

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

Andrew Cashner

Course Links

- Syllabus
- Blackboard
- YouTube playlist
- Contact Prof. Cashner
- Download PDF of this page

Unit 1: Between Worlds, c. 1590–1680 (Early Baroque)

Week 1: Foundations

Listening

- Giovanni Pierluigi da Palestrina, *Sicut cervus* (“old-style” motet)
- Vicente Lusitano, *Heu me Domine* (new style motet)
- Claudio Monteverdi, Madrigals:
 - Book 5, “Cruda amarilli”
 - Book 8, “Il combattimento di Tancredi e Florinda”
- Francesca Caccini, *Lasciatemi qui solo* (continuo song)

T 2/2: Orientation

- Thinking historically about music and thinking musically about history
- Terminology: Baroque, Classical, Romantic? Early modern? Enlightenment? Western?

R 2/4: Tradition and Invention, c. 1600

- The legacies of Columbus and Luther
- Humanism, Classical revival
- Old vs. modern style, “first practice” vs. “second practice”
- European cosmology and philosophy of music

Class notes outline

F 2/5: Workshops

- Form performance presentation groups
- Notation, score reading

Week 2: Home, Theater

Listening

- Monteverdi, *L'Orfeo* (court opera)
 - Prologue

- First scene, including “Tu se’ morta”
- Francesco Cavalli, *La Calisto* (commercial opera)
 - “L’amore innamorato”
- Barbara Strozzi, *Lagrime mie* (continuo song)

M 2/8, 9 a.m. DUE: Week 2 Journal

T 2/9: Early Italian Opera

- Private/court and public/commercial
- Ancients and moderns; Greek and Roman rediscoveries
- The social world of commercial opera in Venice

Class notes

R 2/11: Musical analysis and interpretation with 17th-century theory

F 2/12: Workshops

- Form performance project groups
- Research methods

Summary of week 1–2

Week 3: Church (Roman Catholic)

Listening

- Giovanni Gabrieli, *Jubilate Deo* (polychoral motet)
- Ludovico Viadana, *O quam suavis* (solo motet/sacred concerto)
- Monteverdi, *Vespro della Beata Vergine*
 - “Dixit Dominus” (concerted motet/psalm)
 - “Nigra sum” (sacred concerto)
 - “Duo seraphim” (sacred concerto)
 - “Magnificat”
- Girolamo Frescobaldi, *Fiori musicali*: “Messa della Domenica” (organ versets)
- Gutiérrez de Padilla, *Voces, las de la capilla* (villancico)
- Gutiérrez de Padilla, *A la jácara, jacarilla* (villancico)
- Joan Cererols, *Suspended, cielos, vuestro dulce canto* (villancico, on Blackboard)

T 2/16: Music in Religious Life in Italy and the Spanish Empire

- Liturgy and devotion after the Council of Trent
- Coexistence of old and new styles
- Italian motets and sacred concertos
- Spanish villancicos
- European conquest and colonization of indigenous peoples

Class notes

R 2/18: Inside the Craft of Catholic Church Musicians

- Magnificat, from chant to *falso bordone* to polyphony in *alternatim* and organ versets
- Polychoral motets
- Sacred concertos

Class notes

F 2/19: Workshops

- Writing an argument-centered essay

Week 4: Church (Catholic); Intercultural Conflict and Exchange

Listening, Viewing

- Peking Opera: *White Snake Goddess Wedding*
- Documentaries on Peking Opera
- Music for *guqin* (contemporary performance by Chen Leiji)
- Documentaries about Matteo Ricci in China
- Example of early Japanese Christian music
- Example of a surviving bamboo organ in the Philippines
- Documentaries about Capoeira Angola
- Anonymous, Aztec *Cantares mexicanos*: “Canto de Nezahualcōyotl I”
- Hernando Franco, Two motets to the Virgin in Náhuatl:
 - “In ilhuicac cihuapille”
 - “Dios itlazo nantzine”
- Juan Gutiérrez de Padilla, *Al establo más dichoso* (“ethnic” villancico, on Blackboard)

Reading

- Andrew Cashner, *Hearing Faith*, ch. 1–2 (ch. 4 optional)
 - If URL doesn’t work, search UR library catalog and follow links for the e-book

