



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 02/06/09

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MHL 437 Music in the 17th Century 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sabine Feisst Phone: 480 965 3114

Mail Code: 0405 E-Mail: Sabine.Feisst@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [X] No [ ] Yes; Please identify courses:

Is this amultisection course?: [ ] No [X] Yes; is it governed by a common syllabus? Yes

Jeffrey E. Bush, Assoc. Director
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)

## MHL 437 Music in the 17<sup>th</sup> Century

### Course Description according to Course Catalog:

Examines stylistic trends, major composers and their works, and cultural contexts in 17<sup>th</sup>-century music.

Arizona State University Criteria Checklist for

**HUMANITIES, FINE ARTS AND DESIGN [HU]**

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identity Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		<p style="text-align: center;"><b>THE FOLLOWING ARE NOT ACCEPTABLE:</b></p> <ul style="list-style-type: none"> <li>• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.</li> <li>• Courses devoted primarily to developing skill in the use of a language. <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u></li> <li>• Courses which emphasize the acquisition of quantitative or experimental methods.</li> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	Designation

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 studies of values/development of philosophies & religions	see first session	Catholicism-Protestantism-Counter-Reformation (much of the musical repertoire is based on sacred texts-catholic and protestant); Theories of Affection; Musical Speculation: Harmony of the Spheres, Gender issues
2 analysis/interpretation of written texts & historical developments	since the majority of the musical literature discussed is vocal music, students analyze and interpret texts including Latin, Italian, French, German & English librettos, poems and biblical texts set to music	3 <sup>rd</sup> week: texts by Alexander Striggio, Torquato Tasso & Gian Busenello set by Monteverdi; 4 <sup>th</sup> week: Lully's collaboration with French playwrights Molière & Quinault; 7 <sup>th</sup> & 8 <sup>th</sup> weeks: musical settings of biblical & other religious texts
3 study of objects, images, spaces	see first session	1 <sup>st</sup> , 14 <sup>th</sup> & 15 <sup>th</sup> weeks: discussion of Baroque architecture & paintings (in addition to politics, philosophies, religion); discussion of the shapes & acoustics of Baroque performance spaces, discussion of interdisciplinarity in the arts
4c Emphasized the aesthetic experience	the course requirements include, regular listening/screening assignments attendance of live concerts of 17 <sup>th</sup> century music & written responses to such events; it also features a tour of the Organ Hall with a demonstration of the Fritts Organ; and if available demonstration of lute playing	See Week 11 on Syllabus Fritts Organ Tour for instance; as to the listening/screening requirements, please see the listed items made available through streaming audio from the 1 <sup>st</sup> through the 15 <sup>th</sup> weeks

**Topics in 17<sup>th</sup>-Century Music**  
**MHL 437/598 – Fall 2005**  
**TTH – 9:15 – 10:30 a.m. – W 130**

**Instructor: Dr. Sabine M. Feisst**

In this course you will gain a thorough understanding of the music of the 17<sup>th</sup> and early 18<sup>th</sup> centuries: manifold genres and forms (madrigal, opera, cantata, passion, oratorio, mass, toccata, fugue, chorale compositions, suites, ensemble sonata, orchestral suite and concerto types). We will study works by Gesualdo, Monteverdi, Schütz, Corelli, Couperin and other composers from Southern Europe, France, Austria, Germany, Eastern Europe, and England. Women composers and musicians such as Barbara Strozzi and Elizabeth-Claude Jacquet de La Guerre will be considered as well. Light is shed on compositional techniques (recitative, figured bass, fugue, canon, etc.) and styles and performance practice involving the idea of “authenticity,” notation, ornamentation, tempo, tuning systems, and Baroque instruments. In this context Professor Marshall will introduce us to the ASU Fritts organ. We will explore concepts and phenomena such as *musica poetica*, the harmony of the spheres, number symbolism and the theory of affections. Further you will gain insight into early Baroque aesthetics, culture, literature, poetry, art and architecture. Last not least we will focus on criticism and reception (including provocative arrangements and 20<sup>th</sup> century revivals) of Baroque music and culture. Students taking this course should have completed MHL 341 and 342 and MTC 327.

Welcome to the course! You may contact me about appointments, assignments, extra help, any problems that may arise, or questions about music in any of the following ways:

- I. My office is at E 512, my office telephone number is (480) 965- 3114; my home telephone number is (480) 967 3111. My office hours are Tues 12–1:30 p.m. & Thurs 12–1 p.m. and 7:30-8:30 p.m. and by appointment. You may contact me during my office hours and at home. You may telephone me there between 9:00 a.m. and 11:00 p.m. any day, including weekends.
- II. My e-mail addresses are [SFeisst@aol.com](mailto:SFeisst@aol.com) and [Sabine.Feisst@asu.edu](mailto:Sabine.Feisst@asu.edu). I check both e-mail and voice-mail several times a day. I am quite amenable to giving help, aid, advice, etc. via e-mail.

