**MuHL 350g: Western Art Music History I**

(Section 44009D, 4 units)

**Fall Semester 2020**

Instructor: Prof. Bruce Alan Brown Lecture: Tu/Th 10:00-11:50, *online*

Office hours (by appointment): Tu 3:30-5:00, Th 1:30-3:00, *via Zoom*

Tel.: 213/740-3212 (*voicemail only*) E-mail: [brucebro@usc.edu](mailto:brucebro@usc.edu)

This course is a continuation of MuHL 250, but with a more historical orientation. We will cover music from madrigals to Mozart (i.e., from the early 16th century to the 1790s), though with some glances back­ward to earlier genres, styles, and works that continued to influence later com­posers. We will consider musical works as parts of larger cultural, intel­lec­tual and social contexts, on the one hand, and as embodi­ments of pure musical craft on the other. One land­mark event during this period was the emergence around 1680 of a more stable tonal vocabulary and a broad array of quite durable musical forms – a “common-practice period,” which lasted through the mid-19th century.

Impressive as it is, the edifice of Western art music was built on a system of privilege and exclu­sion: favoring male, white, upper-class European creators, performers, and consumers of music and dis­advantaging women, indigenous peoples, persons of color, and the poor. Throughout this semester we will be examining examples of how such excluded persons *did* sometimes manage to contribute to musi­cal culture during the period we’re studying, and also how systems of exclusion in classical music have continued to operate right up to the present. In addition to lookiing at specific case studies, we will scru­tinize our text­books, considering their choices of coverage and underlying assumptions.

The fact that we *are* still using textbooks, including a multivolume score anthology, is mainly due to practical concerns. Though undoubtably incomplete as regards musical activity by members of margi­nalized groups, the (optional) *Oxford History of Western Music* offers reliable (peer-reviewed) information and ample visual material, which many students have found helpful as a supplement to lectures. The Weiss-Tarus­kin textbook makes available a wealth of primary-source readings, in English, facilitating a largely unfiltered view of essential music-historical texts. The Oxford score anthologies contain trustwor­thy editions, with measure numbers, and translations (for vocal pieces), at a price far below what one would pay for all those items separately; and many of the pieces (especially in vol. 3, used next semester) are unavailable on free sites such as IMSLP.

**Recommended text**, available from the USC Bookstore, and directly from the publisher as noted below:

* Richard Taruskin and Christopher Gibbs, ***The Oxford History of Western Music, College Edition***, 2nd edn. (New York, Oxford: Oxford University Press, 2018), ISBN978-0-19-060022-8 (bound), 978-0-19-086248-0 (loose-leaf), or 978-0-19-086247-3 (eBook, via Redshelf, VitalSource, Chegg); also available from <https://global.oup.com/ushe/?cc=us&lang=en&> (search by ISBN).

**Required texts**, available from the USC Bookstore, and directly from the publishers as noted below:

* David J. Rothenberg and Robert R. Holzer, eds., ***Oxford Anthology of Western Music, Volume One: The Earliest Nota­tions to the Early Eighteenth Century***, 2nd edn. (New York, Oxford: Oxford University Press, 2018), ISBN 978-0-19-060031-0 (spiral-bound); also available from <https://global.oup.com/ushe/?cc=us&lang=en&> (search by ISBN).
* Klára Móricz and David E. Schneider, eds., ***Oxford Anthology of Western Music, Volume Two: The Mid-Eighteenth Century to the Late-Nineteenth Century***, 2nd edn. (New York, Oxford: Ox­ford University Press, 2018), ISBN 978-0-19-060032-7 (spiral-bound); also available from <https://global.oup.com/ushe/?cc=us&lang=en&> (search by ISBN).

**Please note:** Vol. 2 of this anthology will also be required for MuHL 351, Western Art Music His­tory II. You will need to bring to (Zoom) lecture whichever volume of the *Oxford Anthology* we are us­ing, so you have the music in front of you as we are discussing the piece(s) in question.

