Course Description and Objectives:
At the end of the eighteenth century, an aesthetic revolution with music at its center gave birth to what we now call modernity. The music that led up to and helped to create that transformation—the music of seventeenth- and eighteenth-century Europe—is some of the most widely celebrated and revered in our contemporary moment. But this music's place of privilege in the canon of Western musical artworks has, however, given us a false sense of familiarity with it. When we begin to look closer at this music that otherwise might seem familiar, an entire world of affective shocks, social commentaries, elaborate dances, finely crafted images, inside jokes, and carefully planned dramas reveals itself to us. Understanding the logic with which this music operated can help us to better understand the transformations in aesthetic thought it helped to effect and, therefore, to better understand our world's current configuration of aesthetics, politics, and feeling. This course will provide students with the tools necessary to decipher seventeenth- and eighteenth-century music and aesthetics and will invite students to speculate on the relevance of these bodies of creativity and thought to the present day. Repertoire considered will include the music of Monteverdi, Lully, Handel, Bach, Haydn, Mozart, and Beethoven.

Policies:
Attendance. Because course material is cumulative, it is important to come to all class meetings and complete written work promptly. Please arrive on time and remain in the classroom for the duration of our 80-minute class period. Whatever the reason for an absence, you are responsible for handing in any assignments on or before the due date for full credit, and for getting notes from a classmate.

Courtesy. Please turn your cellular phone off and refrain from text messaging or using laptop or tablet computers during class. These devices distract those around you.

Materials:
- Extensive collection of scores, recordings, readings, and slides on Moodle
- Haydn, *The Creation* Dover Miniature Scores (available on Amazon, etc.)
- Haydn, *The Creation* Recording conducted by Christopher Hogwood (on reserve at the Music Library desk: )
Grading Rubric:

Class participation – 20%
It is extremely important not only that you be in class, but also that you participate actively. The TA and I will note how productively each of you contributes to class activities and discussions. 20% of your overall course grade is allotted to attendance and participation (see below). As members of the class community I expect that you will treat each other with respect and consideration. Because this is a course that requires a great deal of quick responses, group work, and vocalization, the use of laptops and cell phones in class is prohibited.

Reading and Analysis Quizzes – 20%
Periodically we will begin class with a short quiz to test your knowledge of the reading and ability to assess a new piece of music on the fly. These quizzes will require that you have done the reading and are able to apply its concepts. Quizzes will be given at the start of class; tardiness will cut into your quiz time. Because some days are better than others (for lots of reasons), the lowest three of these grades will be dropped.

Class Presentations – 10%
During the course of the semester, students will discuss and critically engage assigned readings and repertoire. These presentations will allow students to expand their specialized knowledge and to guide their fellow students in the understanding of particular topics and musical works.

Midterms and Final – 50%
This grade reflects your performance on the two midterms (15% each) and final (20%). These exams include a great deal of writing. Factors considered in their evaluation include (but are not limited to) accuracy, insight, and quality of prose in the response. Evaluation of the midterm exams should allow you to target areas for improvement in the final.

NOTE THE DATES OF THE MIDTERMS AND FINAL IN THE SCHEDULE

Final letter grades are determined according to the following scale:

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<th>Grade</th>
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Disability Resources:
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

Academic Honesty:
Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams undermines our community of trust, and keeps you from practicing the skill covered in the assignment.

Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have questions or concerns about academic honesty in this course.
Schedule and Assignments

I. Grand Tour

Week 1
January 26  Introduction

January 28  Composers and Institutions part I:
Monteverdi: *Orfeo*, “Tu se’morta”; “Ahi caso acerbo”
Lully: Overture to *Atys*
Carissimi: *Jephte*, “Abiit ergo in montes filia Jephte…”; “Plorate filii Israel”

Week 2
February 2  Composers and Institutions part II:
Bach: Mass in B minor, “Credo in unum deum,”; “Patrem Omnipotentem”
Handel: *Messiah*, “O death, where is thy sting”; “But thanks be to God”
C. P. E. Bach, Fantasia and Fugue in C minor

February 4  Composers and Institutions part III:
Haydn: Symphony no. 38, III
Mozart: Violin Concerto no. 4 in D K. 218, I
Beethoven: Symphony no. 3 “Eroica,” I

Week 3
February 9  The History of Aesthetics
Reading: M. H. Abrams, *The Mirror and the Lamp* excerpt
Presenter:

February 11  The Dialectic of the Enlightenment
Reading: Adorno and Horkheimer, *The Dialectic of the Enlightenment*
Presenter:

Week 4
February 16  Midterm I on Grand Tour material
Study all of the pieces we’ve discussed; slides; readings; and vocabulary.

