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MUS 8840 - BAROQUE MUSIC

Whereas all of music's pleasantness grows chiefly out of her ability to move heart and spirit...
Johann Andreas Herbst (1643)

Syllabus Fall Term, 2009

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Office Hours M: 1-4; TTH: 1-2

Course Description: This course entails a survey of the ways music was composed, practiced, performed, received, described, and published from the late 16th century into the middle of the 18th century. The course falls into three broad phases, reflecting the periods of Baroque Music: Early (to 1640); Middle (to 1720); and Late (after 1720). All the major genres will be studied, as well as the important composers. Class time will consist of discussion and hearing individual works and how they relate to the period as well as the cultures that produced them. The assigned readings parallel the class work and are expected to be read prior to class meetings.

Course Goal: To provide an in-depth examination of the composers, genres, styles, and culture of Baroque Music.

Course Objectives:

- to acquaint the student with a general survey of European art music as it was composed, practiced, and discussed during the 17th and 18th centuries.
- to expose the student to the significant composers, genres, and musical trends that constitute *Baroque* music.
- to increase the student's ability to analyze musical form and style as found in the music of the period.



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to acquaint the student with the basic historical and bibliographical materials dealing with the music under study.

to increase the student's awareness of the general cultural trends that produced the musical works of the period.

Class Sessions

August

17 Introduction: The Age of the Baroque Monteverdi and the End of the Renaissance.

Italy 1580-1630: The Birth of Opera, Monody, and the Concerted Madrigal.

24,31 Later 17th-century Italy. The Oratorio, Cantata, and Opera.

Readings: Hill: *Baroque Music*: 1-108; Johnston, "Polyphonic Keyboard Accompaniment in the early Baroque," *Early Music* 26/1 (Feb. 98; on JSTOR): 51-64; *Sonata in the Baroque Era*; *North Italian Church Music*; *Opera in 17th-Century Venice*; *Grove's Music Online*: "Cantata—The Italian Cantata, i, ii, to 1725"; Smither, *History of the Oratorio*.

September

14, 21 France to the death of Lully: Couperin, and the French Classical Tradition. Motet. Opera. Organ and Clavecin Music.

Readings: Hill: *Baroque Music*: 109-138; 216-246; *Keyboard Music Before 1700*; *The Language of the Classical French Organ*; *Music in the Service of the King*; Anthony, *French Baroque Music*, (net library), 17-40; 93-120; 216-46; 296-340; *Grove's*, "Lully."

28 The Later Seventeenth Century in the Empire: Keyboard Music. The Cantata. Sweelinck. Schutz. Schein. Buxtehude.

Readings: Hill: *Baroque Music*: 287-320; Apel, *History of Keyboard Music to 1700*: 324-38; 610-34; 551-60; Snyder, *Dieterich Buxtehude*; Webber, *North German Church Music in the Age of Buxtehude*; *The Organ As A Mirror of Its Time*; *Grove's*, "Schütz."

October

5 England from the Restoration through the Augustan Age.

Readings: Hill: *Baroque Music*: 357-381; *The Purcell Companion*; *New Grove's Dictionary of Music*: "Purcell."

15 October - Last day to withdraw.

Exam I - 12 October

12, 19 Italian Music: 1630-1730; Corelli and Vivaldi.

Readings: Hill: *Baroque Music*: 322-356; 382-422; *A History of the Concerto*, Michael Roeder (net library), 25-63; *Grove's*, "Metastasio," sections 3 & 4; "Vivaldi," Works.

26/November 2

Rameau and the 18th Century in France.

Readings: Hill: 423-53; *French Baroque Music* (New Library): Chapters 9, 14, 20; *Grove's*, "Rameau" (works); *Eighteenth-Century Keyboard Music*.

9, 16 Handel - Choral Music, Oratorio, Opera.

Readings: *New Groves "Handel"*; Burrows, *The Cambridge Companion to Handel*, 145-81. Dean, *Handel's Dramatic Oratorios and Masques*, pp. 33-80; 274-310; Smither, *The Oratorio*, II:214-80; 317-57; *Readings:* Dean, *Handel's Operas 1704-1726*: 483-526; Dean, *Handel and the Opera Seria*: 1-25;

23-30 Bach and the Culmination of Baroque Music. The Orchestral Music.

