ARIZONA STATE UNIVERSITY

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 Feissl Phone: 480 985 3114
Mail Code: 0405 E-Mail: Sabine.Feissl@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
Literacy and Critical Inquiry—L □
Mathematical Studies—MA □ CS □
Humanities, Fine Arts and Design—HU ✓
Social and Behavioral Sciences—SB □
Natural Sciences—SQ □ SG □

Awareness Areas
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: ☑ No ☐ Yes; Please identify courses: _______________________

Is this an unsolicited course?: ☑ No ☐ Yes; Is it governed by a common syllabus? Yes

Jeffrey E. Bushy, Assoc. Dir. (Print or Type) (Signature)

Chair/Director

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08

New Course
MHL 437 Music in the 17th Century

Course Description according to Course Catalog:

Examines stylistic trends, major composers and their works, and cultural contexts in 17th-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.

### ASU - [HU] CRITERIA

<table>
<thead>
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<th>YES</th>
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<tr>
<th>Identify</th>
<th>Documentation Submitted</th>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

### THE FOLLOWING ARE NOT ACCEPTABLE:

- 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.

- Courses devoted primarily to developing skill in the use of a language. However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Criteria (from checklist)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</thead>
<tbody>
<tr>
<td>1 studies of values/development of philosophies &amp; religions</td>
<td>see first session</td>
<td>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</td>
</tr>
<tr>
<td>2 analysis/interpretation of written texts &amp; historical developments</td>
<td>since the majority of the musical literature discussed is vocal music, students analyze and interpret texts including Latin, Italian, French, German &amp; English librettos, poems and biblical texts set to music</td>
<td>3rd week: texts by Alexander Striggio, Torquato Tasso &amp; Gian Busenello set by Monteverdi; 4th week: Lully's collaboration with French playwrights Molière &amp; Quinault; 7th &amp; 8th weeks: musical settings of biblical &amp; other religious texts</td>
</tr>
<tr>
<td>3 study of objects, images, spaces</td>
<td>see first session</td>
<td>15th, 14th &amp; 15th weeks: discussion of Baroque architecture &amp; paintings (in addition to politics, philosophies, religion); discussion of the shapes &amp; acoustics of Baroque performance spaces, discussion of interdisciplinarity in the arts</td>
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<tr>
<td>4c Emphasized the aesthetic experience</td>
<td>the course requirements include, regular listening/screening assignments attendance of live concerts of 17th century music &amp; written responses to such events; it also features a tour of the Organ Hall with a demonstration of the Fritts Organ; if available demonstration of Inte playing</td>
<td>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 1st through the 15th weeks</td>
</tr>
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Topics in 17th-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 17th and early 18th centuries: manifold genres and forms (madrigal, opera, cantata, passion, oratorio, mass, toccata, fuge, 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 20th 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 and 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)
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*, 7th edition, which is also available online through the Music Library Web Page.

**General Books & Articles on Baroque Music:**

**Performance Practice**


**Materials for Special Projects:**

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

**Charpentier**


**Corelli**


**Couperin**


**Frescobaldi**


**Gesualdo**


**Lully**


**Monteverdi**


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 17th 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:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>97-100</td>
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<tr>
<td>A-</td>
<td>93-96</td>
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<td>B+</td>
<td>89-92</td>
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<td>B</td>
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<td>C-</td>
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<tr>
<td>D</td>
<td>60-69</td>
</tr>
<tr>
<td>E</td>
<td>0-59</td>
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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

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

Watch:
-- Realms of Light: The Baroque (D: Eugene Marner, 1989) N5300 A6852x v5 VIDEO

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

Read:

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, pois che t'assenti (madrigal, 1611) SLP 4333 [CD on order]
-- Claudio Monteverdi, Luci serene (madrigal, 1603) CD 3966

Watch Film:

3rd 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

Optional Reading:

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

-- Claudio Monteverdi, *Il combattimento di Tancredì 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
-- Alessandro Scarlatti, *La Griselda* (1721) 3 act dramma per musica CD 3957- not streamed

**4th Week: 13 & 15 Sept: French Opera – Lully & Charpentier**

**Read:**


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

**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

5th Week: 20 & 22 Sept (Mid-Term Paper Due): English Opera: Henry Purcell

**Read:**

**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


**Read:**

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

Read:

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, Jephte (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 4837 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


Read:
-- "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, Toccata 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

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, "Bibical" Sonatas (1700)

10th Week: 27 Oct Exam

11th 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:

Listen (and look at score in the Anthology):
-- Dietrich Buxtehude, Nun bitten wir den heitigen 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 Pieterse Sweelinck, Echo Fantasia in A minor SLP 17098- not streamed Order Score

Possible Paper Topics:
-- Friedrich Buxtehude, Organ works
12th 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,
-- Chapter 13: “Backslide or Harbinger?” and Chapter 15: “The Crooked Straight, and the

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 protegé, 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 Rhéthorique des dieux (The Rhetoric of Gods)
-- Arcangelo Corelli, Trio Sonatas

13th 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)

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

Read:

Possible Paper Topics:
-- The Theory of Affections Decartes’ 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)


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