**Reading and listening assignments**

**Reading:**

The required texts for this course are as follows:

- a) David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2001)
- b) David Schulenberg, *Music of the Baroque. An Anthology of Scores* (New York: Oxford University Press, 2001)
- c) Selected texts (articles from periodicals & chapters from various books) on handouts and/or on Electronic Reserve

## Dictionaries

I will expect from you that you look up basic information on the composers dealt with in class in: *Baker's Biographical Dictionary of Musicians* and *The New Grove Dictionary of Music and Musicians*, 7<sup>th</sup> edition, which is also available online through the Music Library Web Page.

## General Books & Articles on Baroque Music:

- Peter Allsop, *The Italian "Trio" Sonata from its Origins until Corelli* (Oxford: Clarendon Press, 1992) ML1156. A44 I8 1992
- James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (Portland, Ore: Amadeus Press, 1997) ML270.2 A6 1997
- Jane L. Baldauf-Berdes, *Women Musicians of Venice. Musical Foundations, 1525-1855* (Oxford: Clarendon Press, 1993) ML290.8 V26 B47 1993
- Dietrich Bartel, *Musica Poetica. Musical-Rhetorical Figures in German Baroque Music* (Lincoln, London: U. of Nebraska Press, 1997) ML3849. B289 1997
- Gérard Behague, *Music in Latin America: An Introduction* (Englewood Cliffs: Prentice Hall, 1979) ML199. B44
- Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge U. Press, 1987, repr. 1999) ML290.2 B513 1987
- Manfred Bukofzer, *Music in the Baroque Era. From Monteverdi to Bach* (New York: W. W. Norton, 1978) ML193. B8
- Andrea Dell'Antonio, *Syntax, Form and Genre in Sonatas and Canzonas, 1621-1750* (Lucca: Libreria Musicale Italiana, 1997) Order!
- Anthony Lewis/Nigel Fortune (ed.), *Opera and Church Music, 1630-1750, New Oxford History of Music, Vol. 5* (Oxford: Oxford U. Press, 1988) ML160. N44 v.5
- William S. Newman, *The Sonata in the Baroque Era* (Chapel Hill: U. of North Carolina Press, 1959) ML1156. N4 S6
- Claude Palisca, *Baroque Music* (Upper Saddle River, NJ: Prentice Hall, 1991) ML93 .P34 1991
- Curtis Price (ed.), *The Early Baroque Era: from the late 16<sup>th</sup> Century to the 1660s* (Englewood Cliffs: Prentice Hall, 1993) ML194 .E37x 1993
- Michael F. Robinson, *Naples and Neapolitan Opera* (Oxford: Clarendon Press, 1972) ML1733. 8. N3 R6 1972
- Michael F. Robinson, *Opera before Mozart* (London: Hutchinson, 1978) ML1700 R6 1978
- Julie Anne Sadie (ed.), *Companion to Baroque Music* (Berkeley, Ca: U. of California Press, 1990) ML194 .C66x 1990
- Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Dover, 3<sup>rd</sup> ed. 1994) ML290.8 .V26 S4
- Alexander Silbiger (ed.), *Keyboard Music Before 1700* (New York: Schirmer, 1995) ML549 .K49 1995
- Howard Smither, *A History of the Oratorio, vol. 1* (Chapel Hill: U. of N. Carolina Press, 1977) ML3201 .S6 v.1
- F. W. Sternfeld (ed.), *Essays on Opera and English Music* (Oxford: Basil Blackwell, 1975) ML55 E8 1975
- Oliver Strunk (ed.), *Source Readings in Music History* (New York: Norton, 1998) ML160 .S89 1998b
- Richard Taruskin, *The Oxford History of Western Music, Vol. 2: They Seventeenth and Eighteenth Centuries* (New York: Oxford U. Press, 2005) ML160 .T18 2005 v.2
- Paul Walker, (ed.), *Church, Stage, and Studio. Music and Its Context in 17<sup>th</sup>-Century Germany* (Ann Arbor: UMI Research Press, 1990) ML275. C58 1990