M 2/22, 9 a.m. DUE: Week 4 Journal

T 2/23: Jesuits in India, China, and Japan

Class notes

R 2/25: Villancicos in the Spanish Colonial Project; Indigenous and African People in America

- On villancicos, see the class notes for 2021/02/16

F 2/26: Workshops

- Discussion

Week 5: Church (Protestant)

Listening

- Michael Praetorius, *In dulci jubilo* (polychoral chorale/hymn setting)
- Heinrich Schütz, *Siehe, wie fein und lieblich ist* (psalm motet)
- Schütz, *Kleine geistliche Konzerte* (sacred concertos)
 - “Eile mich, Gott, zu erretten”
 - “O süßer, o freundlicher, o gütiger Herr Jesus Christe”
- Schütz, *Die mit Thränen säen* (motet)
- Matthias Weckmann, *Komm heiliger Geist, Gott und Herr* (hymn-based organ versets)
- Johann Crüger, *Praxis pietatis melica* (hymn book)

- “Nun danket alle Gott”
- “Schmücke dich, O liebe Seele”
- Jan Pieterszoon Sweelinck, *Chantez á Dieu chanson nouvelle* (Psalm 96)
- William Byrd, *Blow the Trumpet in the New Moon* (full anthem)
- Pelham Humfrey, “Have Mercy upon Me, O God” (verse anthem)
- English psalmody: “All People that On Earth Do Dwell”

M 3/1, 9 a.m. DUE: Essay proposal

T 3/2: Lutheran Worship

- German Lutheran motets and sacred concertos
- Organ chorale preludes
- Home devotion, school choirs

Class notes

(W 3/3 study break day)

R 3/4: Reformed and Anglican Worship

- Reformed psalmody
- Anglican services, anthems, psalmody

Class notes

F 3/5: Workshops

- Cumulative review

Unit 2: Consolidation, c. 1680–1750 (High Baroque)

Week 6: Theater

Listening

- Juan Hidalgo, *Celos aún del aire matan*: “Noble in Tinacria naciste”
- Henry Purcell, *Dido and Aeneas*:
 - “Come Away, Fellow Sailors”
 - Dido’s Lament (“Thy Hand, Belinda... When I Am Laid in Earth”)

M 3/8, 9 a.m. DUE: Week 6 Journal

T 3/9: Transcription workshop; Musical Theater and Political Power

- French *tragédie en musique* and royal power
- Spanish operas, continuo songs, *zarzuelas*
- English masques, semi-operas

Class notes

R 3/11: Experiments in national opera

Class notes

F 3/12: Workshops

- Opera stagings: Baroque opera today

Week 7: Theater (cont'd); Church (Catholic)

Listening

- Jean-Baptiste Lully, *Armide* (*tragédie en musique*)
- Arcangelo Corelli, *Sonata da chiesa*, Opus 1, no. 1
- Antonio Vivaldi, *Nulla in mundo pax sincera* (cantata): Mvt. 1

T 3/16: French Opera, Political Power, Ethics of Performance

R 3/18: High Baroque style, tonality

- Italian cantatas and concerted masses/motets

Class notes

F 3/19: Workshops

- Writing

Week 8: Church (Protestant), Instrumental; Home

Listening

- Dieterich Buxtehude, Praeludium in E
- J. S. Bach, Prelude and Fugue for organ in A minor
- Bach, *The Well-Tempered Clavier*, Book I:
 - Preludes and Fugues in C, Cm, C#m, Eb, Ebm, Bm

M 3/22, 9 a.m. DUE: Week 8 Journal

T 3/23: Lutheran Organ Music, from Praeludium to Prelude and Fugue

- Preluding and Lutheran organ improvisation
- Rhetorical models and analogies

Class notes

R 3/25: J. S. Bach's *Well-Tempered Clavier*

- Prelude and fugue types
- Stylistic allusions, contrasts
- Symbolism, philosophy and theology of music
- Social, religious functions of keyboard music