* Piero Weiss and Richard Ta­ruskin, eds.,***Music in the Western World: A History in Documents***, 2nd edn. (New York: Cengage, 2008), ISBN 978-0-534-58599-0; also available from <https://www.cengage.com/c/music-in-the-western-world-2e-weiss> (as eBook for rental, or as hardbound, print-on-demand book), and from other retailers.

In addition, we will be using a

* ***Supplementary Score Anthology*** of pieces not in­clu­ded in the *Oxford Antho­logy*, in PDF files in a folder (in the “Contents” section) on the class’s Blackboard page.

Please look ahead in the schedule of lectures and down­load the supplemen­tary score(s)you’ll need, so you’ll have them handy during lecture.

**Learning objectives**

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| **Learning objective**  During or by the end of this course, students should: | **Assignment/assessment**  This learning objective or skill is measured by: |
| - become acquainted with a core group of pieces around which to start building an overview of the development of Western art music | - two listening quizzes, a midterm, and a final ex­am, with questions on pieces in Oxford and supp­lementary (Blackboard) anthologies  - short online exercises concentrating on analyti­cal features (both graded and ungraded) |
| - develop an understanding of the constructed nature of the canon of Western art music, and of historical exclusionary processes | - online exercises preparatory to in-class discus­sions, based on selected pas­sages of the (optio­nal) textbook and of com­mentary on pieces in the Oxford anthology, and of other writings  - short-answer and essay questions on exams |
| - gain an understanding of contributions to Wes­tern art music by persons and groups previ­ously excluded from its canon | - objective and reflective questions on exams, based on our study (including in guest lecture on 8 September) of works written or per­formed by female and BIPOC (Black, Indige­nous, and persons of color) musicians |
| - acquire an understanding of the role of music in the wider culture of the period under consi­deration | - short online exercises based on primary-source texts in Weiss-Taruskin anthology and other assigned readings (both graded and ungra­ded)  - short-answer and essay questions on exams |
| - learn to identify and define or describe a core of key terms and people connected to music studied in class (from lists provided) | - short-answer identification questions on exams |
| - become conversant with primary-source materi­als on music for the period in question | - exam questions based on assigned Weiss-Tarus­kin readings  - working through Ch. 1 of Special Collections learning platform *Primary Source Literacy*  - a short exercise connected to a remote guided tour of items from our period in the Special Collections Library |
| - acquire geographic literacy with regard to music in places studied in this class | - map-based questions on exams, matching loca­tions to persons to information from lecture |
| - acquire visual literacy with regard to ima­ges as­sociated with music and musicians stu­died, and their cultural contexts | - identification questions on exams for images from lecture (and in folder on Blackboard) |
| - learn effective techniques for collaborative re­search and presentation of the results in class | - final presentations in teams, based on a a multi-stepped assignment description and time­table; to­pics cho­sen from a list of sugges­tions, or of students’ own choice, subject to approval |

**Suggested Further Readings**

(online only, while campus is closed)

**The original, full version of our (recommended) textbook:**

Richard Taruskin, *The Oxford History of Western Music.* 6 vols. (Oxford, New York: Oxford University Press, 2005); available [online](https://libproxy.usc.edu/login?url=http://www.oxfordwesternmusic.com) via USC Libraries; must be logged in to USC netID

**Online sources of scores:**

[Classical Scores Library](http://shmu.alexanderstreet.com/): go to <https://libraries.usc.edu/>, then hover over “Research” and click on “Re­search Guides” > “Music” > “Scores” tab, and then scroll down to “Scores Databases.”

International Music Score Library Project (IMSLP/Petrucci): <http://imslp.org/wiki/Main_Page>

**Listening**

Our assigned pieces will be on a **YouTube playlist** (MuHL 350-Brown) that I have prepared, though not necessarily in the same performances as the ones I will play in lecture. It’s an *un­listed* playlist, so you’ll need to use this link to access it: <https://www.youtube.com/playlist?list=PLbQDB1yPsr-4aZ28FyIELDFNkxFzbJH8-> (please bookmark it on your computer or other device).

