

History of Western Music II
Music 354-001 + MUSC 354-H10
Spring 2022 – M/W/F (12:00-12:50PM)

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Course Description

MUSC 354 is the second semester of a three-semester survey of the musical traditions of the Western world. This semester begins with the music from the late seventeenth century. We will progress through the mid-nineteenth century, concentrating on stylistic characteristics and the cultural as well as social significance of late Baroque, Classical, and early Romantic music. During the semester, you will become familiar with a core repertoire of about 50 pieces chosen to illustrate the various genres and styles from the periods. In addition to examining past musical compositions within their own historical and cultural contexts, we will also attend to the various issues surrounding the performance and appreciation of this repertory of music in the present moment.

Prerequisite

MUSC 353: Music History I

Learning Outcomes

By the end of this course, you will be able to:

1. Recognize the most important musical genres and styles practiced in the late Baroque, Classical, and early Romantic periods, including the individual styles of several composers and their representative works.
2. Identify and describe, using appropriate terminology, salient features that characterize the representative works from the late Baroque, Classical, and early Romantic periods.
3. Explain the relationship between the composers and their representative works from the late Baroque, Classical, and early Romantic periods and the major cultural and aesthetic trends surrounding them.
4. Explore music of the late Baroque, Classical, and early Romantic periods through various socio-cultural lenses such as race, ethnicity, class, disability, mental health as well as examine repertoires that emerged during the Romantic period in the United States such as minstrelsy, spirituals, and/or Romantic era composers from the western hemisphere (i.e., Haiti, Brazil, Mexico, etc.).
5. Develop a historical understanding of your own musical experiences in the present moment.

Required Materials

1. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 10th ed. (2018).*
2. J. Peter Burkholder and Claude V. Palisca, eds. *Norton Anthology of Western Music*, vol. 1, 8th ed. (2019).*
3. J. Peter Burkholder and Claude V. Palisca, eds. *Norton Anthology of Western Music*, vol. 2, 8th ed. (2019).

*You mostly likely already own *A History of Western Music* and the first volume of the *Norton Anthology of Western Music* from taking MUSC 353. You may also purchase **Total Access** from the publisher's website. **Total Access** will enable you to access an online eBook edition of the textbook as well as the streaming recordings of the pieces included in the anthology. To purchase **Total Access** to *A History of Western Music*, go to: <https://www.norton.com/books/9780393668179>

Technology Requirements:

Though the majority of classes will be held in-person, there will be a handful of asynchronous online classes this semester posted through Blackboard. Therefore, students must have access to the Internet to view/hear lectures. No special software is required. Students will also submit all written assignments (essays, worksheets, abstracts, and final project) through Blackboard. However, listening quizzes and exams will be conducted in-class. Minimal technical skills are needed in this online course. Students must have consistent and reliable access to a computer and the Internet. Before starting this course, students must feel comfortable doing the following.

- organize and save electronic files including converting Pages to Word documents
- access external links (YouTube and subscription services through UofSC Libraries proxy login if off campus, *e.g.*)
- access publisher websites with eBook and online streaming listening materials
- use email and attached files
- check email and Blackboard daily, and
- download and upload documents

If you have tech-related questions or need help with the software, please contact the Division of Information technology ([DoIT](#)) at

<https://www.uts.sc.edu/support/servicedesk.shtml>”https://sc.edu/about/offices_and_divisions/division_of_information_technology/index.php

If your computer does not have Microsoft Office products on your computer, Microsoft Office 365 is available to you free of charge. Please follow the “Purchase computer software” link in [my.sc.edu](#).

Grading and Evaluation

*Attendance/Participation	100 points (10%)
Worksheets (5 @ 20pts each)	100 points (10%)
Listening Quizzes (4 @ 25pts each)	100 points (10%)
Essays (2 @ 100pts each)	200 points (20%)
Final Project (abstract + project)	150 points (15%)
Exams (2 @ 100pts each)	200 points (20%)
Final Exam (150pts)	150 points (15%)
Total	1,000 points (100%)

**Attendance/participation includes attending at least two (2) Luise E. Peake Music & Culture Colloquium Series Events*

Quizzes/Worksheets: Quizzes and worksheet assignments will cover listening selections, terminology, score reading, and information contained in assigned reading. All quizzes will be administered online.

