

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"¹

(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)

¹"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. *Psaumes 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) Spring Break: NO CLASS

(F 3/10) Workshop: Research papers

(T 3/14, Th 3/16) 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 3/17) Workshop: Research papers

DUE Mon. 3/20, 5 p.m.: Genre paper, Music comparison

(T 3/21, Th 3/23) 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 3/24) Workshop: Research papers

(T 3/28, Th 3/30) 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)
5. *Joseph Boulogne, Chevalier de Saint George, String Quartet in G minor, Op. 1, no. 3 (string quartet)

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 3/31) Workshop: Roundtable preparation

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

(T 4/4) Music in Concert Halls

Listening (Depth)

1. *Franz Joseph Haydn, Symphony no. 99 in E flat
2. *G. F. Handel, *Messiah*: “Hallelujah” (chorus) (review)
3. 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)

(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: Friday, May 5, 4 p.m.

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

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