You can also listen to many of the assigned pieces on one of the Music Library’s **streaming audio and video services**, such as **Classical Music Library**, **Naxos Music Library**, or **Opera in Video**. Follow the same instructions as for the Classical Scores Library (above), but click the “Sound Recordings” or “Vi­deos” tab, and then choose a resource (under “Streaming Audio Services” or “Video Databases,” respec­tively). For Classi­cal Music Library, choose “Music & Performing Arts” and then click the “Classical Mu­sic” tab. Per­forman­ces of many of our pieces can also be found on **iTunes** and/or **Spotify**. The **Music Li­brary** also has CDs of many of the works we will study – for whenever we can access the library again.

Wherever and however you listen, you should **plan a regular schedule of at least two listening ses­sions per week**. Don’t leave all your listening to just before quizzes and exams!

**Evaluation**

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| ***component*** | ***% of grade*** |
| **a midterm exam:** defi­nitions and term/per­son iden­tifications, listening and objective (including image- and map-based) questions, and short essays. Exams are based on lectures and assigned readings and listenings, and are *not* cumulative. | 20% |
| **a final exam:** ditto | 20% |
| **short listening quizzes:** identification and short follow-up questions; I will count only the higher of your two scores (if they’re different). | 5% total |
| **graded short exercises:** “Asynchronous Assignments” done outside of lecture (direc­tions will be given for each); you are required to do at least five during the semes­ter; if you do any more than that, I’ll count only your five highest grades. | 15 |
| **a final presentation:** done collaboratively, in groups of two to four, based on a multi-stepped assignment description and time­table; topics either chosen from a list of suggestions or of your own chosing (subject to approval). | 15% |
| **a final paper:** based on the presentation, written up more formally. | 15% |
| **participation:** active, productive participation in ungraded class dis­cussions and pm Dis­cussion Board on Blackboard, and demonstra­tion of good acquaintance with assigned readings and listening ex­cerpts will all help this compo­nent of your grade; lack of partici­pation and/or disruption of lectures will do the opposite. | 10% |
| ***total:*** | **100%** |

**THERE WILL BE NO MAKE-UPS FOR EXAMS**

**except in cases of a verified illness, emergency, or course-related conflict,**

**of which I am informed *in advance*.**

**There will be no early final exams**

**(which are banned by University regulations)**

Late papers and other assignments (apart from ungraded ones) will normal­ly be graded down by one increment (e.g., B to B-) for each day late, except in cases of a veri­fied illness or emergency. If you think you may not be able to meet a deadline, please see or contact me *before* it arrives, to discuss your options.

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**USC-mandated notices**

**Synchronous session recording notice**

As required by USC, the synchronous sessions for this course will be recorded and provided to all stu­dents asynchronously. This policy does not apply to individual lessons.

**Sharing of course materials outside of the learning environment**

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. Please do not share or otherwise distribute class materials, music scores or re­cordings produced by me or any students in the conduct of this course without expressed permission.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express per­mission of the instructor for purposes other than individual or group study is a violation of the USC Stu­dent Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether ob­tained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).*

**Zoom etiquette**

I expect you to demonstrate your presence and participation in class by your being on camera in all Zoom sessions. If you will be unable to keep your camera on during the synchronous Zoom session, please con­tact me prior to the class session to discuss.

*If visual distractions in your immediate environment are a concern, I urge you to consider using a Zoom virtual background.*

**Technological Proficiency and Hardware/Software Required**

Students in this class are expected to have an active USC netID and to be familiar with the usual online admini­stra­tive and library systems. For accessing Zoom lectures, Blackboard, and other systems they will need a computer with full word-processing capability and access to the Internet. Programs we will regularly use include Microsoft Word (in a recent version, with Track Changes and commentary func­tions enabled), Adobe Acrobat, and Google Docs; much basic software is available for free from USC’s Information Technology Services office: see <https://software.usc.edu/>

**USC technology rental program**  
We realize that attending classes online and completing coursework remotely requires access to technolo­gy that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university’s equipment rental program or other as­sistance. To apply, please [submit an application](https://studentbasicneeds.usc.edu/resources/technology-assistance/) on the Student Basic Needs portal.

