<table>
<thead>
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<th>Class code</th>
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| Instructor Details | Dita Hradecká  
dita.hradecka@gmail.com  
+420 603 145 607  
Office hour Monday after class |
| Class Details | Music History II  
3-4.20 p.m.  
Location: Hrabal – Richtruv dum |
| Prerequisites |  |
| Class Description | Lectures, field trips, guest lectures, concerts, excursions |
| Desired Outcomes | An exploration of baroque and classical styles through the works of composers from 1600-1800, including the origins of the style, the confluence of stylistic practices and the evolution of classicism  
Students will be able to recognize, describe, and discuss features of both styles  
Students will demonstrate an understanding of the origins of classicism including the differences from Baroque style as manifest in musical practice  
Students will be able to recognize, identify, and discuss works typical of the classical period including symphony, concerto, opera, and solo/chamber works including the sonata and string quartet |
| Assessment Components | Papers and Presentation 40% |
Pop-up Quiz and Review 10%

Mid-term test 25%

Final test 25%

Listening test 10%

**Assignments:** Mid-term and Final paper; Mid-term and Final test; Listening test; Class presentation; Review of concert or opera performance; Pop-up Quiz

**Mid-term paper 3-4 pages. Final paper 4-5 pages.** The essays should be submitted via email. The guidelines for these assignments will be posted on the Web.

**10 minutes presentation:** Select a book or dissertation dealing with a composer, works, or stylistic characteristics of the classical period and present a report with an abstract to the class. See Suggested reading and topics on Classes Website

Listening/score study and text readings for each class.

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<tr>
<th>Assessment Expectations</th>
<th>Grade A: excellent work</th>
<th>Grade B: good work</th>
<th>Grade C: satisfactory work</th>
<th>Grade D: passable work</th>
<th>Grade F: failure</th>
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**Grade conversion**

**Grading Policy**
Attendance Policy

Each unexcused absences will result in your final grade being reduced by 3%. Absences only for medical reasons will be excused. To obtain an excused absence, you are obliged to supply either a doctor’s note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). Absences due to travel will not be excused.

Late Submission of Work

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else’s work as though it were one’s own. More specifically plagiarism is to present as one’s own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer’s work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student’s intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science’s Academic Handbook defines plagiarism similarly and also specifies the following:
“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else’s idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (Liberal Studies Program Student Handbook)

Required Text(s)


Supplemental Text(s) (not required to

DelDonna, Anthony R and Polzonetti, Pierpaolo (eds.): The Cambridge Companion to
<table>
<thead>
<tr>
<th>Session 1</th>
<th>Overview of the course. Introduction to the baroque music and theory.</th>
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<tbody>
<tr>
<td>Monday, Feb 3</td>
<td>HMW, pp. 268–276</td>
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<tr>
<th>Session 2</th>
<th>J. S. Bach and his church music</th>
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<tr>
<td>Monday, Feb 10</td>
<td>Grove: J. S: Bach (Subject Entry), Leipzig years HMW, pp. 402 – 423</td>
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<tr>
<th>Session 3</th>
<th>Czech Music of Baroque and Early Classicism</th>
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<th>Session 4</th>
<th>The beginnings of Opera. Monteverdi</th>
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<tr>
<td>Friday, Feb 21</td>
<td>HMW, pp 276 – 293</td>
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<tr>
<th>Session 5</th>
<th>Handel and Oratorio</th>
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<tbody>
<tr>
<td>Monday, Feb 24</td>
<td>HMW, pp. 423 – 435 Keates: Chapter 10 and 12</td>
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| Session 6 | Opera II  
Monday, March 3  
Handel and the Italian Opera Seria  
Companion: Chapter “Voices”  
HMW, pp. 323–337  
Aria as Drama (DelDonna), pp. 24–49  
Opera in 18th Century England... (DelDonna) |
| Session 7 | Keyboard Music I.  
Monday, March 10  
HMW, pp. 366–371, 469–471 |
| Session 8 | Mid-term papers are due  
Mid-term Test  
Orchestral Music I.  
Monday, March 17  
Tuesday March 18  
HMW, pp. 381-385, 391-398  
*Concert of Collegium 1704 (Mozart, Mysliveček) Venue: Rudolfinum* |
| Session 9 | Way to Classicism  
Monday, March 24  
HWM, pp. 439–451 |
| Session 10 | Instrumental Music of the Early 18th Century  
Monday, March 31  
HWM pp. 471–472 |
| Spring Break | no classes  
April 7-11 |
| Session 11 | Field Trip to Czech Museum of Music  
Musical Sources and Instruments of Early 18th Century Music  
Monday, April 14  
Companion: Chapter “Instruments”  
Tuesday April 15  
*Bach: St. Matthew Passion in Rudolfinum* |
Easter Monday  
No classes  
April 21

Session 12  
Monday, April 28  
*Presentations I*

Opera reform. Metastasio

HWM pp. 463–466  
DelDonna: Chapters 4 and 8

Session 13  
Monday, May 7  
*Presentations II*

Music of the Late 18th Century. Haydn and Mozart

HWM pp. 484–529

Session 14  
Monday, May 14 (last day of classes)  
*Guest Lecture: Interpretation of Baroque Music*

Speaker TBA

Session 15  
Monday, May 21  
Final papers are due  
*Final exam*

     Sonata. String Quartet. Concerto for solo instrument

Session 1  
Monday, Feb 3  
*Final test, Listening test*

Classroom Etiquette  
Avoid distractions to other students. Please come in time. Eating at class is considered very impolite.

Required Co-curricular Activities  
Above mentioned concert and performances, field trips.

Suggested Co-curricular Activities  
Above mentioned optional concerts.

Field Trip to Divišov. Paul McNulty’s Fortepiano Workshop – date TBD  
Field Trip to the Czech Museum of Music - Collection of historical instruments and manuscripts – date TBD