Essays: Essays are an opportunity to synthesize reading, discussions, listening, historical context and outside research on a larger idea. There will be fewer of these assignments, but they are weighted more heavily. Rubric is provided for each assignment.

Unit Exams: Online examinations will be administered at the end of each course unit. Exams will focus on listening, score reading (where applicable), terminology, short answer, and essay questions.

Final Exam: The final exam for this course will be cumulative but will focus mainly on the final unit of material covered since the second exam.

Final Project: Students will choose from a range of options for the format of their final projects. All projects, however, will incorporate course goals and scope. For honors students, the final project will be a research paper project, incorporating the course goals with a topic of their choosing.

Grading:

Make sure you are diligent about checking your grades on Blackboard and reading the feedback with which I provide you. I am happy to review grades with you and answer any questions you may have. However, please be sure to do this in a timely manner. Once a grade is posted, you have three days to discuss/contest your grade. After this period, all grades are final.

Grading Scale:

A	895-1000 (90%-100%)
B+	845-894 (85% - 89%)
B	795-844 (80% - 84%)
C+	745-794 (75% - 79%)
C	695-744 (70% - 74%)
D+	645-694 (65% - 69%)
D	595-644 (60% - 64%)
F	0-594 (59% and below)

Letter	Percentage	Description
A	100–90	Grades in the A range represent truly excellent work, showing a high degree of mastery of the subject matter. This work is error-free (or nearly so) and displays musicality and creativity. An exceptionally high grade.
B+	89–85	Grades in the B range represent good to strong basic command of the material, with few errors. A high grade.
B	84–80	
C+	79–75	Grades in the C range represent errors that reveal only partial understanding or weak mastery of the material. A fair grade.
C	74–70	
D+	69–65	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.
D	64–60	
F	59–0	Grades in the F range represent unacceptable work. A very low grade.

Extensions, Late Work, and “Life Happens”

All assignments are given a specific due date. No make-ups, no late papers, and no extra credit will be given. Illnesses will require a doctor’s note. If there is an emergency or a hardship, you must talk to me. In general, **no late papers will be accepted, unless you evoke the “life happens pass.”** As humans there are a great many situations that arise in life over which we have no control. I understand that many of you are not only students but may also be parents or caretakers. All of you have life responsibilities outside of the classroom that may affect your performance or presence within it. Thus, everyone is allotted one “life happens” ticket per semester. This allows you to turn in one assignment late, no questions asked. Please be aware that you only get **ONE** “life happens” ticket per semester, so please use it wisely. Should extenuating circumstances arise that would necessitate greater accommodation, please communicate with me about this. In order to utilize your “life happens pass” you must email me before the assignment is due requesting an extension. I will also look again at a written assignment if you feel you received a low grade; however, you must accept that I will be very thorough in this process and your grade might instead go down after further review.

Attendance Policy and Participation

Your attendance AND participation are essential to the success of this class. I will take attendance and note class participation for each class meeting. University policy states: “The University recognizes that students may occasionally miss classes for legitimate reasons not rising to the level of a formal excuse. For this reason, course attendance policies may penalize unexcused absences in a student’s grade only after a student’s unexcused absences exceed a set percentage of the total classes that the student missed without excuse. Once unexcused absences exceed this set percentage, every unexcused absence may accrue a penalty to a student’s grade. For traditional lecture-based, face-to-face classes, the minimum percentage of unexcused absences allowed must be at least 5 percent of total class meeting time.” This works out to 2 unexcused absences, after which students will forfeit 10% of your attendance grade. Please remember to communicate with me should extenuating circumstances arise. Doctors’ notes are required if you miss a class during which an assignment was due, or a test was given. This allows you to avoid late penalties. Excused absences will not be penalized in your grade, and the you are permitted to make up coursework missed due to an excused absence or to complete an equivalent assignment agreed upon with me. For a list of what constitutes excused absences, please see the University website:
<https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/#text>.

Wellness and Safety

Vaccination: The university strongly encourages you to get vaccinated to protect both yourself and others from COVID. University Health Services (UHS) offers free walk-in vaccine clinics at the Center for Health and Well-Being from 9:00 a.m. until 3:00 p.m., Monday-Friday. UHS offers the Moderna (2 dose) and the Johnson & Johnson (1 dose) vaccines. Students who are interested can make appointments online though [MyHealthSpace](#) or by calling 803-544-7468. Additionally, they can access the vaccine through any community vaccination site by visiting the [DHEC COVID vaccine website](#) and making an appointment at locations across the state.

Masks: Face coverings have been proven effective in mitigating the spread of COVID-19. Wearing a face covering helps reduce the spread of respiratory droplets into the air when a person coughs, sneezes, or talks and reduces the inhalation of these droplets by the mask wearer. The wearing of face coverings are required in all UofSC buildings to protect yourself and others, unless you are in your own residence hall room, private office or you are eating inside campus dining facilities. We require that all students wear their face coverings in the classroom, as the university recently approved a face coverings requirement in all buildings — just like we did last spring. On top of that, I will be wearing a face covering during class and in-person office hours in order to protect you all, the community, and at-risk members of my family.

Testing: Students will receive a notification email the week that they are scheduled for mandatory COVID-19 testing, and they will have seven days to participate in on-campus testing or to submit documentation of outside testing to be compliant. Nasal tests, saliva tests and antigen/rapid tests are all acceptable forms of testing. There is monthly testing for the entire campus community, and students will be alerted by email when it is their week to test. Once they have received their email, they can check the [coronavirus testing schedule](#) and go to places like the Russell House Underground to receive their test. Or, they can go to any off-campus testing location and upload the results of their test to MyHealthSpace.

Illness: If you are sick, please do not come to class. But, to ensure that your absence is documented as an excused absence, you need to take a COVID-19 test. If your test is conducted off-campus, please upload the results to MyHealthSpace.

Principles of Community and Safe Discussion

The classroom is a community. If you behave in such a manner as to distract from or disrupt the learning process or comfort level of the others in the community, I reserve the right to reflect this in your final grade without prior notice. These behaviors include—but are not limited to—laptop, cell phone, or other hand-held device use, arriving excessively late, whispering, eating full meals, *etc.* There are ways to be a productive member of our classroom community. There are productive and disruptive ways to contribute to discussion in a classroom. Productive ways include listening to others, building off what someone else has said, asking questions, and referencing course reading for that day or previous discussions. Disruptive participation includes, but is not limited to interrupting, chatting while someone else is contributing, working on your laptop during listening or collective score analysis, winging it, using derogatory or incendiary rhetoric toward the instructor or fellow students, or micro-aggressions toward marginalized groups. The [USC Counseling Center](#) is available as a resource for you:

https://sc.edu/about/offices_and_divisions/student_health_services/medical-services/counseling-and-psychiatry/index.php.

Cell Phone Policy

While they are essential for many things including emergency communications from the University, cell phones are not allowed out in class. Please keep them in your bags, pockets, on the floor, or out of sight. Cell phone use during class is only allowed for non-native speakers who use translator apps or pre-approved voice recorders. If you are using a laptop/tablet/iPad, I request that you solely utilize it to take notes and do not use it to access social media or other websites, do work for other classes, or answer emails. Should you be seen using your technology inappropriately, I reserve the right to ask you to discontinue to use your technology in my class.

Plagiarism and Cheating

The **USC Honor Code** will be strictly enforced. Academic dishonesty or plagiarism of any sort is not tolerated. Cheating, for our purposes, is fraud or dishonesty in an academic setting. This includes, but is not limited to, using notes during an exam, having someone else write a paper for you, or copying another student's work. Plagiarism is cheating on a written assignment. There are two types of plagiarism—accidental and intentional. Most plagiarism is accidental—that is, you forget to cite a source or paraphrase too heavily from another source. Intentional plagiarism is when you copy large portions of someone else's work—either published or from a friend—re-use a paper from another class or purchase a paper from a website. We will go over proper citation styles in class; as a rule, however, if an idea or words did not originate in your own head, it must be cited so that credit is given to the person who had the idea first. If you paraphrase from a website, you need to cite your source and, to protect yourself, make sure it's an academic website! Please refer to the Office of Academic Integrity's website for information on the [USC Honor Code: http://sa.sc.edu/adacademicintegrity](http://sa.sc.edu/adacademicintegrity). The penalties for cheating and plagiarism are extremely strict and, once reported, cannot be undone. Don't jeopardize your academic standing at USC!