**USC Technology Support Links**

[Zoom information for students](https://keepteaching.usc.edu/start-learning/)

[Blackboard help for students](https://studentblackboardhelp.usc.edu/)

[Software available to USC Campus](https://software.usc.edu/)

**Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b/). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

**Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling/)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault/)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\_report](https://usc-advocate.symplicity.com/care_report/)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu/)

Support and accommodations for students with disabilities. Services include assistance in pro­viding readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](https://campussupport.usc.edu/)

Assists students and families in resolving complex personal, financial, and academic issues ad­versely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu/)

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Di­versity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/), [emergency.usc.edu](http://emergency.usc.edu/)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/)

Non-emergency assistance or information.

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**S C H E D U L E**

A = piece (listed by number) in vol. 1 or 2 of *Oxford Anthology of Western Music*.

AA = Asynchronous Assignment (for credit); must do minimum of five during the semester.

Bb = reading on Blackboard (in “Articles” folder in “Content” section).

H = reading (listed by chapter and [sometimes] page numbers) in *Oxford History of West­ern Music*.

S = piece in *Supplementary Score Anthology* (on Blackboard).

WT = reading (listed by reading number, *not* page number) in Weiss/Taruskin, *Music in the Western World*, 2nd edition (2008); will be posted on Blackboard.

Y = recordings on unlisted YouTube playlist (MuHL 350-Brown) for this class; see [URL](https://www.youtube.com/playlist?list=PLbQDB1yPsr-4aZ28FyIELDFNkxFzbJH8-)

**week date topics, pieces, readings, activities, assignments**

**I Tu 18 Aug Introduction; the prehistory of early modern music**

**Rethinking the canon of “Western Art Music” in this historical moment**

**Listen:** — Jonathan Woody (b. 1983), *Nigra sum sed formosa: A Fantasia on Micro­agressions* (2019); Y

A 1:7a “Ave maris stella” (plainchant vespers; hymn, 8th century); Y (with score)

S Claudio Monteverdi (1564-1643), “Ave maris stella,” from 1610 *Ves­pers*; Y (with score)

**Read:** H, Ch. 6, through p. 179 (browse)

WT #1 (Orpheus and the Magical Powers of Music)

WT #2 (Pythagoras…)

**In-class activity**: Discuss Woody and Mobley’s *Microagressions* project.

**Before next time:** Look ahead at WT readings, be prepared to discuss #45 in particular

Optional: look at early English [translation](https://books.google.com/books?id=JgsJAAAAQAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false) of Guarini, *Il Pastor fido*, especially beginning of Act I, scene 2 (and surrounding dialogue) for context of ma­drigal “Cruda Amarilli”

**Th 20 Aug Italian madrigals and madrigalisms; the *seconda pratica***

**Listen:** A 1:55 Marchetto Cara (ca. 1465-1525), frottola “Mal un muta per effecto” (early 16th century); Y

A 1:58 Jacques Arcadelt (1504/5-1568), “Il bianco e dolce cigno” (1539); Y (with score)

A 1:59 Cipriano de Rore (1515/16-1565),”Da le belle contrade d’oriente” (1566); Y

A 1:61 Monteverdi, “Cruda Amarilli (1605); Y (with score)

**Read:** H Ch. 6, p. 179-end

WT #38 (Madrigals and Madrigalisms)

WT #45 (The “Second” Practice)

— Browse [first illustrated edition](https://archive.org/details/ilpastorfidotrag00guar_0/page/n6) of Guarini, *Il pastor fido* (The Faithful Shepherd; Venice, 1603), especially beginning of Act I, scene 2 (optional)

— Browse early English [translation](https://books.google.com/books?id=JgsJAAAAQAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false) of Guarini, *Il Pastor fido*, especially beginning of Act I, scene 2

**In-class activity**: Analysis of the Arrtusi-Monteverdi debate (first two sections of WT # 45)

**Before next time:** Watch as much of Monteverdi’s [*L’Orfeo*](https://www.youtube.com/watch?v=jUep3sqe35o&t=1870s) as you can (especially Prologue through Act II; use “cc” to enable subtitles).