## Performance Practice

- F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Century* (London: The Holland Press, 1961) ML442 .A7 1965 v.1 and v.2
- Ian Bent (ed.), *Source Materials and the Interpretation of Music: A Memorial Volume to Thurston Dart* (London: Stainer and Bell, 1981) ML3797.1 .S68 1981
- John Butt, *Playing with History: the historical approach to musical performance* (Cambridge: Cambridge U. Press, 2002) ML457. B92 2002
- Howard Mayer Brown/Stanley Sadie (ed.), *Performance Practice: Music after 1600, The New Grove Handbooks in Music* (New York: and London: Macmillan, 1989) ML457 .P47 1989 v.1 and v.2
- Robert Donington, *Baroque Music: Style and Performance: a handbook* (New York: Norton, 1982) ML457 D65 B3x 1982

- Stephen Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: "Notes Inégales" and overdotting* (New York: Schirmer, 1993) ML437. H43 1993
- George Houle, *Meter in Music, 1600-1800: Performance, Perception and Notation* (Bloomington: Indiana U. Press, 1987) MT75 .H7 1987
- Nicholas Kenyon (ed.), *Authenticity and Early Music: A Symposium* (Oxford: Oxford U. Press, 1988) ML457 .A98 1988
- Paul Henry Lang, *Musicology and Performance* (New Haven: Yale U. Press, 1997) ML60 .L2362 1997
- Carol MacClintock (ed.), *Readings in the History of Music in Performance* (Bloomington: Indiana U. Press, 1982) ML457 .R4 1982
- Frederick Neumann, *Essays in Performance Practice* (Ann Arbor: UMI Research Press, 1982) ML457 .N44 1982
- Frederick Neumann, *New Essays in Performance Practice* (Rochester: U. of Rochester Press, 1992) ML458 .N48 1989
- Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton U. Press, 1983) MT80 .N48
- Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer, 1993) ML457 .N46 1993
- Andrew Parrott, "Bach's Chorus Beyond Reasonable Doubt," in *Early Music* 26 (1998), 636-658 Music Journal ML5 .E18
- John Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge U. Press, 1995) ML457 .P72 1995
- Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford U. Press, 1995) ML457. T37 1995

### Materials for Special Projects:

What follows is a list of books & articles on baroque composers which I will try to place on reserve (if available at the library) and which will serve you as a point of departure for your papers.

- Charpentier** -- Catherine Cessac, *Marc-Antoine Charpentier*, trans. E. Thomas Glasow (Portland, Ore: Amadeus Press, 1995) ML410 .C433 C4713 1995
- Corelli** -- Peter Allsop, *Arcangelo Corelli: New Orpheus of Our Times* (Oxford U. Press, 1999) ML410 .C78 A8 1999
- Couperin** -- Wilfrid Howard Mellers, *François Couperin and the French Classical Tradition* (London: Faber, 1987) ML410 .C855 M4 1987  
-- Edward Higgenbottom, in *The New Grove French Baroque Masters*, ed. James R. Anthony (New York: Norton, 1986) ML270.2 F74x 1986
- Frescobaldi** -- Frederick Hammond, *Girolamo Frescobaldi* (Cambridge, MA: Harvard U. Press, 1983) L410 .F85 H35 1983
- Gesualdo** -- Glenn Watkins, *Gesualdo: The Man and His Music*, 2<sup>nd</sup> ed. (Oxford: Oxford U. Press, 1991) ML410 .G29 W4 1991
- Lully** -- John Jahdu Heyer (ed.), *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony* (Cambridge: Cambridge U. Press, 1989) ML410 .L95 J4 1989  
-- James R. Anthony, in: *The New Grove French Baroque Masters: Lully, Charpentier, Lalande, Couperin, Rameau* (New York: Norton, 1986) ML270.2 F74x 1986
- Monteverdi** -- John Whenham, *Claudio Monteverdi: Orfeo* (Cambridge: Cambridge U. Press, 1986) ML410 .M77. C55 1986  
-- John Whenham, *Monteverdi: Vespers* (Cambridge: Cambridge U. Press, 1997) ML410 .M77 W44 1997  
-- Gary Tomlinson, *Monteverdi and the End of the Renaissance* (Berkeley: U. of California Press, 1987) ML410 .M77 T7 1987  
-- Iain Fenlon/Peter N. Miller, *The Song of the Soul: Understanding "Poppea"* (London: Royal Musical Association, 1992) ML410 .M78 F36x 1992  
-- Paolo Fabbri, *Monteverdi*, trans. Tim Carter (Cambridge: Cambridge U. Press, 1994) ML410 .M77 F213 1994



