

MUSC 222: Schedule

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Spring 2022, University of Rochester, Satz Dept. of Music

Links

- [Syllabus](#)
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Weekly Meeting Times

- Tuesdays and Thursdays, 2-3:15 pm, main class with Prof. Cashner
- Fridays, 3:00–3:50 workshop with TA Lauren Berlin
- On Zoom or in Dewey 1-305 (TBD)

Calendar

Unit	Week	Tue.	Thu.	Fri.
1	1		Th 1/13	F 1/14
	2	T 1/18	Th 1/20	F 1/21
	3	T 1/25	Th 1/27	F 1/28
2	4	T 2/1	Th 2/3	F 2/4
	5	T 2/8	Th 2/10	F 2/11
	6	T 2/15	Th 2/17	F 2/18
3	7	T 2/22	Th 2/24	F 2/25
	8	T 3/1	Th 3/3	F 3/4
	9	T 3/15	Th 3/17	F 3/18
4	10	T 3/22	Th 3/24	F 3/25
	11	T 3/29	Th 3/31	F 4/1
	12	T 4/5	Th 4/7	F 4/8
5	13	T 4/12	Th 4/14	F 4/15
	14	T 4/19	Th 4/21	F 4/22
	15	T 4/26		
	Finals			F 5/13

UNIT 1. MAPPING MUSIC-MAKING IN THE EARLY MODERN WORLD

Week 1. Thinking historically about music; thinking musically about history

Th 1/13. Orientation

- Sonic and social connections
- Tradition, canon, and values
- Notated, oral, and improvised traditions
- What is Western music?

Music

1. George Frederic Handel, *Messiah*: “Hallelujah” (chorus)
2. Blue Spring Mississippi Baptist Delegation, *Glory, Glory Hallelujah Since I Laid My Burden Down*
3. Akwesasne Women Singers, *Water Song*
4. “Píng Yùn Chuàn” (平韵串) (“A String of Serene Harmonies”), from the collection “Qīng gù gōng wángfǔ yīnyuè” (清故恭王府音乐)

F 1/14. Workshop

Week 2. Styles, genres, techniques

Class note slides for weeks 1–2

(Tip: If you print the notes page from your browser, it will make a single PDF of the whole presentation. Landscape mode and 60% scale are recommended.)

M 1/17. No class: Dr. Martin Luther King, Jr., Day

T 1/18. Four style worlds

1. “Renaissance” , *stile antico* (16C)
2. “Early Baroque” , *stile concertato* (17C)
3. “High Baroque” (17–18C)
4. “Viennese Classic” , *galant* (18C)

Music

1. Vicente Lusitano, *Inviolata, integra et casta es*
2. Chiara Maria Cozzolani, *O Jesu meus amor*
3. Antonio Vivaldi, *Nulla in mundo pax sincero*: Mvt. I
4. Wolfgang Amadé Mozart, “Coronation” Mass: Agnus Dei

Reading

1. Wendy Heller, *Music in the Baroque*: Ch. 1–2

Th 1/20. Polystylism; Style vs. genre

- style + social function = genre
- topics, tropes, and communication

Music

1. Claudio Monteverdi, *Vespers for the Blessed Virgin*, opening:
 - Deus in adjutorium
 - Dixit Dominus
2. Mozart, Piano Sonata in F, K. 332: Mvt. I

F 1/21. Research methods and resources

Week 3. Places, people, priorities

T 1/25. Venues: Church, theater, home/concert

- social elements of music: composer, patron, audience, medium, venue, canon
- economic aspects, social class
- men, women, children, and others

Music

- Giovanni Battista Pergolesi, *Stabat mater dolorosa*: Mvt. I, “Stabat mater”
- Pergolesi, *La serva padrona*: “Ah, quanti mi sta male”, “Son imbrogliato io già”
- Pergolesi, Sinfonia in F for violoncello and continuo

