Music in the Eighteenth Century: From Galant to Classical Style
MUMH 5341: Western Music History, 1700–1800, Fall 2020

Prof. Rebecca Dowd Geoffroy-Schwinden, Ph.D.
Tuesdays and Thursdays from 9:30–10:40am in Music 321
Office Hours: By appointment on Zoom or in the College of Music Courtyard
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This course introduces Western musicians’ practices, performance venues, and genres from 1700 to 1800, while exploring how conceptions of both “the West” and “musician” evolved throughout the century. In it, we shall trace the rise and circulation of the Galant style from the 1720s to the emergence of the Classical style during the 1770s across cosmopolitan Europe, early America, and the Caribbean. We will end—in teleological fashion—with Beethoven’s Third Symphony and Rasumovsky quartets, and at this point, will consider diverse evidence for the distinctive shift musicologists have identified “around 1800.” Historically, culturally, and socially informed performance and listening will provide us with fresh ways of engaging this repertoire. Musical production, praxis, and style coevolve with cultural, social, intellectual, political, legal, economic, and technological changes, therefore we will lean into this reciprocity as a means of understanding eighteenth-century music from a multidimensional perspective.

Throughout the semester we will grapple with the complicity of eighteenth-century European music culture in colonization and the transatlantic slave trade, both of which contributed to the “Enlightenment” foundations of modern racism and sexism (among other –isms), which have inflected musical production ever since. Your research projects on music in eighteenth-century Asia, Africa, and the Middle East will challenge this period’s Eurocentric tendencies. Because we still live the legacies of Enlightenment, we will continually reflect on how enculturated assumptions influence our valuation of music from this era.

Learning Outcome Promises
❖ To cultivate a diversity of historical, critical, and analytical approaches to eighteenth-century music
❖ To identify relationships between eighteenth-century musical life and specific social, cultural, intellectual, and political contexts
❖ To hone analytical skills beyond harmony, form, and counterpoint, to understand how melody, texture, timbre, rhythm, meter, text-setting, dynamics, and tuning created interest and intrigue for eighteenth-century listeners and musicians
❖ To parse the symbiosis between listening practices and musical style
❖ To choose methods and materials appropriate to research questions about eighteenth-century music
❖ To rigorously engage with primary sources
❖ To evaluate historiographic narratives for implicit values, motivations, and biases

Required Course Materials

Suggested Course Materials


Mental Health, Identity, and Course Materials
You will not succeed in this course if you are not feeling your best (or as well as one could feel during an exciting, busy semester)! There are many resources at UNT to help you face obstacles that might prevent success in coursework. Our mental health resources and CARE team are safe places to seek out support.

All students should be addressed in a way that makes them feel comfortable; please be sure to share with me the name by which you wish to be called, the proper pronunciation of your name, and your preferred pronouns. I will make my best effort to use these and to encourage your classmates to do the same.

Our course materials will at times deal with sensitive issues about identity, race, gender, sexuality, and violence. Musicology is a humanistic discipline and these are unavoidable aspects of lived experience. If we do not confront these realities, then we will not truly understand music and its place in the human condition. Please do not hesitate to excuse yourself if necessary or to let me know if you feel uncomfortable about readings or discussions. I encourage open dialogue about difficult issues so that I can grow as a teacher and person, and so that you can grow as a scholar and musician. All perspectives are welcome in my classroom as long as they are communicated respectfully and with open, listening ears.

Writing Resources
We will spend significant time this semester reflecting on approaches to writing sound. If you’re concerned, however, about the basics of your writing, you might want to visit the UNT Writing Lab for some feedback on drafts.
Visit the UNT Writing Lab for tutoring, workshops, and more: writinglab.unt.edu
You can find more UNT Writing Resources here:
https://tsgs.unt.edu/new-current-students/writing-resources

Grades
Letter grades will be assigned for the final course grade according to UNT's grading system, which can be consulted in detail at http://registrar.unt.edu/grades/understand-your-grade-report:
A: excellent work (4.0 grade points, 90–100%)
B: good work (3.0 grade points, 80–90%)
C: fair work (2.0 grade points, 70–80%)
D: passing work (1.0 grade points, 60–70%)
F: failure (no grade points received, <60%)
For pass/fail assignments:
P: passed
NP: not passed
Graded Deliverables

All work will be submitted via Canvas.