- Denis Arnold/Nigel Fortune (ed.), *The New Monteverdi Companion* (London: Faber, 1985) ML410 .M77 N5 1985
- Purcell**
- Michael Burden (ed.), *The Purcell Companion* (Portland, Ore: Amadeus Press, 1995) ML410 .P93 P8x 1995
- Ellen T. Harris, *Purcell's Dido and Aeneas* (New York: Oxford U. Press, 1987) ML410. P93. H3 1987
- Robert King, *Henry Purcell* (New York: Thames and Hudson, 1994) ML410 .P93 K56 1994
- Curtis Alexander Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge U. Press, 1984) ML410 .P93 .P7 1984
- A. Scarlatti**
- Reinhard Strohm, *Essays on Handel and Italian Opera* (Cambridge: Cambridge U. Press, 1985) ML 410. H13. S75 1985
- Donald J. Grout/Edwin Hanely, *The New Grove Italian Baroque Masters* (New York: Norton, 1984) ML390 .N484x 1984
- Schütz**
- Joshua Rifkin, "Schütz" *The New Grove North European Baroque masters* (New York: Norton, 1985) ML390 . N496x 1985
- Gina Spagnoli, *Letters and Documents of Heinrich Schütz, 1656-1672: An Annotated Translation* (Ann Arbor, MI: UMI Research Press, 1990) ML410 .S35 A4 1990
- Strozzi**
- Ellen Rosand, "The Voice of Barbara Strozzi," in Jane Bowers/Judith Tick, *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: U. of Illinois Press, 1986) ML82 . W67 1986
- Beth Glixon, "More on the Life and Death of Barbara Strozzi," *Musical Quarterly* 83 (1999), 134-141 **Music Journal** ML1 .M725
- Sweelinck**
- Frits Noske, *Sweelinck* (Oxford: Oxford U. Press, 1988) ML410 .S97 N73 1988
- Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance and Influence* (Utrecht: Koninklijkje Vereniging voor Nederlandse Muziekgeschiedenis, 1997) ML410 .S97 D57 1997

17<sup>th</sup> Century Women Composers: check out the website of La donna musicale: [www.ladm.org](http://www.ladm.org)

### Listening (Screening)

Another principal obligation in this course is listening. The recordings (and corresponding scores on reserve) listed on the following pages have been placed on reserve for this course at the Music Library, Room W302, Music Building and are available through streaming audio. I will also place some of my own CDs and DVDs on reserve (after using them in class). I urge you to keep up with these assignments. There is nothing insignificant on this list, and it should be a pleasure to listen to these great works of the 17<sup>th</sup> century.

### Class Attendance -- Paper Assignments -- Class Presentations -- Exam

#### Class Attendance

I expect attendance at all class meetings. If you must miss a class, PLEASE NOTIFY ME WHY by e-mail as soon as you can; in case of illness you need to provide a certificate from your doctor. You must not miss more than TWO classes throughout the semester. THREE absences will lower your grade by one grade (B), FOUR by two grades (C), FIVE by three grades (D), etc. Thus, even if you do very well in the exams, and papers you will fail this course with SEVEN absences. Please don't be late to class or leave class early, because this will affect your grade as well.

#### Attendance List

I will pass around an attendance list at the beginning of every class meeting. It will be your responsibility to sign it, or your class attendance record will be negatively affected.

#### Weekly and Written Assignments -- Class Presentations

Short assignments will be made for certain classes and you should be prepared to discuss these assignments in detail. There are two paper assignments (For possible topics please see suggestions throughout this syllabus. The topics need to be chosen in consultation with me.) One of the papers should be presented in class (presentations should not be longer than 20 minutes). Both papers must comprise eight pages of main text and include, in addition, a cover page, an abstract page and a bibliography page in addition (Shorter papers will get lower grades. See guidelines for analysis and papers). The first paper is due on 22 September, and the second paper is due on 17 November. Please sign up for the presentation in class by 30 August. Make sure you turn in your paper on time. If you miss the deadline your grade will be lowered by one grade. Do not e-mail me your papers. For more detailed information on the papers see my guidelines.

Exam, Listening Tests and Journal

There will be one exam (including listening questions) in the last week of October and two short listening tests. After 27 October you will have to keep a Journal documenting your responses to selected musical works & texts from the reading assignments for the time period AFTER the exam. The Journal comprising three double-spaced pages (covering at least six different topics from the reading assignments for the classes after 27 October) replaces the final exam. You need to turn in the Journal on 6 December (for more information on the journal see my guidelines).