**II Tu 25 Aug Humanism, monody, and the first operas**

**Listen:** A 1:65 Giulio Caccini (1551-1618), “Amarilli, mia bella,” from *Le nuove musiche* (1580s, publ. 1601); Y

A 1:66 Jacopo Peri (1561-1633), excerpt from *Euridice* (publ. 1601); Y

A 1:67 Monteverdi, *L’Orfeo* (1607), Act II; Y

**Read:** H Ch. 7, through p. 208 (and browse from here to end of chapter)

WT #43 (Radical Humanism…)

WT #46 (The Earliest Operas)

WT #49 (Venice, 1637…)

**Th 27 Aug Keyboard and other instrumental music during the early 17th century**

**Short practice listening quiz (not for grade)**

**Listen:** S Giovanni Paolo Cima (1570-1622), Sonata a 2 per violino e violone, from *Concerti ecclesiastici* (publ. 1610); Y

A 1:69 Girolamo Frescobaldi (1583-1642), *Cento partite sopra passacagli* (1637); Y (with score)

A 1:70 Samuel Scheidt (1587-1654), chorale partita *Christ lag in Todesbanden*, SSWV 131 (1624)

**Read:** H Ch. 8, through p. 221

WT #53 (Music in the Churches of Rome, 1639 [p. 167, on Frescobaldi])

**III Tu 1 Sep German and Italian vocal music at mid-century**

**Music in Italian convents**

**Listen:** A 1:71 Heinrich Schütz (1585-1672), *Saul, Saul, was verfolgst du mich?*, from *Sym­phoniae sacrae,* III, SWV 415 (1650); Y

A 1:72 Barbara Strozzi (1619-1677), “Lagrime mie” (1659); Y (with score)

S Chiara Margarita Cozzolani (1602-1678), “Quis audivit” (publ. 1650); Y

S Maria Xaveria Perucona (ca. 1652-1709), “Cessate tympana” (publ. 1675); Y (1:48)

**Read:** H Ch. 8, pp. 222-28

WT #50 (Schütz Recounts His Career)

— [Candace Smith, of] Cappella Artemisia, “Music By Nun Composers in Lom­bar­dy,” <http://cappella-artemisia.com/nun-composers-in-lombardy/>

**Before next time:** AA Short exercise on main takeaways from Ahrendt article on *Armide* see below)

**Th 3 Sep *Le goût français* and *tragédie lyrique***

**First listening quiz**

**Listen:** A 1:74/ Jean-Baptiste Lully (1632-1687), *Atys* (1676), Overture and Act III; Y

S Jean-Féry Rebel (1666-1747), *Les Caractères de la danse* (1715); Y (with ba­roque-style dance staging)

A 1:76 François Couperin (1668-1733), “Le rossignol en amour” (with its *double*), from *Pièces de clavecin*, book 3 (publ. 1722); Y

**Read:** H Ch. 8, pp. 228-34

WT #54 (Music Under the Sun King)

WT #67 (Couperin on his *Pièces de clavecin*)

Bb Rebekah Ahrendt, “Armide, the Huguenots, and The Hague,” *The Opera Quarterly*, 28 (2013), 131-58 (optional)

**F 4 Sep Add/drop deadline; last day to change to P/NP grading option**

**IV Tu 8 Sep guest lecture on music in colonial-era Latin America by Dr. Diane Oliva and David Morales**

**Listen:** TBA

**Read:** H, Ch. 0, pp. 000-000

WT #00 (title), pp. 000-000

**Before next time:** Volunteer to read article by White and explain its main points to the class next time

**Th 10 Sep Purcell’s London**

**Listen:** S “Cold and raw the North did blow” (traditional ballad); Y

S Henry Purcell (1659-1695), air “May her blest example chase,” from *Birthday Ode for Queen Mary* (1692); Y