Non-Discrimination and Pronouns

As the University of South Carolina Policy EOP 1.04 states, "The University of South Carolina does not discriminate in educational or employment opportunities or decisions on the basis of personal characteristics that are not relevant to an individual's abilities, qualifications, or job performance. Under federal and state law, these characteristics include age, race, color, sex, religion, national origin, and disability status. It is the policy of the University that an individual's sexual orientation be treated in the same manner." Please inform me of your preferred name and pronouns. If you use a name and/or pronouns other than what is in the course roll, please email me or speak to me about the name and/or pronouns that you would like me to use and I will be happy to accommodate your request.

Students Requiring Supports for Disabilities

It is recommended that students with physical or learning disabilities discuss academic accommodations with their professors during the first two weeks of class. I am happy to make reasonable accommodations for you as best I can with proper notice. If you need more thorough accommodations, you should register with the [Office of Student Disability Services: http://www.sa.sc.edu/sds/](http://www.sa.sc.edu/sds/).

I strive to make my classroom an accessible and welcoming space for people of all abilities. Please communicate with me about any accommodations you receive through the Office of Student Disability Services and how I can best implement these to make this class accessible, enjoyable, and successful for you. Alternatively, please inform me of any "unofficial" accommodations we can implement to aid you in this course.

Basic Needs & Security Statement

Any student who faces challenges securing food or safe housing and believes this may affect their performance in the course is urged to contact the Director of Undergraduate Studies in the School of Music or the [Student Success Center](https://www.sc.edu/about/offices_and_divisions/student_success_center/index.php) for support: https://www.sc.edu/about/offices_and_divisions/student_success_center/index.php. You

may instead/also notify me if you are uncomfortable in doing so. This will enable me to provide any resources that I may possess. USC also maintains a food pantry for students. For more information see the [Gamecock Pantry](https://sc.edu/about/offices_and_divisions/leadership_and_service_center/service_opportunities/volunteering/gamecock_pantry/index.php) website:

https://sc.edu/about/offices_and_divisions/leadership_and_service_center/service_opportunities/volunteering/gamecock_pantry/index.php

Counseling Center

Counseling and Psychiatry Services are available to all students and provide a variety of services from individual and group counseling to stress management and relaxation and biofeedback. Additionally, The USC Counseling Center now offers teletherapy and telepsychiatry that allow students to connect with a healthcare professional through digital platforms. The [USC Counseling Center](https://sc.edu/about/offices_and_divisions/student_health_services/medical-services/counseling-and-psychiatry/index.php) is available as a resource for you:

https://sc.edu/about/offices_and_divisions/student_health_services/medical-services/counseling-and-psychiatry/index.php.

Independent Work Expectations

This class involves regular reading and listening assignments; students are responsible for all assigned material as well as information covered in lectures. Classroom lectures will expand upon material found in the textbook and reinforce essential aspects of the listening and reading assignments. Students should study the assigned material **before** class and be prepared to contribute productively to classroom discussion. This means you should: listen to the assigned pieces online, read the pages from your textbook, look at the assigned scores in your anthology (while listening to them!), then read the commentary following that score, and/or review old study guides from previous classes.

Written Assignments

All written assignments should be typed, double-spaced, 1” margins, 12-pt font, and proofread. Writing assignments will be submitted via Blackboard. Cite all consulted sources completely whether quoted directly or closely paraphrased in whatever citation style you are most comfortable. Any assignments not conforming to these guidelines will receive point deductions.

Peer Tutoring and Writing Coaches:

Tutoring is available for this course to assist you in better understanding the course material. The [Peer Tutoring Program](https://sc.edu/about/offices_and_divisions/student_success_center/study-smart/tutoring/index.php) at the Student Success Center provides free peer-facilitated study sessions led by qualified and trained undergraduate tutors who have previously taken and excelled in this course. Sessions are open to all students who want to improve their understanding of the material, as well as their grades. Please visit the [Student Success Center’s Website](https://sc.edu/about/offices_and_divisions/student_success_center/study-smart/tutoring/index.php) to find the complete tutoring schedule and make an appointment: https://sc.edu/about/offices_and_divisions/student_success_center/study-smart/tutoring/index.php. You may also contact the Student Success Center at 803-777-1000 and sassc@mailbox.sc.edu with additional questions. The School of Music Spark Lab and Music History area also sponsor Writing Coaches. You can sign up in the Music Library for a time. Additional academic resources, including the USC Writing Center, are available to you through the [Student Success Center](https://sc.edu/about/offices_and_divisions/student_success_center/index.php):

https://sc.edu/about/offices_and_divisions/student_success_center/index.php.