Grading

- 1. Exam on 27 October 20 points (Listening will count 7 points)
  - 2. Listening Tests (6 Oct & 1 Dec) 10 points
  - 4. Journal 10 points
  - 3. Mid-term & Final Papers 40 points
  - 4. Class presentation 10 points
  - 5. Attendance, Punctuality, Participation 10 points
- = 100 points

Grades will be assigned according to the following scale:

A +	A	A-	B +	B	B -	C +	C	D	E
97-100	93-96	89-92	86-88	83-85	80-82	75-79	70-74	60-69	0-59

A = Excellent, superior work; B = Good work; C = Average work; D = Below average work; E = Failing grade [An X added to an E indicates academic dishonesty, i.e. cheating]

Important Deadlines

- October 28, 2005 Course Withdrawal Deadline (In Person)
- October 30, 2005 Course Withdrawal Deadline (ASU Interactive & SunDial)
- December 6, 2005 Complete Withdrawal Deadline

**1<sup>st</sup> Week: 23<sup>th</sup> & 25<sup>th</sup> Aug: Intro: Politics, Religion, Art, Poetry,  
Architecture, Philosophy, Performance Practice**

**Read:**

-- Preface and Introduction in: David Schulenberg, *Music of the Baroque*, p. xi-14

**Watch:**

- Rome revisited (Renaiss./Baroque Architecture & Sculpture). Watch an excerpt.  
N6916 .R66 1995 VIDEO
- Realms of Light: The Baroque (D: Eugene Marner, 1989) N5300 .A6852x v.5 VIDEO

**2<sup>nd</sup> Week: 30 Aug & 1 Sept: Background: The Motets and Madrigals of  
Palestrina, Lasso, Gesualdo, and Monteverdi**

**Read:**

- Chapter 2: "A Sixteenth-Century Prologue. Motet and Madrigal," in: David Schulenberg, *Music of the Baroque*, p. 15-39
- Source reading: "A musical banquet: Florence, 1608," in Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge U. Press, 1987), pp. 265-271

**Listen to (and look at score in the Anthology):**

- Giovanni Pierluigi da Palestrina, *Dum complerentur* (motet, 1569) CD 6053
- Orlando di Lasso, *Timor et tremor* (motet, 1564) CD 2540
- Carlo Gesualdo, *Beltà, poi che t'assenti* (madrigal, 1611) SLP 4333 [CD on order]
- Claudio Monteverdi, *Luci serene* (madrigal, 1603) CD 3966

**Watch Film:**

-- *Gesualdo. Death For Five Voices. The Composer Carlo Gesualdo (1560-1613)* (D: Werner Herzog, 1995) Image Entertainment ID9330RADVD ML410 .G29 D43 2001 DVD

**3<sup>rd</sup> Week: 6 & 8 Sept: Claudio Monteverdi –The Beginnings of Opera**

**Read:**

- Chapter 3: "Transitions around 1600" and Chapter 4: "Monteverdi and Early Baroque Musical Drama," in: David Schulenberg, *Music of the Baroque*, p. 40-87
- Source Reading: "The impresarial organization of Venetian theatres: Cristoforo Ivanovich," in: Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge U. Press, 1987, pp. 302-311

**Optional Reading:**

- Joseph Kerman, "Preface" & "Prologue: Opera as Drama," and "Orpheus: The Neoclassic Vision," in: *Opera as Drama*, pp. ix-38
- Susan McClary, "Constructions of Gender in Monteverdi's Dramatic Music," in: *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: U. of Minnesota Press, 1991), pp. 35-52

- Joke Dame, "Unveiled Voices: Sexual Difference and the Castrato," in: Philip Brett, Gary Thomas & Elizabeth Wood (ed.), *Queering the Pitch: The New Gay and Lesbian Musicology* (New York & London: Routledge, 1994)

**Listen to (and look at score in the Anthology):**

- Claudio Monteverdi, *Il combattimento di Tancredi e Clorinda* (1624) 25' CD 3943
- Optional: Recording of a real castrato: Alessandro Moreschi SLP 12744-not streamed

**Watch:**

- Claudio Monteverdi, *Orfeo* (1607), favola in musica in a prologue & 5 acts (1h 45').  
 Watch/listen opening, "In un fiorito prato" (messenger, Act I) "Tu se' morta" (= Orfeo's lament, Act I), "Possente spirit" (Orfeo aria, Act III)  
 Vocal Score: **M1503. M786 O7 1968**  
 LP/Libretto: **SLP 19860 (incl. libretto in Italian & English)**  
 CD: **CD 1973**  
 Video: **M1500. M78 O7x 1988 VDISC**