Readings: Boyd: *Bach. Entire book*; Vogt, *JS Bach's Chamber Music*; *The Music of Johann Sebastian Bach*, Wolff, *Bach. Essays*; *Cambridge Companion to Bach*.

The Keyboard Music

Readings: Stauffer, *The Organ Preludes of JS Bach*; Stauffer and May: *Johann Sebastian Bach as Organist*.

The Vocal Music.

Readings: Chafe, "J. S. Bach's *St. Matthew Passion*: Aspects of Planning, Structure, and Chronology," *Journal of the American Musicological Society*, 35/1 (Spring 1982): 49-114; Geiringer, *Bach*; Stauffer, *Mass in B Minor*; *Essential Bach Choir*.

Exam II - 9 December

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Deviations from this syllabus may be necessary

the succeeding two centuries and quarter up to our own times [he was writing in 1925] is that they have been living upon the accumulated capital of ideas provided for them by the genius of the seventeenth century. The men of this epoch inherited a ferment of ideas attendant upon the history revolt of the sixteenth century, and they bequeathed formed systems of thought touching every aspect of human life. It is the one century which consistently, and throughout the whole range of human activities, provided intellectual genius adequate for the greatness of its occasions. The crowded state of this hundred years is indicated by the coincidences which mark its literary annals. At its dawn is Bacon's *Advancement of Learning* and Cervantes' *Don Quixote* were published in the same year (1605), as though the epoch would introduce itself with a forward and a backward glance. The first quarto edition of *Hamlet* appeared in the preceding year, and a slightly variant edition in the same year. Finally, Shakespeare and Cervantes died on the same day, April 23, 1616. In the spring of this same year Harvey is believed to have first expounded his theory of the circulation of the blood in a course of lectures before the College of Physicians in London. Newton was born in the year that Galileo died (1642), exactly one hundred years after the publication of Copernicus' *De Revolutionibus*. One year earlier Descartes published his *Meditationes* and two years later his *Principia Philosophiae*. There simply was not time for the century to space out nicely its notable events concerning men of genius.

Science and the Modern World

Exam I:

- Palisca: *Humanism in Italian Renaissance Music and Thought*, pp. 369-433.
Pirotta, *Music and Culture in Italy*, pp. 254-316
Strunk: *Source Readings in Music History*, chapters 46-51.
Kimbell, *Italian Opera*, pp. 1-120.
Tomlinson, *Monteverdi and the End of the Renaissance*, pp. 104-41.
Bianconi, *Music in the 17th Century*, Entire Book.
Chafe, *Monteverdi's Tonal Language*, pp. 1-55; 126-158.
Arnold, *New Monteverdi Companion*, pp. 127-215.
Johnston, Gregory s. "Polyphonic Keyboard Accompaniment in the early Baroque," *Early Music* 26/1 (Feb. 98): 51-60.
Barnett: "Modal Theory, Church Keys, and the Sonata," *Journal of the American Musicological Society* 51/2 (Summer 1998).

Exam II:

- New Grove's Dictionary of Music and Musicians*, "Bach."
Chafe, "J. S. Bach's *St. Matthew Passion*: Aspects of Planning, Structure, and Chronology," *Journal of the American Musicological Society*, 35/1 (Spring 1982): 49-114.
Anthony, *French Baroque Music*, pp. 106-126; 238-333.
Dean, *Handel's Dramatic Oratorios and Masques*, pp. 33-149.
Dean, *Handel's Operas 1704-1726*, pp. 1-37; 298-323.
Robbins-Landon, *Vivaldi*, pp. 58-73; 122-29.
Vogt, *JS Bach's Chamber Music*, pp. 45-107.
David, *The Bach Reader*, pp. 226-92.
Geiringer, *Bach*, pp. 153-301.
Smither, *The Oratorio*, II:214-80; 317-57.
Lawson and Stowell, *The Historical Performance of Music: An Introduction*: 1-109.
Marissen, *Bach Perspectives* 3, 1-46.
Burrows, *The Cambridge Companion to Handel*, 145-81.
Melamed, *Bach Studies* 2, 192-201.
Marshall, *The Music of Johann Sebastian Bach*, 65-79.
Melamed, *JS Bach and the German Motet*, 7-31
The Essential Bach Choir

