

# History of Western Music, 1600–1800 (MUSC 222): Schedule

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- Syllabus
- Blackboard
- Download PDF of this page
- Each topic heading corresponds to a week of class.
- You are expected to do all the listening and reading before the first class session each week.
- An asterisk (\*) indicates a selection in the class anthology, available on Blackboard
- Scores for most other works are available on Blackboard.
- Recordings are available on the class YouTube playlist or Blackboard.

## Orientation

### (Th 1/12) Welcome

- Read the syllabus carefully and ask me if you have any questions.
- Obtain all the course materials and get to work on the listening and reading for next week.

### (F 1/13) Workshop: Strategies for success in this course

### (T 1/17, Th 1/19) Concepts and Methods

#### Listening (Depth)

1. \*George Frederic Handel, *Messiah*: “Hallelujah” chorus (English oratorio)
2. \*Vicente Lusitano, *Salve Regina* (Roman Catholic motet in *stile antico*, “Renaissance” polyphonic style)
3. \*Francesca Caccini, *Io mi distruggo* (Italian madrigal in seventeenth-century modern style, “early Baroque” monody)
4. \*Johann Sebastian Bach, *St. Matthew Passion*: “Gebt mir meinen Jesum wieder” (aria in Lutheran passion, in eighteenth-century “high Baroque” style)
5. \*Joseph Boulogne, Chevalier de Saint-George, String Quartet no. 3 in G minor: Mvt. I (string quartet in eighteenth-century “galant”/“Classic” style)

#### Listening (Breadth)

1. Anonymous, *Glory Hallelujah Since I Laid My Burden Down* (African-American spiritual)
2. \*Anonymous, *Hanacpachap cussicuinin* (Roman Catholic hymn in Quechua)
3. \*Salamone Rossi, *Shir hamma'alot* (Psalm 128, Jewish motet in Hebrew)
4. 平韵串 (Píng Yùn Chuàn, “A String of Serene Harmonies”), from the collection 清故恭王府音乐 (Qīng gù gōng wángfǔ yīnyuè)

#### Reading

1. Cook (2013)

2. Smith (2012), ch. 1: "Imperialism, History, Writing, and Theory"
3. (*Grove Music Online* 2023), s.v. "Lusitano, Vicente"<sup>1</sup>

**(F 1/20) Workshop: Style patterns**

## **Music in the Seventeenth Century**

**(T 1/24, Th 1/26) Italian Opera**

**DUE T 1/24: Weekly listening journal**

- Henceforth, due on the first class day of each week (Tue. or Thu.)

**Listening (Depth)**

1. \*Francesca Caccini, *Io mi distruggo* (madrigal)
2. Monteverdi, *L'Orfeo* (*dramma per musica*, early Italian opera): Watch at least prologue, Act II
  - \*Prologue
  - \*Act II, conclusion: "Tu se' morta"
3. \*Francesca Caccini, *Il passatempo*, Act I: "Chi desia di saper che cos'è Amore" (Italian opera aria, *canzonetta*)

**Listening (Breadth)**

1. Claudio Monteverdi, *Cruda Amarylli* (madrigal)
2. Francesco Cavalli, *Il Giasone*: Watch Act I

**Reading**

1. Burkholder, Grout, and Palisca (2014), ch. 13–14 (henceforth written as "Burkholder 13–14")
2. (*Grove Music Online* 2023), s.v. "Caccini, Francesca"
3. Primary source readings in Strunk and Treitler (1998):
  - Pietro de' Bardi, Letter to Giovanni Battista Doni
  - Giovanni Maria Artusi, *Of the Imperfections of Modern Music*, excerpt
  - Claudio and Giulio Cesare Monteverdi, "Explanation of the Letter Printed in the Fifth Book of Madrigals"
  - Giulio Caccini, Preface to *Il nuove musiche*

**(F 1/27) Workshop: Seventeenth-Century Notation**

**(T 1/31, Th 2/2) French (and Other) Theatrical Music**

**Listening (Depth)**

1. \*Elisabeth-Claude Jacquet de la Guerre, *Judith* (French cantata, theatrical style)