- Monteverdi, *L'incoronazione di Poppea* (The coronation of Poppea, 1643). Watch Act III, Scene 7 (Octavia's lament "Addio Roma") & Final Scene (= Coronation Scene)  
 Score: **ML 96.5 M86 152x 1969** (Manuscript Facsimile)  
 Vocal Score: **ML50. M79 15x 1976**  
 CD/Libretto: **CD 2686**  
 Video: **M1500. M78 15x 1984 VIDEO**

- Optional: Feature film *Farinelli. Il castrato* (D: Gérard Corbiau, 1994) based on the career of the famous Italian soprano castrato Farinelli (= Carlo Broschi, 1705-82)  
**Order Video**
- Optional: *The Reluctant Angels: The World of the Castrato* (D: Jochen Kowalski) CBS 1993 **Order Video**

**Possible Paper Topics**

- The Rise and Fall of the Castrato
- Claudio Monteverdi, *L'incoronazione di Poppea* (1643), see above
- Francesca Caccini, *La liberazione di Ruggiero dall'isola d'Alcina* (The liberation of Ruggiero from Alcina's island, 1625), balletto rappresentato in musica CD 2099-not streamed & Score: **M1500 .C114 L53 1998**
- Alessandro Scarlatti, *La Griselda* (1721) 3 act dramma per musica CD 3957- not streamed

**4<sup>th</sup> Week: 13 & 15 Sept: French Opera – Lully & Charpentier**

**Read:**

- Chapter 5: "Lully and French Musical Drama," in: David Schulenberg, *Music of the Baroque*, p. 88-109

**Listen to (and look at score in the Anthology):**

- Jean-Baptiste Lully, *Armide*. Listen to the Overture, Act II, scene 2, Act III, scene 4 and "Enfin il est en ma puissance" CD 3946 & Score: M2. G39 1966 v.2

**Possible Paper Topics:**

- Musical Politics in Paris: Lully, Charpentier, Rameau
- Jean-Baptiste Lully, *Armide* (1686), tragédie en musique in a prologue & 5 acts (2.5h)
- Marc-A. Charpentier, *Médée* (Medea, 1693), tragédie en musique in a prologue & 5 acts (3h) CD on order

**5<sup>th</sup> Week: 20 & 22 Sept (Mid-Term Paper Due): English Opera: Henry Purcell**

**Read:**

- Chapter 8: "Later Baroque Opera," in: David Schulenberg, *Music of the Baroque*, p. 157-180

**Watch:**

- Henry Purcell, *Dido and Aeneas* (1789), tragic opera in 3 acts (1h)
- Miniature Score: M1500 P98 D44x 1987
- CD/Libretto: CD2006 incl. libretto (Trevor Pinnock)-not streamed
- Video: GV1783 D53x 1995 VIDEO (Dance Production, Mark Morris)

**Possible Paper Topics:**

- Purcell's Musico-Dramatic Works

**6<sup>th</sup> Week: 27 Sept & 29 Sept: Secular Vocal Music: Alessandro Scarlatti, Barbara Strozzi, Henry Purcell**

**Read:**

- Chapter 6: "Secular Vocal Music of the Later Seventeenth Century," in: David Schulenberg, *Music of the Baroque*, p. 110-130
- Source reading: "Celestial music and poetic topoi: Ode on the Death of Henry Purcell," in: Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge U. Press, 1987), pp. 300-302

**Listen to (and look at score in the Anthology):**

- Barbara Strozzi, *Ardo in tacito foco* (1654) CD 3200
- Alessandro Scarlatti, *Correa nel seno amato* (1690s?) SLP 5568
- Henry Purcell, *From rosy bowers* ("last song") CD 3950

**Possible Paper Topics:**

- Portrait of Barbara Strozzi
- Purcell's Secular Vocal Music

**7<sup>th</sup> and 8<sup>th</sup> Weeks: 4-13 Oct (Listening Test): Sacred Vocal Music – Giovanni Gabrieli, Heinrich Schütz, Giacomo Carissimi**

**Read:**

- Chapter 7: "Seventeenth Century Sacred Music," in: David Schulenberg, *Music of the Baroque*, p. 131-156
- Source reading: "Historical and stylistic awareness: Heinrich Schütz," in: Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge: Cambridge U. Press, 1987), pp. 292-297