A 1:77 Purcell, *Dido and Aeneas* (by 1688), end of Act III; Y

**Read:** H Ch. 8, p. 234-end

Bb Bryan White, “Letter from Aleppo: Dating the Chelsea School Perfor­mance of *Dido and Aeneas*,” *Early Music* 37 (2009), 417-28 (optio­nal)

**In-class activity**: Discussion of White’s article and what it says about how established “facts” about famous works change with time and new information

**Before next time:** Google Doc: asking and answering your questions about the phenomenon of castration of singers(!), based on readings for next time

AA Compare versions and performances of Broschi (?), “Son qual nave agitata” on Google Doc (optional)

**V Tu 15 Sep *Dramma per musica* (*opera seria*) in Italy and elsewhere**

**Listen:** S Leonardo Vinci (1690-1730), aria “Sogna il guerrier le schiere” from *Artaserse* (1730); Y

S Vinci, aria “Per quel paterno amplesso” from *Artaserse*; Y

**Read:** H Ch. 9, through p. 247

WT #59 (…The Doctrine of the Affections)

WT #62 (Castrato Singers)

WT #63 (The Con­ventions of the Opera Seria)

Bb John Rosselli, “The Castrati as a Professional Group and a Social Phenomenon, 1550-1850,” *Acta Musicologica*, 60 (1988): 143-79 (optional)

**In-class activity**: Discuss readings in breakout groups and generally

**Th 17 Sep The Italian trio sonata and concerto: Corelli and Vivaldi**

**Listen:** A 1:79 Arcangelo Corelli (1653-1713), Trio Sonata in G minor, op. 3, no. 11 (1689); Y

A 1:80 Antonio Vivaldi (1678-1741), *La primavera*, from *Il cimento dell’armonia e dell’invenzione* (1725); Y (with score)

**Read:** H Ch. 9, p. 247-end

WT #66 (A Traveler’s Impressions of Vivaldi)

**Before next time:** AA Reflective exercise on Hunter, “Handel and the Royal African Com­pany”

**VI Tu 22 Sep The careers of J. S. Bach and G. F. Handel**

**Listen:** A 1:81b Johann Sebastian Bach (1685-1750), chorale prelude “Durch Adams Fall ist ganz verderbt” (ca. 1715); Y (with score)

A 1:86 J. S. Bach, cantata “Christ lag in Todesbanden,” BWV 4 (ca. 1707); Y

A 1:89a Handel, duetto “No, di voi non vo’ fidarmi,” first section (1741); Y

A 1:89b Handel, chorus “For unto us a Child is born,” from *Messiah* (1741); Y (with score)

A 1:88 George Frideric Handel (1685-1759), aria (I/3) “Empio, dirò, tu sei” from *Giulio Cesare in Egitto* (1724)

**Read:** H Ch. 10

WT #71 (Bach’s Duties…), #73 (Bach’s Obituary)

— David Hunter, “[Handel and the Royal African Company](http://www.musicologynow.org/2015/06/handel-and-royal-african-company.html),” on AMS blog *Musicology Now* (14 June 2015)

**In-class activity**: Discussion of Hunter’s blog post

**Before next time:** Read Lehman (see below), browse websites (TBA) on baroque tunings

**Th 24 Sep Bach’s: instrumental music**

**Review**

**Listen:** A 1:83a J. S. Bach, Prelude no. 1 in C major, BWV 846, from *Das wohltemperierte Clavier*, Book I (1722); Y

A 1:83b J. S. Bach, Fugue no. 24 in B minor, BWV 869, from *Das wohltemperierte Clavier*, Book I (1722); Y

A 1:85 J. S. Bach, Brandenburg Concerto no. 5 in D major, BWV 1050 (1721), first movement; Y