Course Schedule

*Schedule is subject to change. Readings and assignments are listed the day they are due.
Unless otherwise indicated, all readings/listening are from the required text.*

Date	Topic	Reading/Listening	Assignment
Week 1			
Mon. 1/10	Introductions and Review of Baroque Music	Course syllabus, obtain materials	
Wed. 1/12	Italian Vocal Music and A. Scarlatti	<u>Reading:</u> HWM pp. 371-376 <u>Listening:</u> NAWM 94 - A. Scarlatti, <i>Clori vezzosa, e bella</i> ; NAWM 95 - <i>La Griselda</i>	
Fri. 1/14	Corelli and Instrumental Chamber Music	<u>Reading:</u> HWM pp. 377-386 <u>Listening:</u> NAWM 96 - A. Corelli, <i>Trio Sonata</i> , Op. 3, no. 2	Worksheet #1 Due
Week 2			
Mon. 1/17		<u>NO CLASS—MLK DAY</u>	
Wed. 1/19	Pre-Bach Germany and Austria	<u>Reading:</u> HWM pp. 386-399; Biber reading (PDF) <u>Listening:</u> Biber, <i>The Resurrection</i> (1&2), <i>Mystery Sonatas</i> (see Bb for score); NAWM 97 - Buxtehude, <i>Praeludium in E Major</i> , BuxWV 141	
Fri. 1/21	Italy and Vivaldi	<u>Reading:</u> HWM pp. 402-415 <u>Listening:</u> NAWM 98 - Antonio Vivaldi, <i>Concerto for Violin and Orchestra in A Minor</i> , Op. 3, no. 6	Worksheet #2 Due
Week 3			
Mon. 1/24	Music in France	<u>Reading:</u> HWM pp. 415-423 <u>Listening:</u> NAWM 99 - François Couperin, <i>Vingt-cinquième ordre</i> (excerpts); NAWM 100 - Jean-Philippe Rameau, <i>Hippolyte et Aricie</i>	
Wed. 1/26	J.S. Bach (keyboard music)	<u>Reading:</u> HWM pp. 424-434 <u>Listening:</u> NAWM 102- Johann Sebastian Bach, <i>Prelude and Fugue in A Minor</i> , BWV 543; NAWM 103 - Chorale Prelude on <i>Durch Adams Fall</i> , BWV 637; NAWM 104 - WTC Book I, Prelude 8	Listening Quiz #1
Fri. 1/28	J.S. Bach (cantatas and chamber music)	<u>Reading:</u> HWM pp. 434-441 <u>Listening:</u> NAWM 105 - J. S. Bach, Cantata BWV 62 <i>Nun komm, der Heiden Heiland</i>	
Week 4			
Mon. 1/31	Bach Review/	<u>Reading:</u> HWM pp. 441-453 <u>Listening:</u> NAWM 106 - Bach, <i>St. Matthew Passion</i>	

