

University of Waterloo

Department of Music

Music 254

Monteverdi to Mozart: Music from 1600-1800

Syllabus (Winter 2024)

<b>Lectures:</b>	Tues & Thurs, 1:00-2:30 pm
<b>Location:</b>	Conrad Grebel, Room 1208
<b>Class Materials:</b>	Available on <a href="#">Music 254 Learn Site</a>
<b>Instructor:</b>	Dr. Laura Gray (she/her), Associate Professor, Department of Music
<b>Office Location:</b>	CGR 1104, WebEx Virtual Office: <a href="https://uwaterloo.webex.com/meet/ljgray">https://uwaterloo.webex.com/meet/ljgray</a>
<b>Student Hours:</b>	Tues & Thurs, 10:00-11:00 am, by appointment in person, WebEx, or by email. WebEx Virtual Office: <a href="https://uwaterloo.webex.com/meet/ljgray">https://uwaterloo.webex.com/meet/ljgray</a>
<b>Email:</b>	<a href="mailto:ljgray@uwaterloo.ca">ljgray@uwaterloo.ca</a>

### Course Description:

A survey of the major genres, styles, forms, and figures of the Baroque and Classical eras from 1600 to 1800, including major representative works by Monteverdi, Purcell, Bach, Handel, Haydn, Mozart, and many others. Through reading and listening assignments, lectures, class discussion, and analysis, we will consider musical developments in the context of sociological, political, artistic and intellectual trends, as well as authentic performance practice. An important aim of the course is to familiarize students with a core of representative works of the Baroque and Classical periods; therefore, emphasis will be placed on listening in class and on assignments.

### Prerequisite:

None, but Music 100 or Music 110 or the ability to read music and some basic knowledge of musical terms and theory may be beneficial. We will need to cover some musical analysis, especially forms, texture and harmony, to understand some of the developments in music in the 17<sup>th</sup> and 18<sup>th</sup> centuries, but concepts and terms will be explained and demonstrated in class.

## Course Goals and Learning Outcomes:

By the end of the semester students will be able to:

- Demonstrate a solid knowledge of a body of musical works and genres from Baroque and Classical periods
- Place studied musical works into a broader historical context, making meaningful connections between music and social and artistic trends
- Communicate ideas clearly, accurately, and responsibly in written work (assignments, essays)
- Listen to music thoughtfully and critically

## Course Requirements and Assessments

Some flexibility and choice are included in the assignments to accommodate different learning styles and individual student goals, while maintaining equitable requirements and assessment.

ASSESSMENT	DUE DATE (ALL ARE DUE BY 11:59PM ET) SUBMIT TO LEARN DROPBOX	GRADE WEIGHT
PARTICIPATION		5%
BRIEF LISTENING QUIZ 1	Fri Feb 2	10%
BRIEF LISTENING QUIZ 2	Fri Feb 16	10%
BRIEF LISTENING QUIZ 3	Fri Apr 5	10%
WRITTEN ASSIGNMENT 1	Fri Mar 1	20%
WRITTEN ASSIGNMENT 2	Mon Apr 8	20%
FINAL ASSIGNMENT: CONCERT REVIEW OR BRIEF ESSAY ON A PIECE NOT STUDIED IN CLASS	Fri Mar 22	25%
TOTAL		100%

## Notes on Assignments and Assessments:

### Participation (5%):

- 5% is based on punctual attendance in person and each student's engagement in class.
- Your presence and participation are valuable to the whole class.
- In each class, students will fill out a short attendance sheet with space for questions, eureka moments, or any communication with your instructor that you would prefer to convey privately. Once attendance is read and recorded, the sheets will be returned to students at the next class.

- Please contact me if unavoidable circumstances prevent your attendance or punctuality. Students are encouraged to declare illness online here: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>.
- Absence due to illness or unforeseen circumstances will not be penalized.

#### Brief Listening Quiz 1 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 1-3).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Feb 2

#### Brief Listening Quiz 2 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 4-6).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Feb 16

#### Brief Listening Quiz 3 (10%):

- A listening quiz focusing on the musical features of pieces studied in the course (weeks 7-12).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Apr 5

#### Written Assignment 1 (20%):

- A written response to one question (from a choice of 3) that involves the development of musical genres in the Baroque period.
- Questions and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- Approximately 3 pages.
- Please submit to dropbox file.
- Due: Fri Mar 1

### Written Assignment 2 (20%):

- A written response to one question (from a choice of 3) that involves the development of vocal and instrumental genres in the late-Baroque and Classical periods of the 18<sup>th</sup> century.
- Questions and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- Approximately 3 pages.
- Please submit to dropbox file.
- Due: Monday Apr 8

### Final Assignment (25%): Choose between 2 options:

#### A/ Concert Review:

- A review of a full in-person or online concert featuring music of the Baroque or Classical periods.
- There will be a selection of several online (streamed or recorded/archived) concerts with links available on Learn and links to local in-person concerts as information is available.
- If you are not sure whether an online or in-person concert is appropriate, please check with me to ensure that the repertoire is in keeping with the assignment.
- Instructions are available in the Assignments module.
- Approximately 3-4 pages.
- Due: Fri Mar 22

OR

#### B/ Brief Essay on a piece not studied in class:

- The essay should focus on a single work written in the 17<sup>th</sup> or 18<sup>th</sup> century, or a significant portion of a multi-movement work, not covered in class.
- The nature of the essay is research and analysis, stressing important compositional techniques and stylistic and historical features of your selected work.
- If you have trouble deciding, I can make some suggestions.
- Consult me directly by February 13 before embarking on your paper.
- Approximately 4-5 pages.
- Due: Fri Mar 22

### Course Materials & Resources:

1. **Required Text:** J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 10th ed. New York: W.W. Norton, 2019. Access code with E-textbook. Available via the W Store at this link: <https://wstore.uwaterloo.ca/nelson-education-e-text-inquizitive-code-w-e-text-for-history-of-western-music-10th.html>
2. **Accompanying Recordings:** Streamed E-recordings available with e-text *A History of Western Music* access code at <https://digital.wwnorton.com/hwm10>
3. **Naxos Music Library:** A Music 254 playlist is available by following this link:

[Naxos Music Library](#) → playlists → Conrad Grebel playlists → MUS 254 playlist.  
(You may be prompted to sign in via the library site using your watiam sign in.)

**\*Maximum simultaneous UW users: 15**

4. **Recommended Anthologies (scores):** J. Peter Burkholder and Claude Palisca, eds., *The Norton Anthology of Western Music*, 8th ed., vols. 1 & 2. New York: W.W. Norton, 2019. Print copies only can be ordered through the W Store at this link: <https://wstore.uwaterloo.ca/course-materials/my-booklook.html>
  
5. **Information about previous 9<sup>th</sup> edition & used copies:**
  - The previous 9th edition of the text, *A History of Western Music*, and the 7th edition of the anthology and CDs are acceptable.
  - Please note, however, that there are some changes in page numbers, content, and musical selections in the new edition.
  - Students must be registered at the Norton site for access to online recordings. Access to the recordings may be void with used texts.
  - All listening selections are also available on the Naxos Music Library (although performances will vary).
  - NB: all students are responsible for all reading and listening assignments as indicated on the class schedule and assigned from the new edition of text, anthologies, and recordings.
  
6. **Citation Guides (for essays or any reference in written work):**
  - a. Citation Guide: UWaterloo Chicago Style author-date [citation style](#)
  - b. Here is another helpful [guide](#) (Western University) for citations for music research.
  - c. A handy example for citing [program notes](#)
  
7. Library website: <http://www.lib.uwaterloo.ca/>
  
8. Oxford Music Online: a great resource for research, including Grove's Music Online. Click [here](#).
  
9. Additional materials will be available on the [Learn](#) site.

## **Class Expectations: MUTUAL RESPECT**

### **Communicating with each other:**

- In all of our communications, we need to treat each other with respect and conduct ourselves professionally (including students and your teacher too).
- Music can generate strong feelings and opinions and debate among people and sometimes communications can include comments that can hurt or offend others.
- If you experience any disrespectful behaviour in our class, please contact me directly.

### Communicating with your teacher:

- Please keep in touch! I will endeavor to keep the lines of communication open and flowing.
- Please let me know if you are experiencing difficulties in meeting deadlines or managing your workload, or if there is something that I can do to improve your experience.
- You can contact me by email: [ljgray@uwaterloo.ca](mailto:ljgray@uwaterloo.ca) to ask a question, set up a video or phone meeting, or meet in person in my office, Tues & Thurs 10:00-11:00 am (CGR Room 1104) or in my WebEx virtual office: <https://uwaterloo.webex.com/meet/ljgray>

### Due dates, Penalties and Attendance:

- Students are expected to attend in-person lectures. (Please see the schedule below.)
- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. Most due dates are Fridays 11:59pm ET.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting due dates.
- Grace Period: I will provide a 3-day (72-hour) grace period for each submission. After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
- I commit to being reasonable about due dates and course requirements.
- Please see information for self-declaring an absence (illness or extenuating circumstances) and upload the Verification of Illness form there: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>

### Masking:

- Currently, masks are recommended but optional: We all have different opinions and practices around masking, so it is important that we respect each other's decision while protecting ourselves and others.
- We will continue to follow UW's protocols throughout the term.
- Please find information about COVID-19 protocols at this link: <https://uwaterloo.ca/coronavirus/>

### Contingency Plans and Alternative Arrangements:

- If public health and university protocols prevent us from meeting in person (whether for one class, a week or longer), we will follow UW's directions.
- If illness prevents me from teaching in person for one class, we will cancel class. For more than one class, I will post a revised schedule for the remainder of the term.
- If there are any changes to the schedule or if I need to be absent, I will post a message on Learn and email all students.
- Accommodations will be made in consultation with me for students who are ill, must self-isolate, or must be absent from class. Accommodations could include online office hours, extended due dates, or other arrangements, depending on this situation.
- Make sure that you self-declare an absence on Quest and be in touch with me as soon as possible: <https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-undergraduate-students>

## **UW Policies on Academic Integrity & Campus Resources:**

### **Academic Integrity**

In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the [Office of Academic Integrity webpage](#) for more information.

### **Discipline**

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

### **Grievance**

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

### **Appeals**

A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

### **Declaring absences**

For all of the following categories of absence students are responsible for getting in touch with their course instructors as soon as possible to discuss possible accommodations for missed course component(s). The course instructor will determine how the missed work is accommodated. Absences will be accommodated according to the [accommodation guidelines section of the undergraduate calendar](#).

If you are unable to complete a course component due to [self-declared COVID-related reasons](#) or [a two-day short-term absence](#) then you should submit a self-declaration of absence through [Quest](#).

If your absence is due to an [illness not pandemic-related](#), then a [UW Verification of Illness form](#), completed by a health professional, must be uploaded and submitted through the [Verification of Illness or Extenuating Circumstances Process](#). The VIF is the only acceptable documentation for an absence due to illness. Do not submit the VIF or any other medical documentation to your instructors, teaching assistants, or other course personnel.

If your absence is due to other [extenuating circumstances](#) (e.g., bereavement), then you must submit all documentation related to the absence (e.g., obituary) through the [Verification of Illness or Extenuating Circumstances Process](#).

Submission through the VIF or Extenuating Circumstances System, once approved, will notify your instructors of your absence. However, you are responsible for contacting instructors to discuss accommodation arrangements.

## Accommodating religious and spiritual observances

The University of Waterloo has a duty to [accommodate religious, spiritual, and other creed-based beliefs and practices](#) under the Ontario Human Rights Commission (2015) [Policy on preventing discrimination based on creed](#). Students may seek accommodations for missed course components on religious, spiritual, or other creed grounds. In such cases the students should please consult the instructor within two weeks of the announcement of the due date for which the accommodation is being sought.

## Academic freedom at the University of Waterloo

[Policy 33 -- Ethical Behaviour](#) states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6

## Intellectual Property

Students should be aware that this course contains the intellectual property of their instructor. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof)
- Recordings of synchronous lectures.
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides)
- Questions from various types of assessments (e.g., assignments, quizzes, tests, final exams)
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student’s educational experience. However, sharing this intellectual property without the intellectual property owner’s permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights. Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

## Generative Artificial Intelligence

This course includes the independent development and practice of specific skills, such as active listening and forming independent opinions. Therefore, the use of Generative artificial intelligence (GenAI) trained using

large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, is not permitted in this class. Unauthorized use in this course, such as running course materials through GenAI or using GenAI to complete a course assessment is considered a violation of [Policy 71](#) (plagiarism or unauthorized aids or assistance). Work produced with the assistance of AI tools does not represent the author's original work and is therefore in violation of the fundamental values of academic integrity including honesty, trust, respect, fairness, responsibility and courage ([ICAI](#), n.d.).

You should be prepared to show your work. To demonstrate your learning, you should keep your rough notes, including research notes, brainstorming, and drafting notes. You may be asked to submit these notes along with earlier drafts of your work, either through saved drafts or saved versions of a document. If the use of GenAI is suspected where not permitted, you may be asked to meet with your instructor to provide explanations to support the submitted material as being your original work. Through this process, if you have not sufficiently supported your work, academic misconduct allegations may be brought to the Associate Dean.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. More information is available from the Copyright Advisory Committee: <https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence>

Students are encouraged to reach out to campus supports if they need help with their coursework including:

- [Student Success Office](#) for help with skills like notetaking and time management
- [Writing and Communication Centre](#) for assignments with writing or presentations
- [AccessAbility Services](#) for documented accommodations
- [Library](#) for research-based assignments

## **The Writing and Communication Centre**

The Writing and Communication Centre is an academic support unit that supports students, staff, and faculty as they build communication excellence at the University of Waterloo. Writing a paper? Designing a portfolio? Giving a presentation? We're here to help you to work through all stages of the communication process. Visit [www.uwaterloo.ca/writing-centre](http://www.uwaterloo.ca/writing-centre)

## **Note for Students with Disabilities or Learning Differences**

The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

## **Pronouns and chosen or preferred first name**

Students can verify their chosen or preferred first name and pronouns by logging into [WatIAM](#). Your chosen or preferred first name and pronouns listed in WatIAM will be used across campus (e.g., in LEARN, Quest, WaterlooWorks, WatCard, etc). Your legal first name will always be used on certain official documents, such as diplomas and transcripts.

Students can view and change their pronouns in [Quest](#). Should you choose to include your pronouns in Quest, your pronouns will be accessible by instructors, advisors, and employees with access to Quest. If no pronoun is added, the field in Quest will remain blank.

### **Anti-racism statement**

The University of Waterloo does not tolerate racism or any other form of discrimination and expects campus community members to contribute to a culture where all members feel safe and valued. Any member of the campus community who has experienced racism or discrimination at the University is encouraged to review available processes for addressing their concerns under Policy 33 – Ethical Behaviour and to seek guidance from the Equity Office via email at [equity@uwaterloo.ca](mailto:equity@uwaterloo.ca) or through their website.

### **Territorial Acknowledgement**

The University of Waterloo acknowledges that much of our work takes place on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. Our main campus is situated on the Haldimand Tract, the land granted to the Six Nations that includes six miles on each side of the Grand River. Our active work toward reconciliation takes place across our campuses through research, learning, teaching, and community building, and is centralized within the [Office of Indigenous Relations](#).

For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](#).

### **Mental Health Support**

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

#### **On campus supports**

For counselling (individual or group) reach out to [Campus Wellness and Counselling Services](#). Counselling Services strives to provide a secure, supportive environment for students of all orientations and backgrounds. They offer confidential counselling for a variety of areas including anxiety, stress management, depression, grief, substance use, sexuality, relationship issues, and much more.

#### **Other on-campus supports**

- [MATES](#): one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services
- Download the [WatSafe app](#) to your phone to quickly access mental health support information
- [Empower Me](#): to access create an account on the Dialogue mobile app or on the web at [www.studentcare.ca/dialogue](http://www.studentcare.ca/dialogue)
- [Sexual Violence Prevention and Response Centre](#) - supports all members of the University of Waterloo campus community who have experienced or been impacted by sexual violence.

#### **Off campus supports**

- [Good2Talk](#): Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300
- [St. Mary's Hospital](#) - 519-744-3311

- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- 988 Suicide Crisis Helpline: a 24/7 urgent mental health care three-digit helpline
- [OK2BME](#): set of support services for Two-Spirit, lesbian, gay, bisexual, trans, queer, intersex, asexual (@SLGBTQIA+) and questioning kids, teens, adults, and their families in Waterloo Region. Phone: 519-884-0000 or e-mail [ok2bme@caminowellbeing.ca](mailto:ok2bme@caminowellbeing.ca)
- [Sexual Assault Support Centre of Waterloo Region](#) - offers individual counselling to people of all genders, 16+ who have been sexually assaulted at any point in their lives. As well as short-term support for family members or friends of sexual assault survivors. Also, information and referrals.
- More information about resources and supports for students can be found online in on the [Faculty of Arts Student Support](#) page.

### Course Schedule: Music 254 winter 2024

Weeks & Dates	Topic: Unit & Lessons	Listening Assignment: streamed NAWM = <i>Norton Anthology of Western Music</i> playlist, 10 <sup>th</sup> ed.	Text Reading <i>A History of Western Music</i>	Assignment Due Dates (11:59pm ET)
<b>Week 1</b> T Jan 9	Introduction to Course: Music of the Baroque Period		Ch 13: 277-296	
Th Jan 11	Music of the Early Baroque: Characteristics of a New Era	NAWM 72: Caccini, <i>Vedrò 'l mio sol</i> NAWM 71: Monteverdi, <i>Cruda Amarilli</i>		
<b>Week 2</b> T Jan 16	The Birth of Opera I	NAWM 73: Peri, <i>Le musiche sopra L'Euridice</i> , selections	Ch 14: 297-308	
Th Jan 18	The Birth of Opera II	NAWM 74: Monteverdi, <i>L'Orfeo</i> , II		
<b>Week 3</b> T Jan 23	Early Baroque Vocal Music for Chamber & Church I: Secular & Sacred	NAWM 77: Barbara Strozzi, <i>Lagrima mie</i> NAWM 80: Carissimi, <i>Historia di Jephte</i> NAWM 81: Schütz, <i>Saul, was verfolgst du mich?</i>	Ch 15: 317-320 Ch 15: 320-329	
Th Jan 25	Baroque Instrumental Music I: The Rise of the Violin I	NAWM 84: Marini, <i>Sonata IV per il violino per sonar con due corde</i> NAWM 96: Corelli, Trio Sonata, Op. 3, no. 2	Ch 15: 335-338 Ch 17: 377-386	
<b>Week 4</b> T Jan 30	Baroque Instrumental Music I: The Rise of the Violin II	NAWM 98: Vivaldi, Concerto for Violin in A Minor, Op. 3, no. 6	Ch 18: 407-415	
Th Feb 1	Baroque Instrumental Music II: Keyboard Music	NAWM 82: Frescobaldi, Toccata No. 3 NAWM 97: Buxtehude, Praeludium in E	Ch 15: 330-335 Ch 17: 386-399	<b>Fri Feb 2: Listening Quiz 1</b>
<b>Week 5</b> T Feb 6	Baroque Instrumental Music II: Keyboard Music (continued)	NAWM 89: Jacquet de la Guerre, Suite No. 3 in A Minor, <i>Pièces de Clavecin</i> , selections	Ch 16: 339-43 & 352-8	
Th Feb 8	J.S. Bach I: Instrumental Music	NAWM 102: Bach, Prelude & Fugue in A Minor, BWV 543 NAWM 104a&b: Bach, <i>The Well-Tempered Clavier</i> Book 1, Prelude & Fugue no. 8	Ch 19: 424-441	
<b>Week 6</b> T Feb 13	J.S. Bach II: Vocal Music	NAWM 105a-f: Bach, Cantata BWV 62, <i>Nun Komm, der Heiden Heiland</i>		
Th Feb 15	Class Cancelled			<b>Fri Feb 16: Listening Quiz 2</b>
<b>Feb 17-25</b>	<b>Reading Week</b>	<b>No Classes or Assignments</b>		