**Listening (Breadth)**

1. Jean Baptiste Lully, *Armide*: Watch Overture, beginning of Prologue
2. Tomás de Torrejón y Velasco, *La púrpura de la rosa*: excerpt (Spanish opera)
3. Henry Purcell, *Dido and Aeneas*: "When I Am Laid in Earth" (English opera aria)

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<sup>1</sup>"s.v." = Latin, *sub verbum* = "under the word" = "the article about"

## Reading

1. Burkholder 16
2. (*Grove Music Online* 2023), s.v. “Jacquet de la Guerre, Elisabeth-Claude”
3. Gordon-Seifert (2011), ch. 3: “Musical Representations of the Primary Passions”
4. Cabrini (2012)

## (F 2/3) Workshop: Finding and citing research sources

## (T 2/7, Th 2/9) Roman Catholic Worship after the Reformation

### Listening (Depth)

1. \*Chiara Margarita Cozzolani, *O Jesu meus amor* (sacred concerto, solo motet)
2. \*Barbara Strozzi, *Oleum effusum* (sacred concerto)
3. \*Isabella Leonarda, *Magnificat* (concerted motet)
4. \*Antonio de Salazar, *Angélicos coros con gozo cantad* (villancico)

### Listening (Breadth)

1. \*Anonymous (attrib. Hernando Franco), *Sancta Maria in ilhuicac* (motet in Náhuatl)
2. \*Anonymous, *Hanacpachap cussicuinin* (hymn in Quechua)
3. Joseph-Marie Amiot, *Mass for the Jesuits in Beijing*: Agnus Dei, Communion (concerted mass)

## Reading

1. Burkholder 15
2. Primary source readings in Strunk and Treitler (1998):
  - Fray Toribio de Benavente (Motolinia), *Memoranda or Book of the Things of New Spain and of the Natives There*, excerpt
  - Matteo Ricci, *Five Books on the Christian Expedition*, excerpt
3. (*Grove Music Online* 2023), s.v. “Cozzolani, Chiara Margarita”; “Strozzi, Barbara”; “Leonarda, Isabella”;
4. Cashner (2020), ch. 1, pp. 1–18, 39–44; ch. 2, pp. 73–98
5. Lindorff (2004)

## (F 2/10) Workshop: Reading academic journal articles

## (T 2/14, Th 2/16) Lutheran and Reformed Worship

### Listening (Depth)

1. \*Maria Elisabeth von Husum, ed. *Geistliche Lieder*: Selections by Paul Gerhardt (words) and Johann Crüger (music) (Lutheran chorales, hymns)
2. \*Heinrich Schütz, *Musikalische Exequien* (motets, funeral music)
3. \**Psalmes de David* (Genevan Psalter): Psalm 134 (Reformed psalmody)

### Listening (Breadth)

1. Mathias Weckmann, *Komm, heiliger Geist* (organ chorale preludes)
2. Jan Peterzsoon Sweelinck, *Or sus, serviteurs du Seigneur* (Psalm 134)
3. Video: Gaelic psalmody on the Isle of Lewis

## Reading

1. Burkholder 10, 17
2. Primary source reading in Strunk and Treitler (1998):

- Heinrich Schütz, Memorandum to the Elector of Saxony
3. Karant-Nunn (2010), section on Lutheranism
  4. Temperley (1981)

**(F 2/17) Workshop: Exam preparation**

**(T 2/21) Midterm EXAM in class**

**(Th 2/23) Roundtable 1: Racism and Cultural Appropriation**

#### Listening

1. Juan Gutiérrez de Padilla, *Al establo más dichoso* (villancico, *ensaladilla*)
2. Video: Capoeira Angola in Brazil
3. Video: New Orleans Mardi Gras Indians