**Listen to (and look at score in the Anthology):**

- Giovanni Gabrieli, *In ecclesiis* (motet, publ. posth. 1615) CD 3961
- Heinrich Schütz, *Herr, neige deine Himmel*, SWV 361 (1647) CD on order
- Heinrich Schütz, *Saul, Saul, was verfolgst du mich?* SWV 415 (1650) CD & Score in Grout Norton Anthology of Western Music CD 1030, Score: MT6.5 .N67 1988 v. 1
- Giacomo Carissimi, *Jephthe* (1650) SLP 2199, SLP 407 and CD 471
- [ Marc-Antoine Charpentier, *Frigidae noctis umbra* (Little Christmas Oratorio, H. 414, mid-1680s)] CD 3949

**Additional Listening:**

- Heinrich Schütz, *Kleine geistliche Konzerte*/Little Sacred Concertos (1636). Listen to "Ich hab' mein Sach' Gott heimgestellt/I have placed my lot in God's keeping" from Part II SLP 4037 Score: See Complete Edition /Order from Dover
- Heinrich Schütz, *Symphoniae sacrae*/Sacred Symphonies (1629-1650). Listen to "O quam te pulchra es" SLP 7682 Order CD & Score of complete *Symphoniae sacrae*

**Possible Paper Topics:**

- Spatial Aspects in Giovanni Gabrieli's and Schütz's Sacred Music
- Heinrich Schütz, Concertato Motets:
  - *Kleine geistliche Konzerte*/Little Sacred Concertos (1636)
  - *Musikalische Exequien* (funeral music f. Prince Heinrich Posth. v. Reuss 1636)
  - *Geistliche Chormusik* (1648)
  - *Symphoniae sacrae*/Sacred Symphonies (1629-1650)
- Heinrich Schütz's Oratorios, *Die sieben Worte*/The Seven Last Words (1645?) and the *Christmas Oratorio* (1664)
- Marc-Antoine Charpentier, Church Music

**9<sup>th</sup> & 10<sup>th</sup> Weeks: 18-25 Oct: Keyboard Music: Toccatas & Suites – Frescobaldi, Froberger, Jacquet de La Guerre**

**Read:**

- Chapter 10: "Baroque Keyboard Music I: Toccata and Suite," in: David Schulenberg, *Music of the Baroque*, p. 209-233

- "Joining the historical performance debate," in: John Butt, *Playing with History. The Historical Approach to Performance* (Cambridge U. Press, 2002), pp. 3-50 This is quite a long chapter but very important for every performer.

**Listen to (and look at score in the Anthology):**

- Girolamo Frescobaldi, *Toccatà IX* (1615) CD 3333
- Elizabeth-Claude Jacquet de La Guerre, *Suite in A minor* (1687) CD on order

**Additional Listening:**

- Fitzwilliam Virginal Book: Listen to Orlando Gibbons, Pavana and William Byrd, Galiarda (Ton Koopman, harpsichord) SLP 855, Score: M21. F95 F54 1949 v.1 & v.2
- Johann Jacob Kuhnau, *The Biblical Sonatas* (1700). Listen to Sonata I: The Combat between David and Goliath CD 2013, Score: M23 .K97 B483 v.1

**Possible Paper Topics:**

- Girolamo Frescobaldi, *Fiori musicali* (Musical Flowers, 1635)
- Johann Jacob Froberger, Works for Keyboard
- Portrait of Elisabeth-Claude Jacquet de la Guerre and her music
- Johann Jacob Kuhnau, "Biblical" Sonatas (1700)

**10<sup>th</sup> Week: 27 Oct Exam**

**11<sup>th</sup> Week: 1 & 3 Nov: Keyboard Music II: Fugues, Pièces, Sonatas, Choral Compositions**

**Tour: Fritts Organ by Professor Kimberly Marshall, 6 Nov 9:15 am Organ Hall**

**Read:**

- Chapter 11: "Baroque Keyboard Music II: Toccatas and Suites," in: David Schulenberg, *Music of the Baroque*, p. 234-259

**Listen (and look at score in the Anthology):**

- Dietrich Buxtehude, *Nun bitten wir den heiligen Geist*, BuxWV 208 CD 3944
- Dietrich Buxtehude, *Praeludium in A Minor*, BuxWV 153 CD 3944

**Additional Listening:**

- Samuel Scheidt, *Tabulatura Nova* (1624). Listen to Passamezzo in a SLP 15022 & Score: M7 .S318 T19 1994 v.1
- Jan Pieterseon Sweelinck, *Echo Fantasia in A minor* SLP 17098- not streamed Order Score

**Possible Paper Topics:**

- Friedrich Buxtehude, Organ works

- Samuel Scheidt, *Tabulatura nova* (1624)
- Jan Pieterzoon Sweelinck, Selected Fantasias

