

History of Western Music II, 1600 to 1750

Tues (11:00-12:15)

Thur (11:00-12:15)

Instructor: Hyun Joo Kim

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Office Hours: By appointment

Course Description

This course is a broad survey of music history between 1600 and 1750. It examines the representative composers, genres, and styles within the traditions of Western art music and considers them alongside the aesthetic issues, cultural phenomena, historical events, and social movements of their time. By the end of the semester, students should be able to identify and discuss significant genres, musical styles, and the styles and ideals of specific composers, and to understand the historical circumstances of a wide range of works.

Course Format

Lectures and presentations will occupy the major portion of this course, and participatory group activities will help students expand their connections with their peers and be proactive in the class.

Course Objectives

Through the course you will:

acquire knowledge of:

- representative musical styles and genres
- core repertoire and its historical contexts
- relevant musical and aesthetic terminology

develop skills required to:

- think critically about aesthetic and historical issues gleaned from your readings
- acquire musical vocabulary to articulate music in a well-informed manner and communicate with your peer musicians.
- collaborate with your classmates through participatory learning activities, interact with each other intellectually, and ultimately prepare yourself for teamwork in your professional realm

Evaluation System

Course evaluation comprises:

- Attendance/Participation (20%)
- Short presentation (10%)
- Midterm Exam (30%): **10/21**
- Final Exam (40%): **12/9**
- No make-up exams

***The specific format of each exam will be introduced through a “mock-exam” practice during the course of the semester.

Textbooks

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, A History of Western Music, 8th ed. (New York: W. W. Norton, 2010) [HWM]
*You can also refer to a Korean translation of HWM: 민은기 외 번역, 그라우트의 서양음악사, 제 7 판 (상), 서울: 이앤비플러스 2007.
- J. Peter Burkholder and Claude V. Palisca, ed., Norton Anthology of Western Music, 6th ed., vol. 1. [NAWM]

Course Policies

Attendance

- If you are absent ten times, your course grade automatically becomes an F.
- The only justifiable absence is one allowed by the department; please provide the required documentation(출석협조의뢰서).
- Each absence will result in a two-point deduction toward your participation.
- Two late arrivals to class will count as one absence.

In class:

- All electronic devices (e.g., cell phone, Internet) will be prohibited during the class.
- *****Please turn on your video in Zoom meetings.**

Academic Honesty

- Acts of plagiarism are violations of academic policy and will result in a failing grade for the course; further disciplinary action may be taken.

* **The contents of this syllabus are not final—they may be updated.

Course Schedule

HWM = *A History of Western Music*.

NAWM = *Norton Anthology of Western Music*. (NAWM numbers are item numbers)

Note: Works' titles and composers' names as they appear here contain the information I expect to see in identifying them on exams.

Week 1

Aug 31: Course Introduction

Sep 2: Why Study Music History?;

From the Renaissance to the Baroque

Listening:

NAWM 66: Monteverdi, *Cruda Amarilli*, madrigal (late 1590s)

Week 2

Sep 7: New Styles in the 17th Century

Listening:

NAWM 67: Giulio Caccini, *Vedrò'l mio sol*, solo madrigal (ca. 1590)

Sep 9: The Invention of Opera

Listening:

NAWM 69: Monteverdi, *L'Orfeo*, opera (1607), Act II

Week 3

Sep 14: Monteverdi's Operas

Listening:

NAWM 70: Monteverdi, *L'incoronazione di Poppea*, opera (1642), Act I

Sep 16: Music for Chamber and Church in the Early 17th Century: Part I

Listening:

NAWM 72: Barbara Strozzi, *Lagrime mie*, cantata (1650s)

Week 4

Sep 21: 추석 연휴(추후보강)

Sep 23: Music for Chamber and Church in the Early 17th Century: Part I

Listening:

NAWM 75: Grandi, *O quam tu pulchra es*, solo motet (ca. 1625)

Week 5**Sep 28: Music for Chamber and Church in the Early 17th Century: Part II**

Listening:

NAWM 78: Schütz, *Saul, was verfolgst du mich*, sacred concerto (ca. 1650)**Sep 30: Music for Chamber and Church in the Early 17th Century: Part II**

Listening:

NAWM 81: Marini, sonata for violin and continuo (ca. 1626)

Week 6**Oct 5: 17th-century French Opera: Lully**

Listening:

NAWM 82: Lully, *Armide*, opera (1686)**Oct 7: 17th-century English Opera: Purcell**

Listening:

NAWM 89: Purcell, *Dido and Aeneas*, opera (1689)**Week 7****Oct 12: Workshop: Baroque Operas and National Traits****Oct 14: Instrumental Music in the Early 17th Century**

Listening:

NAWM 79: Frescobaldi, Toccata No. 3 (ca. 1615)

Week 8**Oct 19: Midterm Review****Oct 21: Midterm Exam****Week 9****Oct 26: French Keyboard Music in the 17th Century**

Listening:

NAWM 88: Jacquet de la Guerre, Suite No. 3 in A Minor, keyboard suite (1687)

Oct 28: Italian Music in the Late 17th Century: Corelli

Listening:

NAWM 91: Corelli, Trio Sonata, Op. 3, No. 2 (1680s)

Week 10**Nov 2: German Music in the Late 17th Century: Buxtehude**

Listening:

NAWM 92: Buxtehude: Praeludium in E Major, organ prelude (late 17th century)

Nov 4: Italian Music in the Early 18th Century: Vivaldi

Listening:

NAWM 93: Vivaldi, Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6 (ca. 1710)

Week 11

Nov 9: Workshop: Vivaldi's Concertos

Nov 11: French Music and Theory in the Early 18th Century: Rameau

Listening:

NAWM 98: Rameau, *Hippolyte et Aricie*, opera (1733)

Week 12

Nov 16: German Composers of the Late Baroque: Handel I

Listening:

NAWM 99: Handel, *Giulio Cesare*, opera (1724)

Nov 18: German Composers of the Late Baroque: Handel II

Listening:

NAWM 106: Handel, *Saul*, oratorio, II, sc. 10 (1738)

Week 13

Nov 23: German Composers of the Late Baroque: J. S. Bach I

Listening:

NAWM 96: Bach, Prelude and Fugue in A Minor (1715)

NAWM 97: Bach, chorale prelude on *Durch Adams Fall* (ca. 1716)

Nov 25: German Composers of the Late Baroque: J. S. Bach II

Listening:

NAWM 98: Bach, *Nun komm, der Heiden Heiland*, cantata (1724)

Week 14

Nov 30: Workshop: Vivaldi, Rameau, Handel, and J. S. Bach

Dec 2: Legacy of the Baroque Masters II

Week 15

Dec 7: Final Exam Review

Dec 9: Final Exam