F 3/26: Workshops

- Performance practice

Week 9: Church (Protestant), Vocal

Listening

- Bach, *St. Matthew Passion* (The Passion of Our Lord and Savior Jesus Christ according to St. Matthew): Listen to all, focus on following
 - “Komm, je Töchter” (opening chorus)
 - Part II: Trial of Jesus and Peter's Denial
 - * starting after “Geduld”, up to and including “Erbarme dich”
- Bach, Mass in B minor, *Credo*: “Confiteor unum baptisma”

M 3/29, 9 a.m. DUE: Music edition

(T 3/30 No class: Study break day)

R 4/1: Bach's Sacred Vocal Music

- Cantatas, passions, mass
- Symbolism, expression, worship

Class notes

(F 4/2 No workshop: Study break)

Week 10: The British Empire; Intercultural Exchange, Conflict in North America

Listening

- Vivaldi, *The Four Seasons*: Winter (concerto)
- J. S. Bach, Brandenburg Concerto no. 3
- George Frederic Handel, *Rinaldo* (opera seria): "Cara sposa"
- Handel, *Zadok the Priest* (anthem for the coronation)
- Handel, *Messiah* (oratorio):
 - "Behold, A Virgin Shall Conceive" and "O Thou that Tellest Good Tidings to Zion"
 - "Hallelujah"
- Haudenosaunee (Iroquois) Earth songs:
 - Akwesasne Water Song (Mohawk)
 - Old Moccasin Dance (Seneca)
- Gaelic psalmody ("The Old Way of Singing")
- *Joy to the World* (words by Isaac Watts, music adapted from Handel by Lowell Mason)
- Dr. Watts singing: "A Charge To Keep I Have" (based on hymn by Charles Wesley)
- *Lord, How Come Me Here?* (spiritual)
- Shape-note singing: "Amazing Grace" (tune: NEW BRITAIN)
- Oneida Hymn Singers

T 4/6: The International Baroque; Music in the British Empire

- Baroque concertos
- Italian *opera seria*
- Anglican anthems
- English oratorio

R 4/8: Conflict and Confluence of Cultures in Colonial North America

- Indigenous peoples of northeastern North America before and after European contact
- "The Old Way of Singing" and its descendants in European, African-American, and Native-American communities
- African-American spirituals

F 4/9, 9 a.m.: GUEST PRESENTER Bill Crouse, Sr., on Seneca (Onöndowa'ga:) Music and Dance

F 4/9: Midterm take-home exam given out (Due T 4/13, 9 a.m.)

Unit 3: Enlightenment, Revolution, Reaction, c. 1730–1810

Week 11: Theater (Italy, France, Russia, Haiti)

Listening

- Carlo Broschi, *Son' qual nave* (the castrato Farnelli's "suitcase aria" from *opera seria*, serious opera)

- Giovanni Battista Pergolesi, *La serva padrona* (opera buffa, comic opera):
 - “Ah, quanto mi sta male” and “Son imbrogliato io già” (recitative and aria of Umberto)
- Jean-Philippe Rameau, *Les indes galantes* (opéra-ballet): “Les sauvages” (The Savages)
 - Original harpsichord version of the dance
 - Stagings of the ballet by William Christie and Clément Cogitore (with different approaches to depicting Native Americans)
- Christoph Willibald Gluck, *Orfeo* (“reform” opera)
 - Overture and Act I, Scene I (first 6 minutes of video)
 - “Che farò senza Euridice?” (aria of Orfeo)
- André Ernest Modeste Grétry, *Zémire et Azore* (opéra comique): “La Fauvette”

T 4/13: (No class: Study break)

R 4/15: Opera and Social Change

- Italian *opera seria* and *opera buffa*
- French *tragédie*, the *Querelle des bouffons* (“clown quarrel”)
- Gluck and opera “reform”
- French opera as slavery in Russia and Haiti
 - Praskovia, “The Pearl” (Russia)
 - Minette and Lise (Haiti)