Reading

1. John Rice, *Music in the Eighteenth Century*: ch. 1–2

Th 1/27. Ethics of music history

- The history of “music history”
- Indigenous and colonial perspectives on “Western civilization”

Music

- Bill Crouse, Sr., *Standing Quiver Songs* (Onöndowa' ga:' /Seneca social dance)
- Jean-Philippe Rameau, *Les Indes galantes*: “Les sauvages”
 - “Self-aware ironic” performance directed by William Christie
 - Staging with KRUMP dancers directed by Clément Cogitore (read YouTube comments on both videos)

Reading

1. Linda Tuhiwai Smith, *Decolonizing Methodologies*: Ch. 1, “Imperialism, History, Writing and Theory”
2. Nicholas Cook, “Western Music as World Music” (in *The Cambridge History of World Music*)

F 1/28. Roundtable preparation

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UNIT 2. THEATER

Week 4.

T 2/1. Roundtable 1

Th 2/3. Italian 17C opera: Spectacle, entertainment, commerce

- private (court) opera in Florence, Mantua, etc.
- public (commercial) opera in Venice
- the social worlds of early opera

Music

- Barbara Strozzi, *Mercè di voi*
- Claudio Monteverdi, *L' Orfeo*:
 - Prologue
 - “Tu se' morta”
 - “Possente spir' to”
- Francesca Caccini, *La pastorella mia* (aria)
- Francesco Cavalli, *La Calisto*, Act III: “Restino imbalsamate”

Reading

1. Heller: ch. 3, 6

F 2/4.

Week 5

T 2/8. French 17C musical theater: Spectacle, tragedy, royal power

- national experiments with opera in France, England, and Spain
- dance, spectacle, and the projection of royal power under Louis XIV

Music

- Jean-Baptiste Lully, *Armide*:
 - Overture
 - Act II: “En fin il est en ma puissance”
- Elisabeth Jacquet de la Guerre, *Cephale et Procris*: Prologue
- Tomás de Torrejón y Velasco, *La púrpura de la rosa*: “Y bien, ¿qué es lo que adviertes?” , “Corred, corred, cristales”
- Henry Purcell, *Dido and Aeneas*: “When I Am Laid in Earth”

Reading

1. Heller: ch. 7; ch. 8 (portions relevant to theater/opera)

Th 2/10. 18C Italian “serious opera” : Society on stage, take 1

- *castrati* and celebrity culture
- affective expression and drama
- ritual and sovereignty
- stylistic changes into the galant era

Music

- Carlo Broschi, *Son’ qual nave*
- Wilhelmine von Bayreuth, *Argenore*: “Un certo freddo errore”
- George Frederic Handel, *Rinaldo*: “Cara sposa”

Reading

- Heller: ch. 11; ch. 14 (parts relevant to opera)

F 2/11. Workshop

Week 6

T 2/15. 18C Italian, French comic opera, reforms: Society on stage, take 2

- *buffa* style and social class
- the French *querelle des bouffons* and the seeds of revolution
- opera as slavery in Russia and Haiti; celebrated women opera singers: Praskovia, Minette and Lise

Music

- Giovanni Battista Pergolesi, *La serva padrona* (review scene from Week 3)
- André Grétry, *Zémire et Azore*: “La Fauvette”
- Christoph Willibald Gluck, *Orfeo*:
 - Act I, scene 1: “Ah, se intorno a quest’urna funesta”
 - Act III: “Che farò senza Euridice?”

