<table>
<thead>
<tr>
<th>Class code</th>
<th>MPATC-UE 9068</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Dita Hradecká</td>
</tr>
<tr>
<td>Details</td>
<td><a href="mailto:dh104@nyu.edu">dh104@nyu.edu</a></td>
</tr>
<tr>
<td></td>
<td>+420603145607</td>
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<tr>
<td></td>
<td>Office hours Monday after class</td>
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**Class Details**

<table>
<thead>
<tr>
<th>Music History II</th>
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<tbody>
<tr>
<td>14.40 – 16.15</td>
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<tr>
<td>Location to be confirmed</td>
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**Prerequisites**

Lectures, guest lectures, concerts, excursions

**Class Description**

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

Work with authentic musical sources and playing period instruments will be demonstrated by leading professionals in baroque performance and theory

Students will be able to recognize, describe, and discuss features of both styles

Students will be able to recognize, identify, and discuss works typical of the baroque and classical periods

**Desired Outcomes**

**Assessment Components**

- Essays, Pop-up Quiz and Presentation 35%
- Mid-term exam 25%
- Final exam 30%
- Listening test 10%

**Assignments:** Mid-term and Final Paper; 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.

**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”
Listening/score study and text readings for each class.

<table>
<thead>
<tr>
<th>Assessment Expectations</th>
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<tr>
<td><strong>Grade A</strong>: excellent work</td>
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<tr>
<td><strong>Grade B</strong>: good work</td>
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<tr>
<td><strong>Grade C</strong>: satisfactory work</td>
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<tr>
<td><strong>Grade D</strong>: passable work</td>
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<td><strong>Grade F</strong>: failure</td>
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<tr>
<th>Attendance Policy</th>
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<tr>
<td>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.</td>
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<tr>
<th>Late Submission of Work</th>
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<tr>
<td>According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:</td>
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**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)*

<table>
<thead>
<tr>
<th>Required Text(s)</th>
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0393322569 (excerpts)


Relevant entries in Grove Dictionary

Grove Dictionary on-line

Naxos Music Library for music recordings

Imslp.org for free scores

Overview of the course. Introduction to the baroque music and theory.

C. Monteverdi: Cruda Amarilli, 5th Book of Madrigals
C. Monteverdi: Se i languidi miei sguardi, 7th Book of Madrigals
J. Dowland: Come again
Henry Purcell: Dido’s Lament (Dido and Aeneas)

HMW, pp. 268–276

The beginnings of Opera. Monteverdi to Pergolesi

Monteverdi: L’Orfeo
Monteverdi: L’Incoronazione di Poppea
Cavalli: La Didone, Lamento L’alma fiacca svani (Cassandra)
Pergolesi: La serva padrona
Jean-Baptiste Lully: music from the film Le roi danse

HMW, pp 276 – 293

J. S. Bach and his church music

Matthäus-Passion BWV 244
Cantate “Was Gott tut, das ist wohgetan” III BWV 100
Choral “Jesus bleibet meine Freude” from BWV 147
Organ Preludes
Motetto Jesu, meine Freude BWV 227
Mass in b minor BWV 232
Grove: J. S. Bach (Subject Entry), Leipzig years
(Wolff, Chapter 8)
HMW, pp. 402 – 423

Session 4
Monday, Feb 23

Opera II
Händel
Rinaldo: Cara sposa; Lascia chi’o pianga; Venti, turbini prestate
Giulio Cesare: Presti omai; V’adorro, pupille
Henry Purcell: King Arthur – Chaconne, opening chorus
Companion to Baroque Music (Reader): Chapter “Voices”
HMW, pp. 323–337

Session 5
Monday, March 2

Handel and Oratorio
La ressurrezione (Resurrection) - Aria: Disserratevi, o porte d'Averno! (Angelo), Recitative accompagnato: Qual in solita luce (Lucifero)
Acis and Galatea – Recitative accompagnato: I rage, I melt, I burn; Aria: O ruddier than the cherry
Saul – Act III Scene 2: Recitative: With me what would'st thou? (Witch, Saul)
Air: Infernal Spirits, by whose Pow'r (Witch)
Accompagnato: Why hast thou force’d me from the Realms of Peace (Samuel, Saul)
Symphony: Allegro
Theodora - Chorus: He saw the lovely Youth
HMW, pp. 423 – 435

Session 6
Monday, March 9

Field Trip to Czech Museum of Music
Musical sources and Instruments of Early 18th Century Music
Companion: Chapter “Instruments”

Session 7
Monday, March 16

Keyboard Music I.
J. S. Bach: Chromatic fantasy and fugue; Goldberg Variations; Keyboard Concerto in D minor
Domenico Scarlatti – Sonata D minor
J.-P. Rameau: Pieces de clavecin
Fr. Couperin: L’art de toucher le clavecin
Fr. Benda: Harpsichord Concerto
HMW, pp. 366–371, 469–471

Session 8
Monday, March 23

Mid-term Test
Keyboard Music II. Instrumental music. Sonata. Chamber music with piano
HMW, pp. 471–472
Rosen: 351–364

Session 9
Monday, March 30

Orchestral Music I.
Concerto grosso
Vivaldi, Bach
HMW, pp.

Spring Break
April 6-10

Mid-term papers are due

No class
<table>
<thead>
<tr>
<th>Session 10</th>
<th>Guest lecture Jana Semeradova</th>
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<tbody>
<tr>
<td>Monday, April 13</td>
<td>Interpretation of baroque music</td>
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<td>The Idea of Authenticity (Companion, pp.435-446)</td>
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<tr>
<td>Monday, April 20</td>
<td>Stamitz and the way to classicism</td>
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<td>Gluck. Mysliveček. Mozart</td>
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<tr>
<th>Session 12</th>
<th>Czech Music Of Baroque and Early Classicism</th>
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<tbody>
<tr>
<td>Monday, April 27</td>
<td>Guest Lecture of Vaclav Kapsa</td>
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<tr>
<th>Session 13</th>
<th>Orchestral Music II. Haydn and Symphony</th>
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<tbody>
<tr>
<td>Monday, May 4</td>
<td>[Click and enter essay deadlines/work due]</td>
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<td></td>
<td>Rosen: pp. 143–163</td>
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<thead>
<tr>
<th>Session 14</th>
<th>Instrumental music II</th>
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<tbody>
<tr>
<td>Monday, May 11 (last day of classes)</td>
<td>String Quartet. Concerto for solo instrument</td>
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<tr>
<td>Rosen: pp. 111–142, 185–163</td>
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<tr>
<th>Session 15</th>
<th>Final Test</th>
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<tbody>
<tr>
<td>Monday, May 18</td>
<td>Final Papers are due</td>
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### 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
Below mentioned optional concerts.

### 30. 3. 2015
### 31. 3. 2015
**J. S. Bach — Mass in b minor**
**Easter concert**
Rudolfinum

### 28. 4. 2015
**Sandrine Piau (soprano)**
A Visit by „Le roi du soleil“
Scenes from operas

J. B. Lully (Armide)
J. Ph. Rameau (Les Indes galantes, Castor et Pollux)
M. Marais (Suite d'Alcione)