35 points/5 each: Monday @ Noon Canvas Quizzes on Rice (8 total, lowest grade dropped)
Each week you will complete a quiz on Canvas by Monday at noon on the Rice reading for that week. You will have two chances to complete it, in other words, if you don’t do well the first time, you can retake the quiz. Retakes, however, must be completed before noon on Monday. *quizzes begin W3 with Rice Chs. 3–4

40 points/5 each: Friday @ Noon Short Analysis Assignments (11 total, three lowest grades dropped)
Each week you will receive a textual, musical, visual, or sonic analysis assignment to complete and bring to class on Thursday. The assignments will vary widely, from guided notes on academic articles or primary sources to score and recording analyses, and beyond. After class discussions around the assignment on Thursday, you will have until Friday at noon to revise your work and upload it to Canvas for credit. You may hand in the assignment on Friday even if you miss class on Thursday.

10 points: 10-minute Virtual presentation on a specific aspect of African, Asian, or Middle Eastern musical practice in the eighteenth century (5 points for presentation, 5 points for bibliography) ABSTRACT AND BIBLIOGRAPHY DUE SEPT. 29TH, PRESENTATION DUE OCT. 21ST

15 points: Individual Research Project—10-minute Presentation and Paper/Project
(5 points for presentation, 10 points for paper) ABSTRACT AND BIBLIOGRAPHY DUE NOV. 3RD, VIRTUAL PRESENTATION DUE DEC. 1ST, FINAL VERSION DUE DEC. 10TH

= 100 possible points for final grade

Late Assignments

Discuss late assignments with me in advance of the deadline. Generally speaking, there are no extensions or make-ups for weekly quizzes and analyses since the lowest grades are dropped. I understand, however, that health, jobs, and family obligations are extremely stressful at this time, so please feel comfortable reaching out to me if you’re falling behind or need to arrange for some flexibility. I will accept Friday @ noon short analysis assignments even if you missed the previous day’s class.

Communication

Please download and join Microsoft Teams. We will use this platform to communicate as a class because it is less clunky than e-mail and Canvas messages. You are of course still welcome to e-mail me, but please do not use Canvas to send messages.
https://its.untsystem.edu/divisions/ets/ecs/microsoft-teams

Required Syllabus Information

Academic Integrity
Student Behavior
Access to Information—Eagle Connect
ODA Statement
**UNT Policy Statement on Diversity**

**Financial Aid and Satisfactory Academic Progress**

**Retention of Student Records**

**Counseling and Testing**

**Add/Drop Policy**

**Student Resources**

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**Course Schedule**

**T**=reading to be completed *before class* on Tuesday; we will do anthology listening during class  
**R analysis**= materials or subject for Thursday’s analysis, assignment prompts and materials will appear in Canvas at least one week in advance

| W1  | Aug. 25–27 | **The Dark Side of “Enlightenment” & The “Beginning” of Music History**  

| W2  | Sept. 1–3 | **Learned & Galant**  
|     |           | **T:** Rice Ch. 2  
|     |           | **R analysis:** J.S. Bach, Suite in G Major, BWV 816 and Johann Adolf Scheibe, Passage on J.S. Bach from letter of 1737 in Fubini, 272. |

| W3  | Sep. 8–10 | **Rice quizzes begin this week, quiz on Ch. 3–4 due Monday Sep. 7th by noon**  
|     |           | **The Epicenter: Italy [Naples, Venice, and Rome]**  
|     |           | **T:** Rice Ch. 3–4  
|     |           | **R analysis:** Improvise like a Neapolitan conservatory student |

| W4  | Sep. 15–17 | **The Rise of Instrumental Music [Spain and Italy]**  
|     |           | **T:** Rice Ch. 5  
|     |           | **R analysis:** Selecting musical editions for performance and study  

|     |           | **T:** Rice Ch. 6–7  
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| W10  | Oct 27–29 | **Mozart’s Vienna & Prague**  
| W11  | Nov 3–5 | **No quiz or analysis this week, Research Paper/Project abstract & bibliography due**  
R: *Boccherini’s Body* continued |
| W12  | Nov 10–12 | **Last quiz!**  
**London, Paris & Vienna Revisited: Revolution and Napoleon**  
T: Rice Ch. 13, 16–17  
R analysis: Melanie Lowe, “Embracing the Fictive to (Re)Define the Listening Subject,” in *Pleasure and Meaning in the Classical Symphony* (Bloomington, IN: Indiana University Press, 2007), 78–98; and Joseph Haydn, Symphony in G Major, No. 88. |
| W13  | Nov 17–19 | **Jury week: no required readings, quizzes, or analyses this week**  
**Beethoven, Haydn, and the debates “around 1800”**  
Suggested:  
| W14  | Nov 24–26 | **Last analysis!**  
R: No class—Thanksgiving break |
| W15  | Dec 1–3 | **Presentation 2 due**  
Asynchronous virtual presentations and discussion board on research projects; individual Zoom meetings about final papers/projects |
|     | Dec 10 | **Final paper/project due** |