**Read:** Bb Bradley Lehman, “Bach’s Extraordinary Temperament: Our Rosetta Stone – 1,” *Early Music* 33 (2005): 3-24

**VII Tu 29 Sep Midterm exam**

**Before next time:** AA Reflective exercise on C. Ph. E. Bach’s attitude on expression in per­formance (see below)

**Th 1 Oct Two Bach sons; *galant* style and *Empfindsamkeit***

**Domenico Scarlatti and the keyboard sonata**

**Listen:** A 2:3 Carl Philipp Emanuel Bach (1714-1788), Fantasia in C minor, Wq. 63/6/iii, from *Achtzehn Probestücke in sechs Sonaten* (publ. 1753); Y

A 2:4 Johann Christian Bach (1735-1782), Sonata in D major, op. 5, no. 2 (1768), first movement; Y

A 2:1 Domenico Scarlatti (1685-1757), Sonata in G major, K. 105 (undated); Y (with score)

**Read:** H Ch. 11, through p. 297

WT #65 (Domenico Scarlatti…)

WT #78 (Carl Philipp Emanuel Bach…)

**In-class activity**: Discussion of WT #78

**Before next time:** Read and work through Ch. 1 of the Special Collections teaching platform (see below).

**F 2 Oct Last day to drop w/o mark of “W”; last day to change P/NP to letter grade**

**VIII Tu 6 Oct virtual tour of primary sources in the Special Collections Library**

**Read:** Ch. 1, “[Special Collections at the USC Libaries](https://scalar.usc.edu/works/primary-source-literacy---an-introduction/welcome-to-special-collections-at-the-usc-libraries?path=welcome-to-special-collections-at-usc-libraries),” on Special Collections teach­ing platform *Primary Source Literacy*

**Before next time:** AA Short exercise on Saint-Georges (biographical or analytical)

AA Possible short exercise as follow-up to Special Collections tour

**Th 8 Oct Italian comic opera and the Parisian *Querelle des bouffons***

**Joseph Bologne, Chevalier de Saint-Georges: a Black composer in Enlight­enment-era Paris**

**Listen:** A 2:5a Giovanni Battista Pergolesi (1710-1736), aria “A Serpina penserete,” from *La serva padrona* (1733); Y

S Antoine Dauvergne (1713-1797), ariette “Sa nonchalance” from *Les Tro­queurs* (1753); Y

S Joseph Bologne, Chevalier de Saint-Georges (1744-1799), excerpts from *L’Amant anonyme* (1780); Y

**Read:** H Ch. 11, pp. 297-301

WT #79 (Letter to a Lady…)

Bb Gabriel Banat, “Saint-Georges [Saint-George], ”Joseph Bologne, Che­valier de Saint-Georges,” *Grove Music Online* (PDF)

— Marcos Balter, “[His Name is Joseph Boulogne](https://www.nytimes.com/2020/07/22/arts/music/black-mozart-joseph-boulogne.html?smid=em-share), not ‘Black Mozart,’” *New York Times*, 22 July 2020

**In-class activity**: Discussion of Saint-Georges in recent performance, news, and cultural critique

**Before next time:** Watch as much of Gluck, [*Orfeo ed Euridice*](https://www.youtube.com/watch?v=JUpZ1Npj23M&t=3814s) as you can; be thinking about how, and how much, it embodies the principles laid out in WT #83

**IX Tu 13 Oct Gluck and the reform of opera**

**Listen:** A 2:7a/ Christoph Gluck (1714-1787), opening chorus and recitative from

S *Orfeo ed Euridice* (1762); Y (4:05)

S Gluck, arioso “Deh placatevi con me” from Act II, scene 1 of *Orfeo ed Euridice*; Y (29:04)

A 2:7b Gluck, aria “Che farò senza Euridice?” from *Orfeo ed Euridice*; Y (1:02:55)

**Read:** H Ch. 11, p. 301-end

WT #83 (Gluck’s Operatic Manifesto)

