

Music in New Worlds: Global Encounters in the Age of Discoveries, 1492–1800: Detailed Schedule, Unit III

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- Outline schedule
- Detailed schedule, Unit I–II
- Assignment requirements

Listings by week

- Week 7
- Week 8
- Week 9

Abbreviations

BB Source on Blackboard under Course Materials, by week

Schedule of Assignments

Unit 1: The Spanish Empire

Week 1

Tue., Oct. 9 **The musical conquest of Mexico**

Weekly writing (due Tuesday in class)

1. There is no writing assignment this week, since your paper proposals are due Friday. Please read the requirements for the paper proposal.
2. Please come to class prepared to discuss your research topics as well as the assigned reading and listening.

Reading

1. Opening poem of the *Cantares Mexicanos*, anonymous sixteenth-century Náhuatl (Aztec) poetry
 - Full text online
2. Lorenzo Candelaria, “Bernardino de Sahagún’s *Psalmodia Christiana*: A Catholic Songbook from Sixteenth-Century New Spain,” *Journal of the American Musicological Society* vol. 67, no. 3, 619–684
 - PDF full text online
3. Bernardino de Sahagún, *Psalmodia Christiana* (Mexico City, 1583)
 - Scan of original Náhuatl text online (just browse a little)
4. (Optional bonus reading) Christopher Columbus, Journal of navigation
 - Excerpts online

Music listening and score study

1. Hernando Franco (chapelmaster, Mexico City Cathedral, mid-16th century), two motets in Náhuatl [YouTube video]
2. Franco, Magnificat in the fifth tone [YouTube video]

Thu., Oct. 11 **Early New Spain**

Fri., Oct. 12, 5:00 Paper proposal due p.m.
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Week 2

Oct. 15–17

Fall break

Thu., Oct. 18

Cuzco: Baker

Weekly writing (due Tuesday in class)

1. What is the meaning of Baker's title?
2. What are the sources of Baker's study and how is he using them?
3. Pose a discussion question for class.

Reading

1. Baker, *Imposing Harmony*, Introduction and Chapter 1

Week 3

Tue., Oct. 23 **Cuzco, cont'd**

Weekly writing (due Tuesday in class)

1. Summarize the chapter assigned to you well enough that you can present it to the rest of the class, who have not read it. Be sure to identify the central argument(s), the main supporting arguments, and the key pieces of evidence, perhaps focusing on one main example.
2. Write your annotated bibliography, due Friday

Reading

1. Baker, ch. 2 (all); 3, 4, or 5 (groups, see **BB** announcement)

Thu., Oct. 25 **Colonial cities, cathedrals, convents**

Reading

1. Andrew Cashner, "Playing Cards at the Eucharistic Table: Music, Theology, and Society in a Corpus Christi Villancico from Colonial Mexico, 1628," *Journal of Early Modern History*, vol. 18, no. 4 (2014), 383–419
 - Download PDF full text and listen to recording

Music listening and score study

1. Juan Gutiérrez de Padilla, *Sancta et immaculata est* for eight voices, motet for the Virgin Mary from the Cathedral of Puebla de los Ángeles, New Spain (Mexico) [YouTube video]
2. Gutiérrez de Padilla, *A la jácara, jacarilla*, Villancico for Christmas Matins at Puebla Cathedral, 1653 [YouTube video]
3. Gutiérrez de Padilla, *Al establo más dichoso (Ensaladilla)*, Christmas Matins at Puebla Cathedral, 1652
 - Edition and translation in Andrew Cashner, *Villancicos about Music from Seventeenth-Century Spain and New Spain*, Web Library of Seventeenth-Century Music no. 32 (2017)[YouTube video]

Fri., Oct. 26, 5:00 **Annotated bibliography due p.m.**