

History of Western Music III, 1730 to 1850: Detailed Schedule

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- Home
- Outline schedule

Listings by week

- Week 1
- Week 2
- Week 3

Abbreviations

BH Burkholder, *A History of Western Music*, chapter number
NAWM *Norton Anthology of Western Music*, vol. 2, piece number (not page number)
BB Source on Blackboard under Course Materials, by week

Schedule of Assignments

Week 1

Thu., Aug. 30 **Introduction; Canon and classics**

Reading

1. Read syllabus and ask questions by e-mail, in office hours, or in class
2. **BH** 18–19 (review)
3. Bruno Nettl, “Mozart and the Ethnomusicological Study of Western Music,” *Yearbook for Traditional Music* vol. 21 (1989), pp. 1–16
 - Download PDF on JSTOR via UR libraries

Music listening and score study

1. George Frederic Handel, *Messiah*: “O Thou that Tellest Good Tidings to Zion”
 - Score
 - [YouTube video]
2. Handel, arr. Wolfgang Amadé Mozart, *Der Messias*: (same aria) “O Du der Wonne verkündest in Zion”
 - Score
 - [YouTube video]
3. Franz Joseph Haydn, *The Creation*: “In the beginning God created” (**NAWM** 120); recommended to listen to whole first part [YouTube video]

Fri., Aug. 31 **Workshop**

Unit 1: Mozart and Music in the Enlightenment

Week 2

Mon., Sep. 3 **Labor Day Break**

Tue., Sep. 4 **Mozart's *Figaro*: Style and sensibility in the Enlightenment**

Weekly writing (due Tuesday in class)

1. (1 page) What makes music “classical”?
2. (1 page) Discuss one aspect of the Enlightenment (see **BH 20**) that you see reflected in Mozart's *Figaro*.
3. Listening journal (1 page): Choose one piece or movement (for larger works) from this week's listening, preferably one with a score, and write a one-paragraph reflection on each. Consider questions like these:
 - What did you like or dislike about the music? What surprised you about it?
 - What technical aspects of the music seem especially noteworthy and characteristic?
 - What did the performance add to or take away from the music?
 - Why do you think the piece is on the syllabus? How is it related to broader themes of the course?

Reading

1. **BH 20**
2. Julian Rushton, “*Le nozze di Figaro*,” in *Grove Music Online*
 - Article online via UR libraries

Music listening and score study

1. W. A. Mozart, *Le nozze di Figaro* (The Marriage of Figaro): Act I: watch with subtitles, study score (recommended to watch whole opera) [YouTube video]

Thu., Sep. 6 **Opera in eighteenth-century Naples**

Music listening and score study

1. Carlo Broschi, *Son qual nave*
 - Score [YouTube video]
2. Giovanni Battista Pergolesi, *La serva padrona* (**NAWM 107**):
 - Recitative: “Ah, quanto mi sta male”
 - Aria: “Son imbrogliato io” [YouTube video]
3. Johann Adolf Hasse, *Cleofide*: “Digli ch’io son fedele” (**NAWM 108**) [YouTube video]

Fri., Sep. 7 **Workshop**

Week 3

Tue., Sep. 11 **Opera in Paris and Vienna**

Weekly writing (due Tuesday in class)

1. (1 page) If you lived in the 18th century and were a fan of Italian comic opera like Pergolesi, what would you dislike about French opera like Rameau? If you were a fan of French opera, what would you dislike about Italian opera?
2. Listening journal (1 page): Reflect on one of the listening selections for each class this week (two pieces total), using questions like those listed for week 2. For the second piece, choose one of the Mozart arias and focus on one musical detail that Mozart uses to establish the temperament and feeling of the character.

Reading

1. BH 21
2. Jean-Jacques Rousseau, *Letter on French Music* (BB)
3. Christoph Willibald Gluck, Preface to *Alceste* (BB)

Music listening and score study

1. Jean-Philippe Rameau, *Hippolyte et Aricie*: Conclusion of Act IV
 - Original 1733 score[YouTube video]
2. Gluck, *Orfeo ed Euridice*: Excerpt from Act II, Scene I (NAWM 110)
 - Recording with separate tracks on Naxos Music Library[YouTube video]
3. Gluck, *Orfeo*: Aria, “Che farò senza Euridice?”
 - Score, pp. 130–133[YouTube video]

Thu., Sep. 13 **Figaro: Arias and characters**

Music listening and score study

1. Mozart, *Figaro*: Figaro’s aria, “Se vuol ballare, Signor Contino”
 - Complete opera video under week 2 above
2. Cherubino’s aria, “Non sò più cosa son, cosa faccio”
3. Countess Almaviva’s recitative and aria, “E Susanna non vien?/Dove sono i bei momenti”

Fri., Sep. 14 **Workshop**