Core Websites for Searching the Classical Music World

- Links to virtually every important site dealing with Classical Music:

http://musdra.ucdavis.edu/documents/ams/musicology_www.html

- Links to remaining sources for Classical Music on the Web:

<http://academic.brooklyn.cuny.edu/music/inetmus/>

- Outline of grammar and elements of style:

<http://www.cc.columbia.edu/acis/bartleby/strunk/Index.html>

- Doctoral Dissertations in Music:

<http://www.music.indiana.edu/ddm>

- Other helpful links:

<http://www.earlymusic.net/links/>

<http://www.earlymusic.net/contact/>

<http://www.musica@MusicaNet.org/>

<http://www.uncg.edu/~flmccart/amrhome.html>

<http://www.classical.net/music/welcome.html>

<http://www.classical.net/music/links/musiclnk.html>

<http://academic.brooklyn.cuny.edu/music/inetmus/>

<http://memory.loc.gov/ammem/smhtml/smhome.html>

<http://www.music.indiana.edu/ddm/>

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<http://www.choralnet.org/>

Answer Four.

1. Discuss any dramatic oratorio by Handel (except *Messiah*, *Israel in Egypt*, and *Saul*). Comment on: dramatic sources; overall form; performing forces and orchestration; compositional history; specific movement forms, especially aria styles; musical style; and reception history.
2. Discuss the **Doctrine of the Affections** as it found expression in the music of JS Bach. Use specific examples to illustrate your points.
3. Discuss any major chorale cantata by JS Bach. Comment on: text and tune sources; overall form; performing forces and orchestration; specific movement forms; musical styles; and performance considerations.
4. Discuss any important *tragedie-lyrique* of Rameau. Comment on: dramatic sources; overall form; performing forces and orchestration; specific movement forms; and musical styles.
5. Choose one musical treatise on your list not discussed in class and write on it, summarizing the work and its importance for Baroque music.

This Exam is due *no later* than 12 noon, 11 July.

A Beginning Baroque Bibliography

- Walker, Diane and Paul. *German Sacred Polyphonic Vocal Music Between Schutz and Bach: Sources and Critical Editions.*
- Allsop, Peter. *The Italian Trio Sonata.*
- Allsop, Peter. *Arcangelo Corelli: New Orpheus of Our Times.*
- Anderson, Nicholas. *Baroque Music: From Monteverdi to Handel.*
- Baldauf-Berdes, Jane L. *Women Musicians of Venice: Musical Foundations: 1525-1855.*
- Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music.*
- Beaussant, Philippe. *Francois Couperin.*
- Boomgaarden, Donald. *Musical Thought in Britain and Germany During the Early Eighteenth Century.*
- Buelow, George J. *The Late Baroque Era: From the 1680s to 1740.*
- Carter, Stewart. *Performer's Guide to Seventeenth-Century Music.*
- Chafe, Eric. *Analyzing Bach Cantatas.*
- Chafe, Eric. *Monteverdi's Tonal Language.*
- Charles Dill. *Monstrous Opera: Rameau and the Tragic Tradition.*
- Christensen, Thomas. *Rameau and Musical thought in the Enlightenment.*
- Daniel Melamed. *An Introduction to Bach Studies.*
- Diane Mcolley. *Poetry and Music in 17th Century England.*
- Dietrich Bartel, *Musica Poetica: Musical Rhetorical Figures in German Baroque Music.*
- Donald Burrows. *The Cambridge Companion to Handel.*
- Donington, Robert. *Baroque Music, Style and Performance.*
- Fubini, Eurico. *Music and Civilization in 18th C. Europe.*
- Hammond, Frederick. *Music & Spectacle in Baroque Rome.*
- Hans Vogt. *JS Bach's Chamber Music.*

