

# MUSC 222 History of Western Music 1600–1800 (Spring 2021)

Andrew A. Cashner, PhD

## Course Links

- Schedule
- Blackboard
- YouTube playlist
- Contact Prof. Cashner
- Download PDF of this page

## Course Information

MUSC 222  
History of Western Music 1600–1800  
Spring 2021  
4.0 credits  
University of Rochester, College Department of Music

## Instructors

Andrew A. Cashner, PhD  
Assistant professor of music, College Department of Music  
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## Teaching Assistant

Emmalouise St. Amand  
PhD Student, Musicology, Eastman School of Music  
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## Weekly Meeting Times

- Tuesdays and Thursdays, 2:00–3:15 p.m.
  - Main sessions with the professor
  - Online, synchronous via Zoom
  - In some cases, teaching videos may substitute for synchronous classes.
- Thursdays, 9–9:50 p.m., or Friday 9–9:50 a.m.
  - Workshop sections with the teaching assistant
  - Note: these times are adjusted from the course schedule to accommodate students in different time zones.

*All class sessions will be online via Zoom at the link on the class Blackboard site, unless we announce otherwise. Recordings of all class meetings will be available through Blackboard.*

## **Final Exam Schedule**

Friday, May 14, 4:00–7:00 p.m.

## **Course Overview**

### **Catalog Description**

Survey of Western classical music from ca. 1600 to 1800, with emphasis on the stylistic, generic, and performance innovations of the period; opera receives special attention. Workshops investigate specific problems posed by notation, performance, ethics, and so on.

### **Full Description**

This course provides music majors the opportunity to build a conceptual framework for understanding how and why people in Europe and European colonies made music between about 1600 and 1800 and what it meant to them. It equips students to think historically about music (understanding change over time in forms, practices, and concepts of music), and to think musically about history (understanding lived experience in the past through music). The course highlights the interconnection between the sound of music and the social structures that music shapes and is shaped by, with particular emphasis on how European people used music to build a “Western” world, which included developing a canon of musical “classics.” Students will gain detailed knowledge of musical repertoire from this period through close engagement with the sources, including transcription and performance; while developing critical thinking skills through research, writing, and oral presentation.

### **Learning Goals**

1. Demonstrate detailed knowledge of the major genres and styles of European music in this period, and of the major creators, performers, and communities of musical practice; with an understanding of how and why these changed over time.
2. Demonstrate the ability to find reliable primary, secondary, and tertiary sources for music history, and the ability to write a persuasive argument based on this evidence and in dialogue with existing scholarship.
3. Demonstrate the ability to read and perform from the major types of music notation in the period.
4. Demonstrate a critical perspective on the ethics of music history writing and its implications for performance and teaching, drawing on an understanding of how and why the canon of “Western classical music” was formed historically, the role music played in constructing “the West.”
5. Demonstrate an understanding of the interactions between notated music and oral traditions; between the music of elite and other classes; between the music of colonizers and the indigenous peoples they colonized.

### **Anti-Racist Goals**

The teaching of music in this university, like most others, has traditionally emphasized almost exclusively the work of European and white North American men, cultivated by the upper classes of the most powerful societies at the height of colonialism. It has also traditionally ignored or silenced any discussion of that fact. Doing so has resulted in a false, whitewashed history and the promotion of the value system and ideology of white supremacy. Moreover, this institution and others like it have historically discriminated against women and non-white people, and continues to do so in both overt and hidden or even unconscious ways. We have a moral obligation to work against racist structures, policies, and attitudes in our academic disciplines as researchers, in our classrooms as teachers, and in our university as faculty members.

In my research and teaching I am committed to the work of presenting an accurate history of music as a human activity, that gives due respect and attention to the music-making of people across social stations and in everyday life. We cannot understand, for example, the “art music” of the elite without understanding its intimate relationship with more popular and traditional forms of music-making. We must actively work to give more attention to the music of women, ethnic minorities, historically disadvantaged peoples, people of lower economic status, and people outside Europe and North America—including not just as composers but as performers, patrons, and listeners. Educators

like me must work harder to make sure that we give the musical creativity of Black people, Indigenous people, and people of color the central position in our histories and theories of music that it deserves.

My own training was, unfortunately, narrowly Eurocentric, and I have been working over many years to try to expand my horizons and appreciation of a broader world of music, and to sharpen my critical understanding of the power dynamics that created the white-dominated worldview in which I was raised. But I recognize I have a long way to go, and I ask for your help in identifying ways that I and my colleagues can improve our anti-racist efforts.

## Assessments and Grading

Revised 2021/04/13

### Overview of Assignments

Assignment	Percentage of Final Grade
Learning journal (due every two weeks)	20% (about 4% each)
Essay	25% (5% proposal, 10% draft, 10% final)
Music edition	15%
Midterm exam	10%
Final exam	15%
Performance mini-presentation video	15%

## Assignment Details

### Weekly learning journal

Due every two weeks: reflect on your learning: what you found interesting, exciting, or upsetting; what was new or challenging to preconceived notions; what challenges or obstacles you are encountering in the learning process. Sometimes there will be specific writing prompts to respond to; other times it will be open-ended.

Graded “satisfactory” if the writing demonstrates significant engagement with the course materials and learning goals, “unsatisfactory” if it does not, zero if not turned in.

### Essay: “Conventions and Communication”

Choose one item from the syllabus and situate it in a historical context. Write an essay in which you present and defend a single central argument regarding how the creators of this music used conventions to communicate with their original community of listeners. To do this you will need to take the single data point of this piece of music and explore along several axes, for example looking at other works in the same genre, or other works by the same composer or from the same institution and time. You will need to research the historical circumstances in which the work was created and what functions it served for the people who made and used it.

There will be three stages to this assignment: first you will write a **proposal** in which you outline your topic, describe research sources that you are using, and discuss the possible arguments you might make. Second, you will write a full **draft** and receive feedback for improvement; and then third, you will write a revised *final version*.

### Details

#### On the topic

- By conventions I mean musical patterns that musicians commonly, repeatedly use. These could include things like voice-leading patterns, chord progressions, orchestration, formal patterns, and stock characters in dramatic works.

- For example: If you look at several organ chorale preludes by the same composer you will start to see that they do similar things in all their chorale preludes that are different from what they do in other pieces. If you compare with several chorale preludes by other composers, you will begin to see common patterns (conventions) that they all use in this genre. You will also see examples where composers do surprising or unusual things within a genre, by comparing with the common practice elsewhere.
- When you learn about the community that these were written for, you will start to find out why they needed chorale preludes and what those chorale preludes did for them.
- From this research you can begin to make inferences about what the creator of a particular piece was trying to communicate to that community by using conventions in a particular way. Would this particular piece meet the audience's expectations or surprise them? What kind of function or meaning might it have had for them? This will require you to speculate and use your imagination, but drawing on the research you've done about the historical and cultural setting and the comparisons and contrasts you've made with the different musical examples.

### Nuts and bolts

- The paper should be in the neighborhood of 1500 words. That's about four to five double-spaced pages.
- You should include at least one tertiary research source (an encyclopedia article, probably from *Grove Music Online*) and at least two secondary research sources, like academic articles or books. These sources should be published after 1970, and preferably after 1990.
- Every source must be fully cited, including title, author's name, place of publication, publisher, and date; for journal articles you include the name of the journal, volume and issue number if relevant, and inclusive page numbers.
- If you use an idea or fact from someone else, you must cite the source. If you use someone else's actual words, you must enclose them in quotation marks and include a full citation of the source immediately afterwards.
- The paper should have a central idea, a main argument that you present in the first paragraph. This idea should run throughout the whole paper. Each paragraph should begin with a topic sentence that connects the ideas and evidence in that paragraph back to your central argument.

### Music Edition Project

Given a musical source in the original notation, you will transcribe it into modern notation useable by performers. Make a modern critical edition including a brief introduction and critical commentary.

### Exams

There will be **one midterm exam** and a **final exam**. These will be "take home" exams, and you will be allowed to use your notes. They may include identification and brief analysis of scores, short definitions of terms, and essays that will require you to demonstrate both knowledge of the course content and critical thinking about it, especially about how the different elements of the course relate to each other.

### Performance Mini-Presentation Video

Give a very brief presentation in which you play or sing an excerpt of music from the course schedule on your instrument or voice, with some kind of introduction.

- Choose a selection you like and are interested in
- Choose something you have not played before, perhaps even something not originally composed for your instrument
- Tell us what the piece is, what kind of tradition and social world it comes from, and most importantly, why you like it and are interested in it
- Play or sing an excerpt from the music
- Record this presentation as a YouTube-style video between 2.5 and 4 minutes in length, no longer
- This could be a simple live presentation (just record yourself talking and then playing), or you could do as much layering and editing as you like (e.g., sing all the parts of a quartet). Be creative but keep it simple if you need to—as long as we can see you playing or singing in the video.

- I will stitch the videos together so you can enjoy each other's presentations, but these will only be shared among the class.

## Grade Scale

Percent	Letter
93–100	A
90–92	A-
87–89	B+
83–86	B
80–82	B-
77–79	C+
73–76	C
70–72	C-
67–69	D+
63–66	D
60–62	D-
0–59	E

## Policies

### Due Dates and Late Assignments

- The assignments are due at on the day and at the time listed on the schedule, via the relevant assignment portal on Blackboard.
- I am happy to grant assignment extensions or modifications as they are needed, but I must to do them in advance of the due date and in writing.
- You may turn in any assignment up to one week late without an extension, for a deduction of one full letter grade from what you would have otherwise received.
- Without an extension, I will give 50% credit (but no more) for any late assignment that you turn in before the final day of classes, as long as it meets minimum requirements.
- The previous two policies do not apply to exams. Exams must be turned in on time unless you arrange otherwise with me, in writing, before the due date.

### Academic Honesty

- You must adhere to the university's policies for academic honesty. The university requires me to report every case of academic dishonesty to the Academic Honesty Board, and I will report every case.
- Academic dishonesty includes plagiarism, which means using other people's ideas and words with giving them appropriate credit, including verbatim copying and missing, false, or misleading citations.

### Disabilities and Hardships

- I am committed to making this course equally accessible for all students. If you need a disability accommodation, please contact the Disability Office and they will let me know how to accommodate you without specifying the nature of your disability.
- If you have some other hardship like illness, including chronic illness, family crisis, or economic insecurity, I will do as much as I can to accommodate you. Please stay closely in touch about your situation (as it pertains to the course) and give me plenty of advance notice when you can.
- I would also ask you to be flexible with me, and be prepared that things may need to change because of COVID-19. Like many of your instructors I will be balancing new challenges in teaching against new and changing situations affecting my family, especially my two children in elementary school.