III (Ch. 20-23)		
26. 12/1-Th	Ch. 23) Mozart's Keyboard and Chamber Works	pp. 538-550	121, 122
27. 12/6-T	Ch. 23) Mozart's Symphonies and Operas	pp. 550-557	123, 124
28. 12/8-Th	Review		(bold=large assignment)

Dec. 8 THURSDAY 10:30-1:00 FINAL EXAM

The final examination may include all materials covered in this course. It will not be rescheduled. Students are expected to arrange their personal affairs to fit the examination schedule: In the rare case that a student is scheduled for more than three (3) final examinations on the same day, the student is authorized to contact each professor in order to work out an alternate time for one of those examinations. **This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam.** Department chairs/school deans and college deans need not be involved in the process of making this accommodation. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. (See your syllabi and Final Exam Schedule posted online.) If you find that you are in the "rare situation" described in bold, you must see me no later than 4 weeks prior to the final exam time to make alternative arrangements for taking the final exam.