#### Reading

1. Fromont (2013)
2. Cashner (2021)

**(F 2/24) No workshop**

## Music in the Eighteenth Century

**(T 2/28, Th 3/2) Lutheran Worship**

#### Listening (Depth)

1. Johann Sebastian Bach, *The Passion of Our Lord and Savior Jesus Christ according to Saint Matthew* (St. Matthew Passion) (passion):
  - \*Opening chorus, "Kommt, ihr Töchter"
  - \*Trial of Jesus, Peter's denial, including arias "Erbarme dich, mein Gott", "Gebt mir meinen Jesum wieder", "Aus Liebe will mein Heiland sterben"

#### Listening (Breadth)

1. Bach, Prelude and Fugue in A minor
2. Bach, Chorale prelude on *O Mensch, beweine dein' Sünde gross*
3. Bach, Mass in B minor, Credo: Confiteor, Et expecto resurrectionem

#### Reading

1. Burkholder 19
2. Primary source reading in Strunk and Treitler (1998):
  - J. S. Bach, "Short but Most Necessary Draft for a Well-Appointed Church Music"
3. Bible, New Testament, Gospel of Matthew, ch. 26–28
4. Melamed (2016), ch. 1–2 (Blackboard)

**(F 3/3) Workshop: Analysis and interpretation**

**(T 3/7, Th 3/9) Italian opera seria and buffa**

#### Listening (Depth)

1. \*Riccardo Broschi, *Son' qual nave* (opera seria, da capo "suitcase" aria for Farinelli)
2. \*Wilhelmine von Bayreuth, *Argenore*: "Un certo freddo orrore" (opera seria aria)

3. \*Giovanni Battista Pergolesi, *La serva padrona*: Excerpt from part 2 (intermezzo, *opera buffa*)

### Listening (Breadth)

1. G. F. Handel, *Rinaldo*: “Cara sposa”

### Reading

1. Burkholder 18, 20–21
2. Primary source reading in Strunk and Treitler (1998):
  - Jean-Jacques Rousseau, *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation*, excerpt
3. (*Grove Music Online* 2023), s.v. “Wilhelmine, Princess of Prussia, later Margräfin of Bayreuth”
4. Feldman (2007), pp. 1–22, 69–80

### (F 3/10) Workshop: Research papers

**DUE Mon. 3/13, 5 p.m.: Genre paper, Music comparison**

### (T 3/14, Th 3/16) Enlightenment and Revolutionary Opera

#### Listening (Depth)

1. Wolfgang Amadé Mozart, *Le nozze di Figaro* (*opera buffa*): Watch all
  - \*Overture
  - \*Act I: Scene 1–2, including “Se vuol ballare”; scene 5, including “Non sò più, cosa son, cosa faccio”
  - \*Act III: “Dove sono”

#### Listening (Breadth)

1. Christoph Willibald Gluck, *Orfeo*: Act I, Scene 1
2. Jean-François le Seuer, *La Caverne*, excerpt

### Reading

1. Burkholder 23–24
2. Primary source reading in Strunk and Treitler (1998):
  - C. W. Gluck, Dedication for *Alceste*
3. Mozart, Letters, excerpts (Blackboard)
4. Brown-Montesano (2007), pp. xi–xviii, 155–193

### (F 3/17) Workshop: Research papers

### (T 3/21, Th 3/23) Instrumental Music at Home

#### Listening (Depth)

1. \*Elisabeth-Claude Jacquet de la Guerre, Suite in D minor (keyboard suite)
2. \*J. S. Bach, *The Well-Tempered Clavier*, Book I: Preludes and fugues in C, C# minor, E flat
3. \*Marianna von Auenbrugger, Sonata in Eb (keyboard sonata)
4. \*Jane Savage, Duet for Pianoforte, Op. 6 (piano duet)

#### Listening (Breadth)

1. W. A. Mozart, Sonata in C, K. 545: Mvt. I
2. Mozart, Sonata in F, K. 332: Mvt. I

## Reading

1. Primary source readings in Strunk and Treitler (1998):
  - Carl Philip Emmanuel Bach, *Essay on the Proper Manner of Playing a Keyboard Instrument*, excerpt
  - Heinrich Christoph Koch, *Introductory Essay on Composition*, excerpt
2. Gjerdingen (2007), pp. 3–24, 45–60, 359–368

## (F 3/24) Workshop: Research papers

## (T 3/28, Th 3/30) Music in Concert Halls

### Listening (Depth)

1. \*Joseph Boulogne, Chevalier de Saint George, String Quartet in G minor, Op. 1, no. 3 (string quartet)
2. \*Franz Joseph Haydn, Symphony no. 99 in E flat
3. \*G. F. Handel, *Messiah*: “Hallelujah” (chorus) (review)
4. Mozart, Requiem Mass: Introitus, Kyrie, \**Confutatis*, \**Lachrymosa*

### Listening (Breadth)

1. Boulogne, Symphonie concertante in G
2. Mozart, Piano Concerto no. 23 in A
3. José Maurício Nunes Garcia, Requiem Mass: Introitus
4. Ludwig van Beethoven, Missa Solemnis in D: Agnus Dei

## Reading

1. Burkholder 21
2. (*Grove Music Online* 2023), s.v. “Saint-Georges, Joseph Bologne, Chevalier de”; “Garcia, José Maurício Nunes”
3. Coetzee (2001)

## (F 3/31) Workshop: Roundtable preparation

DUE Mon. 4/3, 5 p.m.: Genre paper, Social function

## (T 4/4) Music in Concert Halls (continued)

## (Th 4/6) Roundtable 2: Performers, Gender, and Power

### Listening

1. Broschi, *Son' qual nave* (review)
2. G. F. Handel, *Rinaldo*: “Cara sposa” (review)
3. André Grétry, *Zémire et Azore*: “La Fauvette”

## Reading

1. Powers (2014), pp. 1–24, 65–92
2. Smith (2008), pp. 1–9, 21–28, 48–74, 85–90, 97–109, 138–153

(F 4/7) No workshop

## Music in Colonial North America

(T 4/11, Th 4/13) Native American Song and Dance

- Featuring guest teacher Bill Crouse, Seneca singer and faithkeeper

### Listening

1. Onöndowa'ga:' (Seneca) traditional, *Yöëdza'ge:ka:' gäëno'shö'* (Earth Songs):
  - *Ga'da:šo:t* (Standing Quiver Dance)
  - *Gayo:waga:yöh* (Old Moccasin Dance)
  - *Gasgóëöda'doh* (Shake the Bush Dance)
  - *Ehsgä:nye'* (New Women's Shuffle Dance)

### Reading

1. Diamond (2013)
2. Krouse (2001)
3. Mohawk (2005), excerpts (Blackboard)

(F 4/14) Workshop

(T 4/18, Th 4/20) Colonial Song and Dance: English, African, Indigenous

### Listening (Depth)

- \*Ignatius Sancho, *Twelve Country Dances* (English dance tunes)
- \*William Billings, *The Continental Harmony: "An Anthem" for Thanksgiving Day* (Ps. 44) (English anthem)

### Listening (Breadth)

- Selected hymns by Isaac Watts and Charles Wesley
- Video: Dr. Watts singing in African-American churches
- Video: Shape-note singing in Appalachia
- Video: The Oneida Hymn Singers

### Reading

- Goodman (2012)
- Dargan (2006), pp. 23–89

(F 4/21) Workshop: Roundtable preparation

(T 4/25) Roundtable 3: Canon and Classics, Past and Present

### Listening (Breadth)

1. Johannes Brahms, Two chorale preludes on "Herzlich thut mich verlangen"
2. Eugène Ysaÿe, *Bach Obsession*
3. Anton von Webern, *Ricercare* (arrangement of Bach, *A Musical Offering*)
4. Wendy Carlos, *Switched-On Bach*: Selections
5. George Rochberg, *Nach Bach* for harpsichord
6. Arvo Pärt, *Dona nobis pacem*

7. Rich Mullins, *Sing Your Praise to the Lord*
8. Yo-Yo Ma and Mark Morris, *Falling Down Stairs*

## Reading

1. Coetzee (2001) (review)
2. Kajikawa (2019) (Blackboard)
3. Yang (2007)

## EXAM 3 time TBD

**DUE Thu., 5/4, 5 p.m.: Genre paper, Synthesis**

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