F 4/16: Workshops

Week 12: Home

Listening

- Baldassare Galuppi, Keyboard Sonata no. 19 in A (R. 49), Mvt. I
- Franz Joseph Haydn, Keyboard Sonata in C (Hob. XVI: 1)
- Wolfgang Amadé Mozart, Piano Sonata in C (K. 545), mvt. I
 - Played on fortepiano
- Mozart, Piano Sonata in F (K. 332), mvt. I
- Mozart, Piano Sonata in B \flat (K. 333), entire
- Jean-Joseph Cassanéa de Mondonville, Sonata in C (Op. 3, no. 4) for harpsichord and violin
- Haydn, String Quartet in C (Hob. III: 77), “Emperor”
- Mozart, Quintet for Clarinet and Strings in A (K. 581)
- Mozart, *Leck mich im Arsch* (K. 231, joke canon for 6 voices)
- George Bridgetower, *Henry* (song)
- Luise Reichardt, *Unruhiger Schlaf* (from 12 *Gesänge*) (*Lied*, song)
- Lowell Mason, Tune HAMBURG for Isaac Watts, “When I Survey the Wondrous Cross”

T 4/20, 9 a.m. DUE: Midterm exam

T 4/20: Keyboard Sonatas

- Terms: Galant, Classical, “Viennese Modern”
- Sonata forms:
 - Sonata-allegro forms
 - ABA song forms
 - Rondo forms

- Minuet & Trio
- Theme and variations
- Topic theory
- Schemata theory

R 4/22: Chamber Music

- Sonata forms, continued
- Songs and hymns
- Amateur music-making for entertainment and recreation: gentleman-amateurs and bourgeois ladies

F 4/23: Workshops

Week 13: Theater, continued

Listening

- Wolfgang Amadé Mozart, *Le nozze di Figaro*: Watch all, focus on the following:
 - Overture
 - Act I, “Se vuol ballare” (*cavatina*, introductory aria, of Figaro)
 - * (Click CC to turn on subtitles on the video)
 - Act I, “Non sò più, cosa son, cosa faccio” (*cavatina* of Cherubino)
 - Act II, Finale
 - Act III, “Dove sono i bei momenti” (Contessa)
- Mozart, *Die Zauberflöte*:
 - “Dies Bildnis ist bezaubernd schön”
 - “Der Vogelfänger bin Ich ja”
 - “Der Hölle Rache”
 - “O Isis und Osiris”
- Jean-François Le Sueur, *La caverne*: “Dans ce péril certain”

M 4/26, 9 a.m. DUE: Essay draft

T 4/27: Opera, Enlightenment, and Revolution I

- Mozart’s *Figaro* and the Enlightenment

R 4/29: Opera, Enlightenment, and Revolution II

- Mozart’s *Magic Flute*
- Opera in Paris through the French Revolution

F 4/30: Workshops

Week 14: Concert Hall, Church

Listening

- Giovanni Battista Sammartini, Sinfonia in C (J-C 7): Mvt. I
- Carl Stamitz, Symphony in C (Op. 24, no. 1): Mvt. I
- Haydn, Symphony no. 99 in E flat (Hob. XIX: 32)
- Joseph Bologne, Chevalier de Saint-George, Symphonie Concertante in G (Op. 13, no. 2)
- Mozart, Concerto for Piano and Orchestra no. 22 in E-flat
- Handel/Mozart, *Der Messias* (arrangement of *Messiah*): “O du, die Wonne verkündet in Zion”
 - Compare with Handel, “O Thou That Tellest Good Tidings to Zion” above

- Mozart, Mass in C minor: *Gloria*
- Mozart, Requiem Mass: *Confutatis* and *Lacrimosa*
- Haydn, *The Creation*, opening:
 - “Representation of Chaos”
 - “In the beginning God”

M 5/3, 9 a.m. DUE: Week 14 Journal

T 5/4: Symphonies and Concertos

- Sonata forms, continued
- Opera–concert house connections
- Patronage and audiences

W 5/3, 9 a.m. DUE: Performance mini-presentation videos

R 5/6: Church Music as Concert Music and the Rise of the Canon

- Baroque borrowings, old style, and late style
- Choral festivals as a cradle of the canon
- Memory, mythology, history, tradition

F 5/7: Workshops

5/8–9 Reading period

Week 15 (Finals)

M 5/10, 9 a.m. DUE: Final essay, Final take-home exam given out

F 5/14, 7 p.m. DUE: Final exam