**12<sup>th</sup> Week: 8 & 10 Nov: Music for Various Solo Instruments & Ensemble: Solo & Ensemble Sonatas, Church and Chamber Sonatas, Sinfonias, Suites, Concertos**

**Read:**

- Chapter 12: "Baroque Music for Instrumental Ensemble," in: David Schulenberg, *Music of the Baroque*, p. 260-291.
- Chapter 13: "Backslide or Harbinger?" and Chapter 15: "The Crooked Straight, and the Rough Places Plain," in: Richard Taruskin, *Text and Act. Essays on Music and Performance* (N.Y.: Oxford University Press, 1995), p. 298-306 and 316-20

**Listen (and look at score in the Anthology):**

- Biagio Marini, Sonata for violin and continuo, *La variata*, from op. 8 (1629) Order CD
- Hans Ignaz Franz Biber, "Mystery" Sonata no. 9 in A minor for scordatura violin and continuo (ca. 1676) CD 6288
- Arcangelo Corelli, Sonata in D for two violins and continuo, op. 2, no. 1 (1685) Order CD
- Arcangelo Corelli, Sonata in C for violin and continuo, op. 5, no. 3 (1700) CD 3942

**Additional Listening:**

- Ennemond Gaultier, *La Poste* for lute. CD & Score in Grout Norton Anthology of Western Music CD 1030, Score: MT6.5 .N67 1988

**Watch:**

- *Tous les matins du monde* (All the Mornings of the World, D: Alain Corneau, 1991 with Gérard Dépardieu), feature film about baroque composer Sainte Colombe and his protégé, cellist Marin Marais PN1997 .A32472 1997 VIDEO MUSIC

**Possible Paper Topics:**

- Ornamentation, Cadenza and Improvisation in Musical Performance
- H.I.F. Biber, Fifteen Mystery (Rosary) Sonatas for Violin (ca. 1675)
- Biagio Marini, Sonata per il violino per sonar con due corde, op. 8 (1629)
- J.J. Walther, Twelve Sonatas (Scherzi, 1650-1717?)
- Denis Gaultier's Music for Lute – *La Rhétorique des dieux* (The Rhetoric of Gods)
- Arcangelo Corelli, Trio Sonatas

**13<sup>th</sup> Week: 15 & 17 Nov (Final Paper Due): Orchestral Genres: Suite, Concerto Grosso, Solo Concerto**

**Read:**

- Chapter 13: "The Baroque Instrumental Concerto," in: David Schulenberg, *Music of the Baroque*, p. 292-306



**Listen to (and look at score in the Anthology):**

- Arcangelo Corelli, Concerto grosso in G minor, op. 6, no. 8 "Christmas" (1714) CD 6321

**Additional Listening:**

- Johann Hermann Schein, *Banchetto musicale* (1617). Listen to Suite No. 2 in d CD 2482 & Score: M3 .S3 1963 v.9

**Possible Paper Topics:**

- Arcangelo Corelli's contributions to the development of orchestral genres
- Johann Hermann Schein, *Banchetto musicale* (20 variation suites, 1617)

**14<sup>th</sup> & 15<sup>th</sup> Weeks: 22 Nov -- 1 Dec (Journal Due): Baroque Musical Thought, Code of Performance, Theory & Practice of Composition, Musical Speculation**

**Read:**

- Chapter 11 in Manfred Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton, 1947), p. 370-90

**Possible Paper Topics:**

- The Theory of Affections Descartes' treatise on passions (1649)
- Musical Speculation in the Baroque Era (Marin Mersenne's *Harmonie universelle*, 1636-7, Athanasius Kircher's *Musurgia universalis*, 1650, and Johannes Kepler)
- Johannes Kepler, his multi-volume *Harmonices mundi* and the Harmony of the Spheres
- The Idea of National Style in Baroque Music (see Kircher)
- The Role of Music in Philosophical Treatises (Francis Bacon, René Descartes, Gottfried W. von Leibniz, Jean- Jacques Rousseau)
- Theories of Counterpoint in Baroque Music – stile antico and stile moderno (Giovanni Andrea Bontempi, Giovanni Maria Bononcini, Angelo Berardi)
- The question of temperament in Baroque music
- Discussions of Experiments in Acoustics by Joseph Sauveur, Robert Fludd, Marin Mersenne, Athanasius Kircher
- Tone-Painting, Programs and Allegory in Baroque Music
- The Idea of Nature in Baroque Music (tone painting, use of bird song, depiction of thunderstorms in music)

Music  
*of the*  
Baroque

DAVID SCHULENBERG  
Second Edition

New York • Oxford  
OXFORD UNIVERSITY PRESS  
2008

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