**In-class activity**: Discussion of “Gluck’s” (actually Calzabigi’s) operatic manifesto

**Before next time:** AA Short exercise on Haydn’s first contract with Prince Esterházy (see WT #82)

**Th 15 Oct The birth of the symphony**

**Joseph Haydn’s early career**

**Listen:** A 2: 8 Giovanni Battista Sammartini (1700/01-1775), Symphony no. 13 in G ma­jor (before ca. 1744); Y

A 2:9 Johann Stamitz (1717-1757), Symphony in D major (*La melodia germa­nica*, no. 1) (ca. 1754/55); Y

S Joseph Haydn (1732-1809), Baryton Trio no. 97 in D, “Fatto per la fe­licis­sima nascita di S: Al: S: Prencipe Estorhazi” (1766?), first movement; Y

**Read:** H Ch. 12, through p. 315

WT #82 (Haydn’s Duties)

**X Tu 20 Oct Haydn and the String Quartet**

**Haydn’s *Seven Last Words of Christ* and its Latin American background**

**Listen:** A 2:11 Haydn, String Quartet in E-flat major, op. 33, no. 2 (“The Joke”) (publ. 1782); Y

S Haydn, *Seven Last Words of Christ* (1785; quartet version 1787), Sonata 1, “Pater, dimitte illis quia nesciunt quid faciunt”; Y

**Read:** H, Ch. 12, pp. 315-22

**Th 22 Oct Haydn’s later career**

**Second listening quiz**

**Listen:** A 2:12 Haydn, Symphony no. 104 in D major, “London” (1795); Y

A 2:13 Haydn, *Die Schöpfung* (1798), Overture (“Die Vorstellung des Chaos” and no. 2 (recitative and chorus); Y (English-language per­formance)

**Read:** H Ch. 12, p. 323-end

WT #89 (Haydn’s Reception in London)

**XI Tu 27 Oct Mozart’s operas for Vienna and Prague**

**Listen:** S Wolfgang Amadé Mozart (1756-1791), aria “Solche hergelauf’ne Laf­fen” from *Die Entführung aus dem Serail* (1782); Y

S Mozart, aria “Se vuol ballare” from *Le nozze di Figaro* (1786); Y (11:37, with preceding recitative)

A 2:14 Mozart, duet “Là ci darem la mano” from *Don Giovanni* (1787); Y

**Read:** H, Ch. 13, through p. 341

**Before next time:** AA Short exercise concerning “difficulties” in Mozart’s G-minor Sym­phony, K. 550 (see article by Jonášová)

**Th 29 Oct Mozart’s mature symphonies and concertos; the beautiful and the sublime**

**Listen:** A 2:15 Mozart, Symphony no. 40 in G minor, K. 550 (1788), first movement; Y (33:56)

A 2:16 Mozart, Symphony no. 41 in C major, “Jupiter” (1788), fourth move­ment; Y

A 2:17 Mozart, Piano Concerto no. 17 in G major, K. 453 (1784), first two move­ments; Y (6:00)

**Read:** H Ch. 13, pp. 342-49, 351-end

Bb Milada Jonášová, "A Performance of the G Minor Symphony K. 550 at Baron van Swieten’s Rooms in Mozart’s Presence,“ *Newsletter of the Mozart Society of America*, 16 no. 1 (2012), 1-4, 17

**XII Tu 3 Nov Mozart’s operas from 1791**

**Election day – synchronous attendance via Zoom is optional**

**Listen:** S Mozart, excerpt from Finale of Act II (scene of the two armored men) of *Die Zauberflöte* (1791); Y (1:03:50)

S Mozart, aria “Deh, per questo istante solo” from *La clemenza di Tito* (1791); Y

**Read:** H Ch. 13, pp. 341-42

Bb Catherine Coppola, “Historical Residue or Modern Practice? In De­fense of the Text for *The Magic Flute*,” *Newsletter of the Mozart So­ciety of America*, 24:1 (2020), 7-11

**Th 5 Nov Class presentations**

**F 6 Nov Last day to drop with mark of “W” on transcript**

**XIII Tu 10 Nov Class presentations**

**Th 12 Nov Class presentations**

**Tu 24 Nov Final examination**

8:00-10:00 a.m.

(sorry!)