II. Dances

February 18  What are topics? Intro to all dances and topics

Week 5
February 23  Early modern meters
Read: Kirnberger
Presenter:

February 25  Minuet, Sarabande, Passepied
Read: Allanbrook, Ratner
Analysis: Mozart, Quintet K. 515, ii & iii
Mozart, Quartet K. 465, ii

Presenter:

**Week 6**
March 2
Guige, Siciliano, Pastorale
Read: Allanbrook, Ratner,
Analysis: Mozart, Piano Concerto K. 488, ii
Haydn, Symphony no. 101, i

March 4
Bourrée, Musette, Gavotte
Read: Allanbrook, Ratner, Little and Jenne
Analysis: Mozart, Sonata for Violin and Keyboard K. 526, iii
Haydn, String Quartet op. 76 no. 4, iv

**Spring Break**

**Week 7**
March 23
Contredanse, Allemande

**Take-home midterm II distributed**
Read: Allanbrook, Ratner
Analysis: Mozart, Quintet K. 614, iv

March 25
The lesser dances: Courante, Corrente, Loure, Forlana, Polonaise, Chaconne and Passacaglia
Read: Little and Jenne
Analysis: Bach, French Suite I in d minor
Bach, “Meine Tage in den Leiden,” from Cantata BWV 150

**III. Topics**

**Week 8**
March 30
Rhetoric: *exordium/questio propositio probatio refutatio conclusio peroratio transitus recapitulatio*
Read: Beghin
Analysis: Haydn, Sonata in D Major HOB XVI:42

April 1
Sensibility (Empfindsamkeit), Singing style, Brilliant style, Fantasy, French overture, Buffa, Sturm und Drang, Turkish Music, Lament
Read: Ratner
Analysis: Haydn, Symphony no. 101, iv
Mozart, *Die Entführung aus dem Sertail*, Overture
Haydn, String Quartet op. 20 no. 5, i
Week 9
April 6 Devices: Mannheim rocket, Sigh motif (Seufzer), Fanfare, Coup d’archet
Read: Caplin
Analysis: Mozart, “Prague” Symphony no. 38, i
Presenter:

April 8 Military topics, Hunt, Horn Call
Read: Ratner, Monelle
Analysis: Haydn, “Military” Symphony no. 100, i
Presenter:

Week 10
April 13 Pastoral
Take-home midterm II due
Read: Ratner, Monelle
Analysis: Beethoven, “Pastoral” Symphony no. 6, ii & v
Presenter:

April 15 Ombra
Read: McClelland (chapters 7 and 10)
Analysis: Mozart, Don Giovanni, Overture
Haydn, The Seven Last Words, Overture
Presenter:

Week 11
April 20 Learned style, Alla breve
Read: Ratner, Grant
Analysis: Michael Haydn, Symphony in D MH 287 P. 43, iii
Carl Heinrich Graun, Der Tod Jesu, “Christus hat uns ein Vorbild gelassen”
Presenter:

April 22 The Beautiful and the Sublime
Read: Sisman
Additional Reading: Burke
Analysis: Mozart, “Jupiter” Symphony, iv
Presenter:

IV. Haydn’s Creation and the end of the Enlightenment

Week 12
April 27 Haydn’s Creation, Part I
Analytical focus: The Representation of Chaos; “The Heavens are Telling”
Additional Reading: MacIntyre
Presenter:
April 29  Haydn’s Creation, Part II  
Analytical focus: “And God Created Great Whales”; “Achieved is the Glorious Work”  
Additional Reading: MacIntyre  
Presenter:  

Week 13  
May 4  Haydn’s Creation, Part III  
Analytical focus: “Sing the Lord Ye Voices All”  
Additional Reading: MacIntyre  
Presenter:  

May 6  Haydn’s Creation: Responses from the Period Critics, Meta-Analytical Concerns  
Reading: Temperley, ed. (Responses)  
Presenter: