

MUMH 3500  
**Music History to 1750**

UNT – Spring 2021

**Remote Delivery: New 50-Minute Lectures Will Be Available on Canvas  
on Mondays, Wednesdays, and Fridays at 1 am**

**Labs will be taught via ZOOM: R 8:00-8:50 (Collins); R 12:00-12:50 (Van Oort);  
F 9:00-9:50 (Kohanski); F 12:00-12:50 (Collins); F 1:00-1:50 (Kohanski)**

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**Assistants:**  
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Dani Van Oort ([daniellevanoort@my.unt.edu](mailto:daniellevanoort@my.unt.edu))

**Required Text:**

**Textbook:** Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *A History of Western Music*. **10<sup>th</sup> edition**. New York: Norton, 2019.

**Score Anthology:** Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *Norton Anthology of Western Music*. **8<sup>th</sup> edition**, vol. 1. New York: Norton, 2019.

**Recordings:** *Norton Recorded Anthology of Western Music*, **8<sup>th</sup> edition**, vol. 1. New York: Norton, 2019. **Attention:** The recordings only are available online for download; they may be purchased here: <https://digital.wwnorton.com/nawm8v1download>.

*Additional required texts are made available through Canvas. Additional required texts are made available through Canvas.*

Only these editions are valid for the course. You must have access to all course materials in order to complete assignments. **You must have access to the Score Anthology for all lectures and labs.**

**Course Summary**

Music is a system of symbolic communication. In order to understand how and what music communicates, and what our music-making today means to others, we have to engage with music history in its entirety.

In this class, you will learn about the development of music from ca. 400 AD until ca. 1750 AD, always emphasizing the application of this knowledge for the modern performer and scholar. You will learn to describe musical styles, forms, and genres using appropriate terminology, as you recognize and articulate what the music sounds like, who composed it, and what social and aesthetic pressures formed it. In discussing similarities and differences with our musical culture today, you will ultimately learn where today's music comes from, how we can talk about it, and what it means.

**Objectives**

1. To communicate the importance of historical inquiry for every activity involving music.
2. To provide a basic understanding of musical styles, as well as the main actors and works, in western music history, ca. 400-1750.
3. To provide students with the basic terminology for talking and writing about music.

## Grading

*NOTE: All due dates are final. Late work is not accepted.*

Grading scale: 100-90% = A, 90-80% = B, 80-70% = C, 70-60% =D, <60% = F. Individual assignments are graded with points according to their relative percentage of the overall grade. Letter grades are shown to enable you to judge your own performance.

## Assignments

Assignment	Due Date	% of grade
1. 3 Unit Exams	2/15; 3/15; 4/26	(3x20) = 60
2. 2 Transcriptions	2/8; 4/5	(2x10) = 20
3. Group Discussion Review	3/1	8
4. Online Quizzes	Weekly, Wed. 12 noon-Fri. 11 am	((9-3)x1) = 6
5. Online Listening Quizzes	Weekly, Wed. 12 noon-Fri. 11 am	((9-3)x1) = 6

**1. Unit Exams** include multiple-choice questions, fill-in-the-blank texts, matching, listening and score identification, and short essays, the topics of which will be given to you ahead of time. Unit Exams are not cumulative but concern only one of the eras – Middle Ages, Renaissance, or Baroque.

**2. Transcriptions** are homework assignments in which you will be asked to transcribe a short section of music from a copy of the original manuscript or print. Further instructions will be given on an assignment sheet that will be distributed in due time, and discussed in labs, as designated.

**3. Group Discussion Review:** In a specifically designated lab session, you will be divided up into small groups and have a discussion on a preset topic, guided by a discussion sheet. Each member of the group will then write a review of the discussion. Rather than just reporting the discussion bit by bit, the Reviews should contain general information on the topic under discussion (such as the text the discussion is based on), as well as a discussion of the *results* of the debate. Individual points of view need only be attributed by name in case of divergence of opinion. In such cases, the Review should present both sides of the argument in a fair manner.

**4. Online Quizzes** are designed to control reading assignments and whether you have followed the online lectures. They may include multiple choice questions, fill-in-the-blank texts, and score identification. Quizzes may cover BOTH material already discussed in lecture/lab AND material assigned for the day on which the quiz is given. They are designed to take half an hour each, and will be made available through Canvas on Wednesdays at noon, to be taken until Fridays at 11 am. **It is your responsibility to check on Canvas whether there is a Quiz that week, and to make sure you take it before the deadline on Friday 11 am. No makeup for missed Quizzes.** There will be nine Quizzes; the lowest three scores will be dropped.

**Problems with Online Quizzes:** If you have any problems with the Canvas online testing, please contact the UNT helpdesk first: (940) 565-2324; email: [helpdesk@unt.edu](mailto:helpdesk@unt.edu); web: [helpdesk.unt.edu](http://helpdesk.unt.edu)

**5. Online Listening Quizzes** are designed to control listening assignments, and to develop a sense of what to listen for in Early Music in order to be able to deal with situations where you are confronted with music that you have never heard before. Listening examples will both include excerpts from the anthology and material that is not part of the anthology. Methods for listening will be discussed in class. Listening Quizzes will be available **at the same times and dates as the Online Quizzes. It is your responsibility to check on Canvas whether there is a Listening Quiz that week, and to make sure you take it before the deadline on Friday 11 am. No makeup for missed Listening Quizzes.** There will be nine Listening Quizzes; the lowest three scores will be dropped.

#### **Attendance:**

It is mandatory to regularly follow all lectures and labs. While grading will rely purely on extensive testing, involving online Quizzes, online Listening Quizzes, Unit Exams, and assigned homework, **your regular participation is vital** to ensure your success. There will be material presented in my lectures that cannot be found in any other source, and which will form an essential in the exams and quizzes. This material will only be presented in my lectures; I will not make it available in any other way.

Students are required to register for one of the Labs on offer for this class. Again, **your regular participation is mandatory and vital** to ensure continued success in all assignments, quizzes, and exams.

If you have any questions about this attendance policy, please raise them early in the semester.

**Note:** To participate in the course does not just mean to passively watch lectures and labs. It also means that you have to be **thoroughly prepared** for each class! Please prepare for lecture and lab by reading carefully the assigned passages from the textbook and listening to the assigned pieces with the score anthology and a pencil in hand. Take notes while listening; raise questions; **DO NOT** use the recordings merely as background music. Have your score anthology readily available for all lectures and labs; and be ready to listen again, take more notes, and ask more questions. Attentive reading and listening will also prepare you for quizzes and exams, where questions will require you to engage important ideas from assigned readings, identify and characterize passages from assigned listening, or recall the essential themes from lecture, reading, or listening.

***Make sure you follow lectures and labs in an environment free of distractions.***

#### **COVID-19 impact on attendance**

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior*

*to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

### **Class Recordings**

Synchronous (live) sessions in this course will be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

### **Academic Integrity**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: [https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final\\_.pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf)

### **Student Behavior**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

Link: <https://deanofstudents.unt.edu/conduct>

**Access to Information – Eagle Connect**

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

**ODA Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.

LINK: [disability.unt.edu](http://disability.unt.edu). (Phone: (940) 565-4323)

**UNT Policy Statement on Diversity**

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

Link: [https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub8\\_18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_18.pdf)

**2020-2021 Semester Academic Schedule (with Add/Drop Dates)**

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

**Academic Calendar at a Glance, 2020-2021**

Link: <https://www.unt.edu/catalogs/2020-21/calendar>

**Final Exam Schedule**

Note: See updates on the final exam schedule at Spring 2021 Instructional Guide.

Link: <https://registrar.unt.edu/exams/final-exam-schedule/spring>

**Financial Aid and Satisfactory Academic Progress**

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot

exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

LINK: <http://financialaid.unt.edu/sap>

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Link: <http://ferpa.unt.edu/>

### **Counseling and Testing**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

### **Add/Drop Policy**

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Spring 2021 is April 2.

Information about add/drop may be found at:

Link: <https://registrar.unt.edu/registration/fall-add-drop>

## Student Resources

The University of North Texas has many resources available to students. For a complete list, go to:

Link: [https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)

## Student Perceptions of Teaching (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available **April 5 – April 22** to provide you with an opportunity to evaluate how this course is taught. For the Spring 2021 semester you will receive an email with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu). The survey is anonymous.

## Schedule of Classes and Assignments

General Chronology Classes in Normal Type; Classes Concerned with Larger Context in *Italics*;

Practical Exercise Classes in SMALL CAPS.

**R** = Reading, **S** = Score, **L**= Listening; Ch. = Chapter in Textbook; CAN = Resource on Canvas; NAWM8 = Norton Anthology of Western Music, 8<sup>th</sup> Edition; Number for Listening: Recorded Anthology File No.

DATE	TOPIC	ASSIGNMENT DUE	READING AND LISTENING DUE
1/11 Mon	<i>Why Music History?</i>		
1/13 Wed	<i>What is Music History?</i>		<b>R:</b> CAN Reading 1; Syllabus.
1/15 Fri	<i>Names, Styles, Periods, and Regions</i>		<b>S</b> Credo (NAWM8 3f); <i>Sumer is icumen in</i> (NAWM8 23); Guillaume Du Fay, <i>Resvellies vous</i> (NAWM8 35); Orlande de Lassus, <i>Cum essem parvulus</i> (NAWM8 65); Alessandro Scarlatti, <i>Clori vezzosa, e bella</i> (NAWM8 94); Jean-Philippe Rameau, <i>Hyppolyte et Aricie</i> Act IV conclusion (NAWM8 100); <b>L:</b> 3f; 23; 35; 65; 94; 100.
1/14-1/15: Labs	<i>Sources and Contexts</i>		<b>R:</b> Ch. 1; <b>S:</b> <b>L:</b> TBD.
1/18 Mon	<b>Martin Luther King Day</b>		

1/20 Wed	<i>The Middle Ages</i>	<b>R:</b> Ch. 2; <b>S:</b> <i>Puer natus est nobis</i> (NAWM8 3a); <b>L:</b> 3a.
1/22 Fri	Medieval Liturgy I	<b>R:</b> Ch. 3, 43-56; <b>S:</b> Kyrie (NAWM8 3b); Gloria (NAWM8 3c); <i>Viderunt omnes</i> (NAWM8 3d); <i>Alleluia Dies sanctificatus</i> (NAWM8 3e); <b>L:</b> 3b; 3c; 3e.
1/21-1/22: Labs	INTRODUCTION TO LISTENING	<b>R: S: L:</b> TBD.
1/25 Mon	Medieval Liturgy II	<b>R:</b> Ch. 3, 56-62; <b>S:</b> Antiphon, <i>Dixit Dominus</i> (NAWM8 4a); <i>Christe Redemptor omnium</i> (NAWM8 4b); Tropes on <i>Puer natus: Quem queries in presepe</i> and melisma (NAWM8 5a); <i>Victimae Paschalis</i> (NAWM8 6); <b>L:</b> 4a; 4b; 5a; 6; .
1/27 Wed	<i>Music, Religion, and Society</i>	<b>S:</b> <i>In principio omnes</i> (NAWM8 7); <b>L:</b> 7.
1/29 Fri	Secular Song	<b>R:</b> Ch. 4; <b>S:</b> Adam de la Halle, <i>Robins m'aime</i> (NAWM8 10); Walther von der Vogelweide, <i>Palästinalied</i> (NAWM8 11); <b>L:</b> 10; 11.
1/28-1/29: Labs	TRANSCRIPTION I	
2/1 Mon	Polyphony to 1300 I	<b>R:</b> Ch. 5, 80-93; <b>S:</b> Organa from <i>Musica enchiriadis</i> (NAWM8 14); <i>Alleluia Justus ut palma</i> (NAWM8 15); Leonin, <i>Viderunt omnes</i> (NAWM8 17) <b>L:</b> 14; 15; 17.
2/3 Wed	Polyphony to 1300 II	<b>R:</b> Ch. 5, 93-105; <b>S:</b> Clausulae on <i>Dominus</i> (NAWM8 18); Perotin, <i>Viderunt omnes</i> (NAWM8 19); Motets on Tenor <i>Dominus</i> (NAWM8 20); <b>L:</b> 18; 19; 20.
2/5 Fri	Fourteenth Century I	<b>R:</b> Ch. 6, 106-121; <b>S:</b> Philippe de Vitry, <i>Cum statua/Hugo</i> , <i>Hugo/Magister invidie</i> (NAWM8 24); <b>L:</b> 24.