Harmon, Alec. *The Late Baroque Era: From the 1680s to 1740.*

Harnoncourt, Nikolaus. *Music As Speech: Ways to A New Understanding of Music.*

Hefling, Stephen. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music.*

Kivy, Peter. *Sound Sentiment: An Essay on the Musical Emotions.*

Leppard, Raymond. *Authenticity in Music.*

Lester, Joel. *Between Modes and Keys: German Theory, 1592-1802.*

Marshall, Robert. *The Music of JS Bach*

Newman, Anthony. *Bach and the Baroque: A Performing Guide to Baroque Music.*

Newman, William S. *The Sonata in the Baroque Era.*

Pallisca, Claude V., ed. *The Florentine Camerata.*

Philippe Beaussant. *Francois Couperin*

Rangel-Ribeiro, Victor. *Baroque Music: A Practical Guide for the Performer.*

Robbins Landon, H.C. *Vivaldi: Voice of the Baroque.*

Sadie, Julie Ann. *Companion to Baroque Music.*

Schulenberg, David. *The Keyboard Music of J. S. Bach.*

Skei, Allen B. *Heinrich Schutz: A Guide to Research.*

Stauffer, George. *Bach: The Mass in B minor.*

Stinson, Russell. *Bach: The Orgelbuchlein.*

Strohm, Reinhard. *Dramma per musica: Italian opera seria in the 18th century.*

Talbot, Michael. *The Sacred Vocal Music of Antonio Vivaldi.*

Talbot, Michael. *Antonio Vivaldi: A Guide to Research*

Tomlinson, Gary. *Monteverdi and the End of the Renaissance.*

Vogt, Hans. *JS Bach's Chamber Music*

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Walker, Paul. *Church, Stage and Studio: Music and Its Contexts in Seventeenth-Century Germany*.

Webber, G. *North German Church Music in the Age of Buxtehude*.

Wolff, Christoph. *World of Bach Cantatas. Vol. 1*.

Music 8840 Exam I

This exam is due 2 July. You must write at least 15 standard formal pages.

Answer one or two questions:

1. Write an essay on the emergence of the Baroque musical styles in the madrigal books of Monteverdi; comment on the tonal practice, texture, dissonance treatment, poetic sources, and appearance of the basso continuo.
2. Discuss the seventeenth-century motet in France after mid-century. Focus on either Lully, Charpentier, or Delalande.
3. Select one *tragedie lyrique* by Lully and discuss it, commenting on the overall structure, performing forces, performing practice, internal forms, and libretto (Do NOT narrate the plot).
4. Write an essay on seventeenth-century organ music in either France or North Germany, focusing on de Grigny in France or Buxtehude in Germany.
5. Select one of the French clavicinists and analyze his keyboard works, using that as a portal for general survey of seventeenth-century French clavecin music.

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6. Write an essay on late seventeenth-century Neapolitan opera as practiced in the works of Alessandro Scarlatti. Give a general summary of the genre and then focus on one work. (Do NOT narrate the plot).
7. Discuss the choral music of Henry Purcell and how it represents late seventeenth-century choral practice in England.

Databases in Music

The New Grove Dictionary of Music and Musicians Online. The electronic version of this fundamental source for music research offers expanded search possibilities, cross-references, and numerous Internet links, providing quick access to illustrations, sound clips, and related websites.

Access via Research Databases/Humanities. Available on campus only.

The Grove Dictionary of Opera Online is an indispensable resource for the student, scholar, and lover of opera. Searching capabilities are similar to its sister database, allowing for discovery of a synopsis of a favorite opera, a specific opera aria, or character names.

Access via Research Databases/Humanities. Campus only.

International Index to Music Periodicals (IIMP). IIMP indexes/abstracts over 360 international music periodicals from over 20 countries, some dating back to 1874. Topical coverage is classical to pop. In addition, full-text journal articles from approximately 40 titles are included.

Access via Research Databases/Humanities. Campus only.

Music Index Online. The Music Index covers the full spectrum of music subjects, indexing over 640

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international music periodicals from 1879-1998; citations only.

Access via Research Databases/Humanities. Campus only.

RILM Abstracts of Music Literature is the primary reference index for scholarly music research, including all formats: articles, books, bibliographies, catalogs, dissertations, films and videos, conference proceedings, and more. RILM includes some periodicals not indexed by Music Index as well as books.

Access via GALILEO/Arts & Humanities. Available off campus.