Reading

1. John Rice, *Music in the Eighteenth Century*: ch. 3, 4, 6, 8

Th 2/17. Opera in late 18C Vienna and Paris: Enlightenment, revolution

Music

- Mozart, *Le nozze di Figaro*:
 - Overture and Act I through “Se vuol ballare, Signor Contino”
 - “Dove sono i bei momenti?”
- Mozart, *Die Zauberflöte*:
 - “Dies Bildnis ist bezaubernd schön”
 - “Die Vogelfänger bin ich, ja”
 - “Der Hölle Rache”
 - “O Isis und Osiris”
- Jean-François Le Sueur, *La Caverne*: “Dans ce péril certain”

Reading

1. Rice: ch. 13–15

F 2/18. Roundtable preparation

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UNIT 3. CHURCH

Week 7

T 2/22. *Roundtable 2*

Th 2/24. Roman Catholic missions and reforms

Music

1. Isabella Leonarda, *Magnificat*
2. Juan Correa de Araúxo, *Tiento de tiple séptimo tono*
3. Hernando Franco, *Sancta Maria in ilhuicac*
4. Joseph-Marie Amiot, *Mass for the Jesuits in Beijing*: Sanctus, Agnus Dei, Communion
5. Domenico Zipoli, *Misa San Ignacio*: Gloria in excelsis
6. José Maurico Nuñez García, *Laudate Dominum*

Reading

1. Heller: ch. 5, 9
2. Paulo Coelho, “Music in New Worlds” (in *The Cambridge History of Seventeenth-Century Music*)

F 2/25. Workshop

Week 8

T 3/1. Devotion and colonial life in New Spain

Music

1. Gaspar Fernández, *Xicochi conantzintle*
2. Juan Gutiérrez de Padilla, *Voces, las de la capilla*
3. Gutiérrez de Padilla, *Al establo más dichoso*
4. Manuel de Sumaya, *Albricias, mortales*

Reading

1. Andrew Cashner, *Hearing Faith: Music as Theology in the Spanish Empire* (Leiden: Brill, 2020), 4–18, skim 53–98 (Blackboard)
2. Andrew Cashner, “Imitating Africans, Listening for Angels: A Slaveholder’s Fantasy of Social Harmony from Colonial Puebla, 1652” (*Journal of Musicology*, 2021) (Blackboard)

Th 3/3. The Lutheran “Piety Movement” : Personal devotion amid catastrophe

Music

1. Heinrich Schütz, “O güter, o freundlicher, o gütiger Herr Jesu Christe” from *Kleine geistliche Konzerte*
2. Schütz, “Siehe, wie fein und lieblich ist” (Psalm 133)
3. Schütz, “Die mit Tränen säen” from *Geistliche Chor-Musik*
4. Johann Crüger, *Praxis pietatis melica*: “Nun danket alle Gott” , “O Haupt voll Blut und Wunden” , “Fröhlich soll mein Herze springen”
5. Matthias Weckmann, *Komm, heiliger Geist*

F 3/4. 12 p.m. noon, *Essay 1 (historical or analytical) due* (no class)

3/5–13. *No class: Spring break*

Week 9. Sacred music in J. S. Bach’ s Leipzig

T 3/15. Tradition and innovation; worship and craft

Music

1. Dieterich Buxtehude, Praeludium in E
2. Johann Sebastian Bach, Prelude and Fugue in A minor for organ, BWV 543
3. Bach, *Clavierübung III*: “Dies’ sind die heil’ gen zehn Gebot’” , BWV 678
4. Bach, Mass in B minor, Credo: *Confiteor unum baptisma, Et expecto resurrectionem*

Th 3/17. Expression and symbolism

- Class notes

Music

1. Bach, *The Passion according to St. Matthew* (St. Matthew Passion):
 - Opening chorus
 - Last Supper scene
 - Trial and arrest
 - Burial

F 3/18. Roundtable preparation

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UNIT 4. HOME, CONCERT HALL

Week 10.

