

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

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- Outline schedule

Listings by week

- Week 1
- Week 2
- Week 3
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- Week 6

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**

Week 4

Tue., Sep. 18

Figaro overture; Galant instrumental music

Weekly writing (due Tuesday in class)

1. Make a graphic timeline of Mozart's *Figaro* Overture, identifying, if possible, the following key moments in the formal and harmonic structure (handwritten is fine). Then write 1–2 paragraphs discussing how this piece fit or surprised your expectations, and what problems you encountered in the analysis.
 - First half
 - Exposition
 - * First theme group (stable: establishes tonic, character)
 - * Transition (unstable: moving to dominant/secondary key)
 - * Second theme group (stable: in secondary key, contrasting character)
 - * Closing theme group (stable: confirms secondary key, end of first half)
 - Second half
 - Development (unstable: often starts similar to first half but different in some way; play with material from first half; occasionally omitted)
 - Recapitulation (same music as exposition but all in tonic)
 - * First theme group (stable: back in tonic)
 - * Retransition (unstable: like transition but doesn't modulate)
 - * Second theme group (stable: this time in tonic)
 - * Closing theme group (stable: confirming end of piece)
2. Listening journal:
 - Write about two pieces (one paragraph each), one from each class session this week.
 - When writing about your selection of religious music, consider how the piece establishes a relationship between tradition and innovation, and how that would effect the piece's meaning and function in religious life.

Reading

1. **BH 22**
2. Robert Browning, *A Toccata of Galuppi's*
 - Full text online

Music listening and score study

1. Mozart, *Figaro*: Overture [YouTube video]
2. Giovanni Battista Sammartini, Symphony in F, no. 32: Mvt. I (**NAWM 115**) [YouTube video]
3. Johann Stamitz, Symphony in E-flat, Op. 11, no. 3: Mvt. I (**NAWM 116**) [YouTube video]
4. Mozart, Piano Concerto no. 23 in A: Mvt. I (**NAWM 121**) (listen to all 3 mvts.) [YouTube video]
5. Baldassare Galuppi, Toccata in F [YouTube video]

Thu., Sep. 20

Eighteenth-century religious music around the globe

Reading

1. **BH 16** (portions on the New World)
2. Andrew Cashner, *Villancicos about Music from Seventeenth-Century Spain and New Spain*, Web Library of Seventeenth-Century Music, no. 32 (2017): Introduction (1–7), Critical notes and translation for Salazar, *Angélicos coros* (29, 33, 48)
 - Download PDF
3. Isaac Watts, "O Lord, our heavenly King," from *The Psalms of David, imitated in the language of the New Testament* (1719), 19–20 (compare Psalm 8)
 - PDF of original print online

Music listening and score study

1. Roman Catholic music in Europe
 - Pergolesi, *Stabat mater*, Excerpts (NAWM 111):
 - Quae moerebat [YouTube video]
 - Quis est homo [YouTube video]
 - Mozart, Requiem Mass: Confutatis, Lacrymosa
 - Composer's original manuscript online
 - Modern edition of only the portions written by Mozart [YouTube video]
 - Haydn, *Creation*: "In the beginning" (NAWM 120)
 - Review from week 1
2. Roman Catholic music in Latin America
 - Antonio de Salazar, *Angélicos coros con gozo cantad* (No recording yet available!)
 - Edition in Cashner, *Villancicos about Music*, 218–233 (Download PDF)
 - Domenico Zipoli, *Misa San Ignacio*: Gloria
 - From Jesuit mission to the Guaraní people of Paraguay [YouTube video]
3. Protestant music in Britain and North America
 - William Billings, *The Continental Harmony*: "Creation" (NAWM 112) [YouTube video]

Fri., Sep. 21

Workshop: Prepare for upcoming roundtable

Week 5

Tue., Sep. 25

Figaro: Ensembles; Political and social values

Weekly writing (due Tuesday in class)

1. Make a visual timeline of harmony of the Act II finale, focusing on cadences, modulations, and moments of pronounced stability vs. instability. Highlight the **major structural moments**, not every bar and subphrase.
2. Drawing on Nettl, what kind of relationship is there between the idea of Mozart within Western Classical tradition and the historical person? From your own reading of Mozart's letters, what connections can you find between Mozart the man and Mozart the music?
3. What political messages or values do you think are embodied in this opera, especially its conclusion, in the context of the Enlightenment and French Revolution?

Reading

1. Mozart, Selected letters from Robert Spaethling, *Mozart's Letters, Mozart's Life* (New York: Norton, 2000) (BB)
2. Beaumarchais, *The Marriage of Figaro* (original play in eighteenth-century English translation): Figaro's soliloquy in Act V, pp. 91–96
 - Download Facsimile PDF online
3. Bruno Nettl, "Mozart and the Ethnomusicological Study of Western Music": Review/read from week 1 assignments

Music listening and score study

1. Mozart, *Figaro*: Act II Finale (score no. 15)
2. Mozart, *Figaro*: Act IV Finale (score no. 28)
3. Watch or re-watch the whole opera (it's more fun with friends, and there are several good DVD performances at the Art/Music Library, plus countless ones at Sibley)

Thu., Sep. 27

Roundtable 1

Fri., Sep. 28

Workshop: Prepare for midterm

Week 6

Tue., Oct. 2

Midterm 1

Unit 2: Beethoven and Music in the Age of Revolution

Thu., Oct. 4

Beethoven's Fifth Symphony: First movement

Music listening and score study

1. Beethoven, Symphony no. 5 in C minor: Mvt. I [YouTube video]

Fri., Oct. 5

Workshop