

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

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- Home
- Outline schedule
- Assignment requirements

## Listings by week

- Week 1
- Week 2
- Week 3
- Week 4
- Week 5
- Week 6

## Abbreviations

**BB** Source on Blackboard under Course Materials, by week

## Schedule of Assignments

*Week 1*

Thu., Aug. 30      **Orientation**

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## Unit 1: First Encounters

## Week 2

Mon., Sep. 3      **Labor Day Break**

Tue., Sep. 4      **Musical and conceptual foundations**

### Weekly writing (due Tuesday in class)

1. (1 page) What challenges do we face in trying to understand music as a means of intercultural encounter in the past?
2. (1–2 pages) Summarize in a paragraph the central idea, argument, or most essential concepts of each reading. Pose a question about each reading that you would like to discuss in class (anything from basic factual information to methodological critique).
3. (1 page) Choose two of the listening selections and write a paragraph reflecting on your experience listening to each. How would you describe the music? (Use any kind of vocabulary you are comfortable with.) What seems familiar or unfamiliar to you?

### Reading

1. Victor Anand Coelho, “Music in New Worlds,” in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 88–110
  - Download PDF from author’s website

### Music listening and score study

1. European musical practices in the age of exploration: Plainchant, *Salve Regina* [YouTube video]
2. Plainchant, Psalm 109 (Latin Vulgate), first psalm of Vespers (evening prayer liturgy) [YouTube video]
3. Liturgical polyphony: *Missa Ave Virgo Sanctissima*, Mass setting by Gery de Ghersem (composer in the Flemish chapel of the Spanish Hapsburg rulers) [YouTube video]
4. Dance/entertainment music: *Jácara de la Trena* (Spanish dance/song type) [YouTube video]

Thu., Sep. 6      **Thinking globally; Iberians abroad**

### Reading

1. Bruno Nettl, “On World Music as a Concept in the History of Music Scholarship,” in *The Cambridge History of World Music*, ed. Philip V. Bohlman (Cambridge: Cambridge University Press, 2013), 23–54
2. Manuel Carlos de Brito, “Sounds from the Discoveries: Musical Aspects of the Portuguese Expansion,” *Review of Culture* 26 (1996): 5–22
  - Full text online

### Music listening and score study

1. European practices of musical exchange: Secular song, *Nunca fue pena mayor* [YouTube video]
2. Liturgical polyphony based on secular song: Francisco de Peñalosa, Agnus Dei (Lamb of God, sung during communion), movement from *Missa “Nunca fue pena mayor”* [YouTube video]

## Week 3

Tue., Sep. 11      **South Asia**

### Weekly writing (due Tuesday in class)

1. (2 pp.) Find a few key examples of intercultural encounter in this week's readings about India, Japan, and China, and analyze the way music was used to cross cultural divides.

### Reading

1. Gauvin A. Bailey, *Art on the Jesuit Missions in Asia and Latin America, 1542–1773* (Toronto: University of Toronto Press, 1999): Introduction (**BB**)
2. Bonnie C. Wade, "Indian Music History in the Context of Global Encounters," in Bohlman, *The Cambridge History of World Music*, 125–154 (**BB**)

### Music listening and score study

1. Chandramouli Rao, "Introduction to Hindustani Classical Music" [YouTube video]
2. Kaushiki Chakraborty, Raga Shudh Sarang [YouTube video]

Thu., Sep. 13      **East Asia**

### Reading

1. David Waterhouse, "The Earliest Japanese Contacts with Western Music," *Review of Culture* 26 (1996), 36–47
  - Full text online
2. Duarte de Sande, *De missione legatorum*, edited by Derek Massarella as *Japanese Travellers in Sixteenth-Century Europe*:
  - Editor's introduction (skim)
  - Dialogues 1 and 11
  - Full e-book via UR library
3. Joyce Lindorff, "Missionaries, keyboards and musical exchange in the Ming and Qing courts," *Early Music* vol. 32, no. 3 (2004), 403–414
  - Full text online
4. John Thompson, *Music from the Time of Mateo Ricci*
  - Website with audio recordings

### Music listening and score study

1. Pui-Yuen Lui, *Flowing Waters*, on *guqin* [YouTube video]
2. Zhang Jingyu, *White Snow in the Spring Sunlight*, on *pipa* [YouTube video]
3. Girolamo Frescobaldi, Toccata for the Elevation, on portative organ (played during Mass when the priest lifted up the Eucharistic elements for people to adore) [YouTube video]

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## Unit 2: North America

## Week 4

Tue., Sep. 18      **New England**

### Weekly writing (due Tuesday in class)

1. For each chapter assigned this week (intro, ch. 1, 3), write not more than one page summarizing Rath's central argument and discussing the kinds of evidence he uses. Pose a question for class discussion about each one.
2. The music selections for this week are aimed to give you a sense of the varied soundscape of colonial-era North America. Discuss the selection that surprised you the most and connect it to something in Rath's book.
3. Select a rare book in UR Special Collections for your primary source presentation (details of assignment coming soon); list the citation and explain briefly why you are interested in it.

### Reading

1. Rath, *How Early America Sounded*: Introduction, Ch. 1

### Music listening and score study

1. Iroquois traditional women's songs, sung by Joanne Shenandoah [YouTube video]
2. Gaelic (Reformed) psalm singing on the Isle of Lewis [YouTube video]
3. John Playford, setting of "The Lord to Mee a Shepheard Is" (Psalm 23 from the *Bay Psalm Book*) [YouTube video]

Thu., Sep. 20      **Rath**

### Reading

1. Rath, *How Early America Sounded*, ch. 3

### Music listening and score study

1. William Billings, *When Jesus Wept* [YouTube video]
2. *Present Joys* (shape-note tune), sung by Alabama Sacred Harp Singers [YouTube video]

## Week 5

Tue., Sep. 25      **English, native, and African soundways**

### Weekly writing (due Tuesday in class)

1. Give the citation for the primary source you've selected for your project and explain very briefly why you chose it.
2. Read the full description of the primary-source assignment and spend time preparing your presentation for next week.
3. Contrast the conceptions of sound and music (according to Rath) of English, native, and African people. How did these differences play out (according to Goodman) in the Puritans' attempts to teach Indians to sing psalms?

### Reading

1. Rath, ch. 2 and 5

### Music listening and score study

1. Native American music: Songs and dances of the Iroquois tribes of western New York [YouTube video] [YouTube video] [YouTube video]

Thu., Sep. 27      **Voice and Difference**

### Reading

1. Glenda Goodman, "'But they differ from us in sound': Indian Psalmody and the Soundscape of Colonialism, 1651–75," *The William and Mary Quarterly*, vol. 69, no. 4 (October 2012), 793–822
  - Download PDF full text from JSTOR

### Music listening and score study

1. Puritan psalm tunes (in class)

## Week 6

Tue., Oct. 2	<b>Primary source presentations in class, first group</b>
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Thu., Oct. 4	<b>Primary source presentations in class, second group</b>
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