Wed. 2/2	G.F. Handel I	NAWM 107 - G. F. Handel, <i>Giulio Cesare</i>	
Fri. 2/4	G.F. Handel II	<u>Listening</u> : G. F. Handel, <i>Saul</i> (excerpts)	
Week 5			
Mon. 2/7	Bach, Handel, & Disability in the "Late Period"	Reading: Straus, "Disability and 'Late' Style in Music" (pp.1-13 on Bb); excerpt about disability in the late Baroque period (on Bb)	Worksheet #3 Due
Wed. 2/9	Exam Review	Exam Review & Catch-Up Day	
Fri. 2/11		Exam I – Due by 11:59PM EDT to Bb	
Week 6			
Mon. 2/14	The Enlightenment	<u>Reading</u> : HWM pp. 454-470	Essay #1 Due
Wed. 2/16	Italian Comic Opera and Opera Seria	<u>Reading</u> : HWM pp. 471-493 <u>Listening</u> : NAWM 109 - Giovanni Battista Pergolesi, <i>La serva padrona</i> ; NAWM 110 - Johann Adolf Hasse, <i>Cleofide</i> ; NAWM 111 – Rousseau, <i>Le devin du village</i> , Scene 1	
Fri. 2/18	Opera Reform, Ballad Opera, and Fuging tunes	<u>Reading</u> : HWM pp. 471-493 <u>Listening</u> : NAWM 112 - John Gay, <i>The Beggar's Opera</i> ; NAWM 113 - Christoph Willibald Gluck, <i>Orfeo ed Euridice</i> ; NAWM 114 - William Billings, <i>Creation</i>	
Week 7			
Mon. 2/21	Forms & Genres: Keyboard Music	<u>Reading</u> : HWM pp. 494-507 <u>Listening</u> : NAWM 115 - Domenico Scarlatti, <i>Sonata in D Major</i> , K. 119; NAWM 117 - Carl Philipp Emanuel Bach, <i>Sonata in A Major</i>	Abstract for Final Project Due
Wed. 2/23	Orchestral Music	<u>Reading</u> : HWM pp. 508-513 <u>Listening</u> : NAWM 118 - G. B. Sammartini, <i>Symphony in F Major, No. 32</i> ; NAWM 119 - Johann Stamitz, <i>Sinfonia No. 8 in E-Flat Major</i> ; NAWM 120 - Johann Christian Bach, <i>Concerto for Harpsichord or Piano and Strings, Op. 7, no. 5</i>	
Fri. 2/25	Viennese Classicism; F.J. Haydn I	<u>Reading</u> : HWM pp. 514-526 <u>Listening</u> : NAWN 121 - Haydn, <i>String Quartet in E-flat Major, Op. 33, no. 2</i> ("The Joke"), Fourth movement; NAWM 123 – Haydn, <i>The Creation</i> , No. 2: "In the Beginning"	

Week 8			
Mon. 2/28	Haydn II	<u>Reading:</u> HWM pp. 526-533 <u>Listening:</u> NAWM 122 - Haydn, <i>Symphony No. 88 in G Major</i>	
Wed. 3/2	Mozart I	<u>Reading:</u> HWM pp. 533-544 <u>Listening:</u> NAWM 125 - Mozart, <i>Piano Concerto in A Major</i> , K. 488; NAWM 126 - W. A. Mozart, <i>Symphony No. 41 in C Major</i> (Jupiter), K. 551, Finale	Listening Quiz #2
Fri. 3/4	Mozart II & Joseph Bologne Chevalier de Saint-Georges	<u>Reading:</u> HWM pp. 544-551; Balter-His Name is Joseph Boulogne, Not Black Mozart (on Bb) <u>Listening:</u> W. A. Mozart, <i>Le Nozze di Figaro</i> , <i>Dove sono e bei momenti</i> ; Saint-Georges, <i>L'Amant Anonyme</i>	Worksheet #4 Due
Week 9 – Spring Break			
Mon. 3/7-11	NO CLASS		
Week 10			
Mon. 3/14	Beethoven I	<u>Reading:</u> HWM pp. 553-562; Beethoven and Deafness (excerpt on Bb) <u>Listening:</u> NAWM 129 - L. van Beethoven, <i>Piano Sonata in C Minor, Op. 13</i> (Pathétique); NAWM 130 - <i>Symphony No. 3 in E-flat Major</i> , Op. 55 (“Eroica”), First movement	
Wed. 3/16	Exam Review	Exam Review & Catch Up Day	
Fri. 3/18		Exam II - Due by 11:59PM EDT to Bb	
Week 11			
Mon. 3/21	Beethoven II	<u>Reading:</u> HWM pp. 562-579; Beethoven and Deafness (excerpt on Bb) <u>Listening:</u> NAWM 130 - <i>Symphony No. 3 in E-flat Major</i> , Op. 55 (“Eroica”), First movement; NAWM 131 - <i>String Quartet in A Minor</i> , Op. 131	
Wed. 3/23	Romanticism & Lied – Schubert	<u>Reading:</u> HWM pp. 580-595 <u>Listening:</u> Franz Schubert, <i>Erlkönig</i> ; NAWM 132 - Franz Schubert, <i>Gretchen am Spinnrade</i>	
Fri. 3/25	Song; Schumann (ASYNC)	<u>Reading:</u> HWM pp. 595-600 <u>Listening:</u> NAWM 133 - Robert Schumann, <i>Im wunderschönen Monat Mai</i> (from <i>Dichterliebe</i>); NAWM 134 - Stephen Foster, <i>Jeanie with the Light Brown</i>	Worksheet #5 Due