T 3/22. *Roundtable 3*

Th 3/24. Keyboard music for edification and enjoyment

- Class notes

Music

1. Jacquet de la Guerre, Suite in D minor
2. Johann Jakob Froberger, Lament for Ferdinand IV from Suite in C
3. J. S. Bach, *The Well-Tempered Clavier*, Book I: Preludes and Fugues in C, Cm, C#m, Eb, Bm

F 3/25. Workshop

Week 11

T 3/29. Chamber music and Baroque court culture

Music

1. Arcangelo Corelli, *Sonata da chiesa* in F, Op. 1, no. 1
2. Antonio Vivaldi, *L' estro armonico*, Op. 3: Concerto in B minor for four violins, RV 580
3. Wilhelmine von Bayreuth, Concerto in G minor for Harpsichord and Strings: Mvt. 1
4. Bach, Brandenburg Concerto no. 4 in G, BWV 1049

Th 3/31. Galant music in aristocratic homes

Music

1. Baldassare Galuppi, Sonata no. 5 in C
2. Marianne d' Auenbrugger, Sonata in E flat: Mvt. 1
3. Mozart, Sonata in F, K. 332
4. Joseph Boulogne, Chevalier de Saint-Georges, Quartet no. 4 in C minor, Op. 1
5. Mozart, Clarinet Quintet in A
6. Ludwig van Beethoven, Sonata for Violin and Piano no. 9, Op. 47, "Bridgetower" : Mvt. 1

F 4/1. Workshop

Week 12

T 4/5. Galant music and the rise of public concerts

Music

1. Anna Amalia von Braunschweig Wolfenbüttel, *Erwin und Elmire*: Entr'acte with violin solo
2. Johann Stamitz, Symphony in D, Op. 3, no. 2
3. Boulogne, Symphonie concertante in G
4. Mozart, Piano Concerto no. 23 in A
5. Haydn, Symphony no. 99 in E flat

Th 4/7. Oratorios, art religion, and classics

Music

1. Handel, *Messiah* (review from week 1)
2. Mozart, Mass in C minor: Gloria in excelsis
3. Mozart, Requiem: Confutatis, Lachrymosa
4. Haydn, *The Creation*: “Vorstellung des Chaos” , The First Day
5. Beethoven, *Missa solemnis* in D: Agnus Dei

F 4/8. Workshop

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UNIT 5. MUSIC IN EARLY NORTH AMERICA

Week 13

T 4/12. *Roundtable 4*

Th 4/14. Indigenous traditions: Haudenosaunee earth songs

- *Special guest teacher: Bill Crouse, Sr., Onöndowa' ga:’ musician*

Music

1. Allegany River Dancers, Social dance songs (various)
2. Bill Crouse, *Standing Quiver*
3. *Old Moccasin Dance*, various recordings

F 4/15. Workshop

Week 14

T 4/19. Sound and space: Turtle Island and New England

Th 4/21. Song and dance in settler, immigrant, and enslaved communities

Music

Psalm and hymn singing

1. William Billings, *CREATION*
2. Psalm tune, *Old 100th*
3. Lined-out Gaelic psalmody in the “old way of singing” on the Isle of Lewis
4. Kentucky Old Regular Baptists, *I Am a Poor Pilgrim of Sorrow*
5. “Dr. Watts” singing: Blue Spring Mississippi Baptist Delegation, *A Charge to Keep I Have*
6. Shape-note singing in the Great Smoky Mountains
7. *Amazing Grace* (NEW BRITAIN), Sacred Harp singing in Holly Springs, Georgia
8. Oneida Hymn Singers, “On the Beautiful Beyond”
9. (in class) *Joy to the World* (words by Isaac Watts, music arranged from Handel by Lowell Mason)
10. (in class) *When I Survey the Wondrous Cross* (words by Watts, music arranged from Gregorian psalm tone 1 by Mason)

Parlor song, dance music

1. George Bridgetower, *Henry: A Ballad*
2. Old-time fiddle music from the Catskill, New York
3. Ignatius Sancho, *Twelve Country Dances*
4. Francis Johnson, *Victoria Gallop*

F 4/22. Roundtable preparation

Week 15

T 4/26. Roundtable 5

4/28-5/1. *Reading days*

Finals Week

F 5/13, 12 p.m. noon, *Essay 2 (historical or analytical) due*