<b>Weeks &amp; Dates</b>	<b>Topic: Unit &amp; Lessons</b>	<b>Listening Assignment: streamed NAWM = Norton Anthology of Western Music playlist, 10<sup>th</sup> ed.</b>	<b>Text Reading A History of Western Music</b>	<b>Assignment Due Dates (11:59 ET)</b>
<b>Week 7</b> T Feb 27	Late Baroque Opera I	NAWM 85: Lully, <i>Armide</i> , Overture & Act II, sc 4-5 NAWM 90: Purcell, <i>Dido and Aeneas</i> , Act III, conclusion	Ch 16: 343-350 Ch 16: 358-364	
Th Feb 29	Late Baroque Opera II	NAWM 107: Handel, <i>Giulio Cesare</i> , Act II, sc 1-2	Ch 19: 441-453	<b>Fri Mar 1: Written Assignment 1</b>
<b>Week 8</b> T Mar 5	The Classical Era & the Enlightenment		Ch 20: 454-470	
Th Mar 7	Early Classical Opera I	NAWM 109: Pergolesi, <i>La serva padrona</i> , Excerpt	Ch 21: 471-489	
<b>Week 9</b> T Mar 12	Early Classical Opera II	NAWM 112: Gay & Pepusch, <i>The Beggar's Opera</i> , excerpt	(Continued)	
Th Mar 14	Classical Keyboard Music: The Piano Sonata	NAWM 115: Scarlatti, Sonata in D, K.119 NAWM 117: CPE Bach, Sonata in A, Wq55/4, II NAWM 124: Mozart, Piano Sonata in F Major, K. 332, I	Ch 22: 494-513	
<b>Week 10</b> T Mar 19	Classical Keyboard Music: The Piano Concerto	NAWM 125: Mozart, Piano Concerto in A, K.488, I	Ch 23: 533-544	
Th Mar 21	The Classical Symphony: The Early Symphony	NAWM 118: Sammartini, Symphony in F, No. 32, I NAWM 119: Stamitz, Sinfonia No. 8 in E-flat, Op. 11, no. 3, I	Ch 22: 508-511	<b>Fri Mar 22: Final Assignment (review or essay)</b>
<b>Week 11</b> T Mar 26	The Classical Symphony: Mozart & Haydn	NAWM 122: Haydn, Symphony No. 88 in G, I-IV NAWM 126: Mozart, Symphony No. 41 in C, (Jupiter), IV	Ch 23: 514-528 Ch 23: 544-546	
Th Mar 28	Classical Chamber Music	NAWM 121: Haydn, String Quartet Op. 33 in E-flat (The Joke), I-IV	Ch 23: 528-530	
<b>Fri Mar 29</b>	<b>Good Friday – University Closed</b>			
<b>Week 12</b> T Apr 2	Classical Opera & Mozart	NAWM 127: Mozart, <i>Don Giovanni</i> , Act I, sc 1-2	Ch 23: 546-551	
Th Apr 4	Last Class: wrap up			<b>Fri April 5: Listening Quiz 3</b>
<b>Mon Apr 8</b>				<b>Written Assignment 2</b>