2/4-2/5: Labs	Fourteenth Century II		<b>S:</b> Guillaume de Machaut, <i>Douce dame jolie</i> (NAWM8 26); Guillaume de Machaut, <i>Rose, liz, printemps, verdure</i> (NAWM8 27); <b>L:</b> 26; 27.
2/8 Mon	Fourteenth Century III	<b>Transcription I</b>	<b>R:</b> Ch. 6, 122-133; <b>S:</b> Jacopo da Bologna, <i>Non al suo amante</i> (NAWM8 29); Francesco Landini, <i>Così pensoso</i> (NAWM8 30); Francesco Landini, <i>Non avrà ma' pietà</i> (NAWM8 31); <b>L:</b> 29; 30; 31.
2/10 Wed	<i>Notation and Music History</i>		<b>R:</b> Ch. 6, 121-122; <b>S:</b> Philippus de Caserta, <i>En remirant vo douce pourtraiture</i> (NAWM8 28); <b>L:</b> 28.
2/12 Fri	LISTENING PRACTICE I		
2/11-2/12: Labs	Review: Unit Exam I		
2/15 Mon	<b>Unit Exam I</b>		
2/17 Wed	<i>The Renaissance</i>		<b>R:</b> Ch. 7. <b>S:</b> <i>Alleluia: A newë work</i> (NAWM8 32) John Dunstable, <i>Quam pulchra es</i> (NAWM8 33); <b>L:</b> 32; 33.
2/19 Fri	England and Burgundy		<b>R:</b> Ch. 8; <b>S:</b> Gilles Binchois, <i>De plus en plus</i> (NAWM8 34); Guillaume Du Fay, <i>Christe redemptor omnium</i> (NAWM8 36); <b>L:</b> 34; 36.
2/18-2/19: Labs	GROUP DISCUSSION		<b>R: S: L:</b> TBD.
2/22 Mon	Franco-Flemish Composers I		<b>R:</b> Ch. 9, 180-187; <b>S:</b> Guillaume Du Fay, <i>Se la face ay pale</i> (NAWM8 37a); Guillaume Du Fay, <i>Missa se la face ay pale, Gloria</i> (NAWM8 37b); Antoine Busnoys, <i>Je ne puis vivre</i> (NAWM8 38); <b>L:</b> 37a-b; 38.

2/24 Wed	Franco-Flemish Composers II		<p><b>R:</b> Ch. 9, 187-204;  <b>S:</b> Jean de Ockeghem, <i>Missa prolationum</i>, Kyrie (NAWM8 39);          Josquin des Prez, <i>Missa Pange lingua</i>, Kyrie; parts of Credo (NAWM8 45);  <b>L:</b> 39; 45.</p>
2/26 Fri	LISTENING PRACTICE II		
2/25-2/26: Labs	Franco-Flemish Composers III		<p><b>S:</b> Henricus Isaak, <i>Innsbruck, ich muß dich lassen</i> (NAWM8 41);          Josquin des Prez, <i>Ave Maria ... virgo serena</i> (NAWM8 44);  <b>L:</b> 41; 44.</p>
3/1 Mon	The Era of the Reformation I	<b>Discussion Reviews</b>	<p><b>R:</b> Ch. 11, 229-241;  <b>S:</b> <i>Veni redemptor omnium</i> (NAWM8 58a);          Martin Luther, <i>Nun komm, der Heiden Heiland</i> (NAWM8 58b);          Martin Luther, <i>Ein' feste Burg</i> (NAWM8 58c);          Johann Walter, <i>Ein' feste Burg</i> (NAWM8 58d);          Loys Bourgeois, <i>Or sus, serviteurs du Seigneur</i> (NAWM8 59a);          William Byrd, <i>Sing joyfully unto God</i> (NAWM8 61);  <b>L:</b> 58a-d; 59a; 61.</p>
3/3 Wed	The Era of the Reformation II		<p><b>R:</b> Ch. 11, 241-248;  <b>S:</b> Giovanni Pierluigi da Palestrina, <i>Pope Marcellus Mass</i> (NAWM8 63a-b);  <b>L:</b> 63a-b.</p>
3/5 Fri	16 <sup>th</sup> -Century Madrigal		<p><b>R:</b> Ch. 10;  <b>S:</b> Jacques Arcadelt, <i>Il bianco e dolce cigno</i> (NAWM8 47);          Cipriano de Rore, <i>Da le belle contrade d'oriente</i> (NAWM8 48);          Luca Marenzio, <i>Solo e pensoso</i> (NAWM8 49);  <b>L:</b> 47; 48; 49.</p>
3/4-3/5: Labs	Spanish 16 <sup>th</sup> -Century Music		<p><b>R:</b> Ch. 11, 248-253;  <b>S:</b> Tomás Luis de Victoria, <i>O magnum mysterium</i> (NAWM8 64a);          Tomás Luis de Victoria, <i>Missa O magnum mysterium</i> (NAWM8 64b);  <b>L:</b> 64a-b.</p>
3/8 Mon	LISTENING PRACTICE III		

3/10 Wed	Instrumental Music	<p><b>R:</b> Ch. 12;  <b>S:</b> Tielman Susato, <i>Dances from Danserye</i> (NAWM8 66);  Luis de Narváez, from <i>Los seys libros del Delphin</i> (NAWM8 68);  Giovanni Gabrieli, <i>Canzon septimi toni a 8</i> from <i>Sacrae symphoniae</i> (NAWM8 70);  <b>L:</b> 66; 68; 70.</p>
3/12 Fri	<i>Music and Meaning in the Late Renaissance</i>	<p>Claude le Jeune, <i>Revey venir du printans</i> (NAWM8 54);  Thomas Weelkes, <i>As Vesta was</i> (NAWM8 56);  John Dowland, <i>Flow my tears</i> (NAWM8 57);  <b>L:</b> 54; 56; 57.</p>
3/11-3/12: Labs	Review: Unit Exam II	
<hr/>		
3/15 Mon	<b>Unit Exam II</b>	
3/17 Wed	<i>The Baroque</i>	<p><b>R:</b> Ch. 13;  <b>S:</b> Claudio Monteverdi, <i>Cruda Amarilli</i> (NAWM8 71);  Giulio Caccini, <i>Vedrò 'l mio sol</i> (NAWM8 72);  Jacopo Peri, "Per quell vago boschetto" from <i>Le musiche sopra l'Euridice</i> (NAWM8 73b);  <b>L:</b> 71; 72; 73b.</p>
3/19 Fri	Italian Opera I	<p><b>R:</b> Ch. 14, 297-308;  <b>S:</b> Claudio Monteverdi, <i>L'Orfeo</i> (NAWM8 74);  <b>L:</b> 74.</p>
3/18-3/19: Labs	LISTENING PRACTICE IV	
<hr/>		
3/22 Mon	Italian Opera II	<p><b>R:</b> Ch. 14, 308-316;  <b>S:</b> Monteverdi, <i>L'Incoronazione di Poppea</i> (NAWM8 75);  Cavalli, <i>Artemisia</i> (NAWM8 76);  Sartorio, <i>Giulio Cesare in Egitto</i> (NAWM8 93);  Scarlatti, <i>La Griselda</i> (NAWM8 95);  <b>L:</b> 75; 76; 93; 95.</p>
3/24 Wed	<i>Music and Text Expression</i>	<p><b>S:</b> Carlo Gesualdo, "Io parto" e non più dissi (NAWM8 50);  Barbara Strozzi, <i>Lagrime mie</i> (NAWM8 77);  Heinrich Schütz, <i>Saul, was verfolgst du mich</i> (NAWM8 81);  <b>L:</b> 50; 77; 81.</p>