Week 12			
Mon. 3/28	Piano Music I – Character Pieces	<u>Reading:</u> HWM pp. 600-617 <u>Listening:</u> NAWM 136 - Robert Schumann, <i>Carnaval</i> ; NAWM 137 - Fanny Hensel, <i>Das Jahr</i> ; NAWM 141 - Louis Moreau Gottschalk, <i>Souvenir de Porto Rico</i>	
Wed. 3/30	Piano Music II	<u>Reading:</u> HWM pp. 612-617 <u>Listening:</u> NAMW 138 - Fryderyk Chopin, <i>Mazurka in B-flat Major, Op. 7, no. 1</i> ; NAWM 139 – Chopin, <i>Nocturne in D-flat Major</i> ; NAWM 140 - Franz Liszt, <i>Trois études de concert: No. 3, Un sospiro</i>	Listening Quiz #3
Fri. 4/1	Orchestral Music	<u>Reading:</u> HWM pp. 631-641 <u>Listening:</u> NAWM 146 - Hector Berlioz, <i>Symphonie fantastique</i> , Fifth movement: “Dream of a Witches’ Sabbath”	
Week 13			
Mon. 4/4	Mental Health and the “Mad Genius”	Reading: Deaville, “Sounds of Mind: Music and Madness in the Popular Imagination” (on Bb); excerpt (reading on Bb)	Essay #2 Due
Wed. 4/6	Classical Romanticism	<u>Reading:</u> HWM pp. 641-645 <u>Listening:</u> NAWM 147 - Felix Mendelssohn Bartholdy, <i>Concerto for Violin and Orchestra in E Minor, Op. 64</i> ; NAWM 148 - Robert Schumann, <i>Symphony No. 1 in B-flat Major, Op. 38</i> , First movement	
Fri. 4/8	Chamber Music	<u>Reading:</u> HWM pp. 627-630 <u>Listening:</u> NAWM 144 - Franz Schubert, <i>String Quintet in C Major</i> ; NAWM 145 - Clara Schumann, <i>Piano Trio in G Minor, Op. 17</i>	
Week 14			
Mon. 4/11	Romantic Opera I	<u>Reading:</u> HWM pp. 646-660 <u>Listening:</u> NAWM 149 - Rossini, <i>Il barbiere di Siviglia</i> , “Una voce poco fa”; NAWM 150 - Bellini, <i>Norma</i> , “Casta Diva”	Final Project Due
Wed. 4/13	Romantic Opera II	<u>Reading:</u> HWM pp. 660-665 <u>Listening:</u> NAWM 151 - Meyerbeer, <i>Les Huguenots</i> , conclusion; NAWM 152 - von Weber, <i>Der Freischütz</i> , finale	Listening Quiz #4

Fri. 4/15	American Music: Minstrelsy	<u>Reading:</u> HWM pp. 665-670 <u>Listening:</u> “Jump Jim Crow”; “Oh Susanna!”; “My Old Kentucky Home”	
Week 15			
Mon. 4/18	American Music: Spirituals	<u>Reading:</u> TBD <u>Listening:</u> “Swing Low, Sweet Chariot”; “Sometimes I Feel Like A Motherless Child”; “Go Down Moses”	
Wed. 4/20	Catch-up & Honors Presentations		
Fri. 4/22	Honors Presentations		
Week 16			
Mon. 4/25	Exam Review	Exam Review & Catch Up Day	

Final Exam Wednesday, April 27th

All students enrolled in music courses must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. Such information can be found and should be reviewed as necessary at:

https://www.sc.edu/study/colleges_schools/music/spark_laboratory/music_wellness/index.php