3/26 Fri	Chamber and Church I		<p><b>R:</b> Ch. 15, 317-330;          Giovanni Gabrieli, <i>In ecclesiis</i> (NAWM8 78);          Alessandro Grandi, <i>O quam tu pulchra es</i>          (NAWM8 79);          Giacomo Carissimi, <i>Historia di Jephthe</i>          (NAWM8 80);  <b>L:</b> 78; 79; 80.</p>
3/25-3/26: Labs	TRANSCRIPTION II		
3/29 Mon	Chamber and Church II		<p><b>R:</b> Ch. 15, 330-338;  <b>S:</b> Girolamo Frescobaldi, <i>Toccata No. 3</i>          (NAWM8 82);          Girolamo Frescobaldi, <i>Ricercare</i>          (NAWM8 83);          Biagio Marini, <i>Sonata IV per il violino</i>          (NAWM8 84);  <b>L:</b> 82; 83; 84.</p>
3/31 Wed	<i>Music and Meanings: Ostinato Bass Models</i>		<b>R: S: L:</b> TBD.
4/2 Fri	<i>Music for the Passion of Christ</i>		<p><b>S:</b> Johann Sebastian Bach, <i>St. Matthew Passion</i>,          Excerpt (NAWM8 106);  <b>L:</b> 106</p>
4/1-4/2: Labs	TBD		TBD
4/5 Mon	Music in France and England I	<b>Transcription II</b>	<p><b>R:</b> Ch. 16, 339-364;  <b>S:</b> Jean-Baptiste Lully, <i>Armide</i> excerpts          (NAWM8 85);          Henry Purcell, <i>Dido and Aeneas</i>          (NAWM8 90);  <b>L:</b> 85; 90.</p>
4/7 Wed	Music in France and England II		<p><b>S:</b> Jean-Baptiste Lully, <i>Te Deum</i> (NAWM8 86);          Denis Gaultier, <i>La Coquette virtuose</i> (NAWM8          88);          Elisabeth-Claude Jacquet de la Guerre, <i>Suite in          A minor</i> (NAWM8 89);  <b>L:</b> 86; 88; 89.</p>
4/9 Fri	<i>Ensemble Music and Performance</i>		<p><b>R:</b> Ch. 17, 371-386; Ch. 18;;  <b>S:</b> Arcangelo Corelli, <i>Trio Sonata Op. 3 no. 2</i>          (NAWM8 96);          Antonio Vivaldi, <i>Concerto for Violin and          Orchestra in A Minor Op. 3 no. 6</i>          (NAWM8 98);  <b>L:</b> 96; 98.</p>

4/8-4/9: Labs	Music in the Spanish Americas			R: Ch. 16, 364-370; S: Tomás de Torrejón y Velasco: <i>La púrpura de la rosa</i> : excerpts (NAWM8 91) Juan Gutiérrez de Padilla: <i>Albricias pastores</i> (NAWM8 92) L: 91; 92.
4/12 Mon	Music in Germany			R: Ch. 17, 386-399; Ch. 19, 424-435; S: Dietrich Buxtehude, <i>Praeludium in E Major BuxWV 141</i> (NAWM8 97); Johann Sebastian Bach, <i>Prelude and Fugue in A Minor BWV 543</i> (NAWM8 102); Johann Sebastian Bach, <i>Chorale Prelude on "Durch Adams Fall" BWV 637</i> (NAWM8 103); L: 97; 102; 103.
4/14 Wed	Late Baroque Music I			R: Ch. 19, 435-441; S: Johann Sebastian Bach. <i>Nun komm, der Heiden Heiland BWV 62</i> (NAWM8 105); L: 105.
4/16 Fri	Late Baroque Music II			R: Ch. 19, 441-453; S: George Frideric Handel, <i>Giulio Cesare</i> excerpts (NAWM8 107); George Frideric Handel, <i>Saul</i> excerpts (NAWM8 108); L: 107; 108.
4/15-4/16: Labs	Eighteenth-Century Mixed Style			S: François Couperin, <i>Vingt-cinquième ordre</i> (NAWM8 99); Georg Philipp Telemann: <i>Paris Quartet No. 1 in G Major (Concerto primo)</i> (NAWM8 101); Johann Sebastian Bach: <i>The Well-Tempered Clavier</i> , Book I: <i>Prelude No. 8 in Eb Minor</i> and <i>Fugue No. 8 in D# Minor, BWV 853</i> (NAWM8 104); L: 99; 101; 104.
4/19 Mon	"Great Composers"			
4/21 Wed	Music History: "Early" Music			
TBD	Review: Unit Exam III			
4/26 <u>10:30</u> - <u>12:30</u>	Unit Exam III	<u>Please Note the Starting Time!</u>		<u>10:30</u> a.m. - <u>12:30</u> p.m.

CAN Reading 1: Cook, Nicholas. "What is musicology?" *BBC Magazine* 7 (1999), 31-33.