

Music 242: Proseminar in Baroque Music:  
Genre, Style, and Form in Eighteenth-Century Music (Fall 1998)

Instructor: David Schulenberg (Hill Annex, Rm. 1; office hours Tu 11-12, Th 1-2  
Meetings: Thursdays 2-5 (Hill 205))

This course will investigate genre, style, and form in eighteenth-century music. The concept of genre is central to modern views of Western music and music history; it has also been a major topic in recent literary, linguistic, and anthropological theory. Focusing on the instrumental music of J.S. Bach, this seminar will explore classical and modern definitions of genre by theorists, their applicability to musical works, and problems of music historiography and analysis relating to genre. A particular concern will be the emergence of the sonata and the concerto as distinct genres during the eighteenth century and their intertextual relationships to aria, recitative, and other vocal types. Seminar participants will prepare short written reports for presentation to the group and a final term paper.

Our goals will be: to gain an intimate knowledge of the musical works studied; to become familiar with recent scholarly writing concerning genre in these works; to understand the intellectual and musical background to the composition of these works; and to develop our own ways of analyzing and understanding the historical genres that they represent.

Plan of work: Each week, seminar members will be expected to report on and discuss assigned reading and/or musical selections; they will also be asked to formulate questions and to investigate them by pursuing additional reading and listening as well as independent analysis. Findings will be regularly presented in short written reports (3-5 pages) also delivered orally to the group, which will also serve as the basis of further discussion; topics will range from sources and editions to criticism and analysis.

In addition, participants will submit a term paper at least 15 pages long (exclusive of notes, examples, and tables). This paper will be on any one genre employed by J. S. Bach; it will seek to identify how the genre in question was defined or understood by Bach's contemporaries and how Bach follows or does not follow the conventions of that genre in his own compositions. The paper may incorporate portions of presentations previously prepared for the seminar. A twenty-minute aural presentation of this paper to the group will serve as the final examination. A 150-word abstract of each paper, stating the proposed topic and general approach, is due four weeks before the final meeting; attached to this abstract should be a bibliography. A rough draft is due two weeks before the end of the semester.

During the first two weeks of the semester, I will meet with each member of the class to discuss his or her expectations of the course and particular interests. Students should come prepared to indicate any special topics, readings, or other matter that they would like to pursue, and we will try to find ways of incorporating these into their work for the course. I will also meet on a regular basis with each member to discuss their work and contributions to the course and, especially, the final paper.

Grades will be based on attendance and participation (approximately 25%), short written reports (25%), and term paper (50%). Acceptable work will receive a P; work significantly above average will receive an H. Attendance is mandatory; failure to attend meetings or to contribute constructively to discussions, as well as late or inadequate written work, will be grounds for an L.

Authors of writings relevant to genre

GENRE IN LITERARY THEORY

Halliwell, Stephen. *The Poetics of Aristotle: Translation and Commentary*. Chapel Hill: University of North Carolina Press, 1987.

Guillén, Claudio. *Literature As System*. Princeton: Princeton University Press, 1971.

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Cambridge, Mass.: Harvard University Press, 1982.

Fishelov, David. *Metaphors of Genre: The Role of Analogies in Genre Theory*. University Park: The Pennsylvania State University Press, 1993.

Beebee, Thomas O. *The Ideology of Genre: A Comparative Study of Generic Instability*. University Park: The Pennsylvania State University Press, 1994.

Paltridge, Brian. *Genre, Frames, and Writing in Research Settings*. Amsterdam and Philadelphia: John Benjamins, 1997.

#### GENRE IN MUSIC THEORY

Mattheson, Johann. *Das Neu-Eröffnete Orchestre*. Hamburg: Benjamin Schillers Wittwe, 1713.

--. *Vollkommener Capellmeister*. Hamburg: Christian Herold, 1739. Facs. ed. Margarethe Reimann. Kassel: Bärenreiter, 1954. Trans. Ernest C. Harris as *Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation With Critical Commentary*. Ann Arbor: UMI Research Press, 1981.

Walther, Johann Gottfried. *Musicalisches Lexicon oder musicalische Bibliothec*. Leipzig: Wolfgang Deer, 1732. Facs., ed. Richard Schaal. Kassel: Bärenreiter, 1953.

Scheibe, Johann Adolph. *Critischer Musikus. Neue, vermehrte und verbesserte Auflage*> Leipzig: Bernhard Christoph Breitkopf, 1745; facs., Hildesheim: Olms, 1970.

Riepel, Joseph. *Anfangsgründe zur musikalischen Setzkunst*. Regensburg, 1752-68. Facs. in *Sämtliche Schriften zur Musik*, 2 vols., Vienna: Böhlau, 1996.

#### CONTEMPORARY MUSIC HISTORY

Fischer, Wilhelm. "Zur Entwicklungsgeschichte des Wiener klassischen Stils." *Studien zur Musikwissenschaft* 3 (1915): 24-84.

Dahlhaus, Carl. "Bachs konzertante Fugen." *Bach-Jahrbuch* 41 (1955): 45-72.

Williams, Peter. *The Organ Music of J. S. Bach*. 3 vols. Cambridge: Cambridge University Press, 1980-4.

Dürr, Alfred. "Zur Form der Präludien in Bachs Englischen Suiten." In *Beiträge zum Konzertschaffen Johann Sebastian Bachs* (Bach-Studien, 6), 101-8. Ed. Peter Ansehl et al. Leipzig: Breitkopf und Härtel, 1981. Reprinted in Alfred Dürr, *Im Mittelpunkt Bach: Ausgewählte Aufsätze und Vorträge*.

Kassel: Bärenreiter, 1988.

Dreyfus, Laurence. "J. S. Bach and the Status of Genre: Problems of Style in the G-Minor Sonata BWV 1029." *Journal of Musicology* 5 (1987): 57-64. Subsequently incorporated into idem, *Bach and the Patterns of Invention* (Cambridge, Mass.: Harvard University Press, 1996), 103ff.

Marissen, Michael. "A Critical Reappraisal of J. S. Bach's A-Major Flute Sonata." *Journal of Musicology* 6 (1988): 367-86.

Swack, Jeanne, "On the Origins of the *Sonate auf Concertenart*." *Journal of the American Musicological Society* 46 (1993): 369-414.

Butler, Gregory G. "J. S. Bach's Reception of Tomaso Albinoni's Mature Concertos." In *Bach Studies* 2, pp. 20-46. Ed. Daniel R. Melamed. Cambridge: Cambridge University Press, 1995.

### Musical works to be studied

Albinoni: Concertos (especially Opp. 7 and 9)

Vivaldi: Concertos (especially Op. 3); cantatas

Telemann: quartet sonatas and concertos (especially works ed. in *Telemann: Musikalische Werke*, vols. 11, 28); early cantatas and operas

J.S. Bach: Violin Concerts and Brandenburg Concertos; English Suites (preludes); obligato-cembalo sonatas; Cantatas 172, 120, 207; organ settings of *Allein Gott*, BWV 662-3, 675-7; organ fugues in E minor, "Wedge," BWV 548, and C, BWV 546 (to compare with BWV 593/1, noting Williams's discussion of "sporadic recapitulation" in 1:148)

MEETING	DATE	TOPIC
1	8/20	What is genre? What are some Baroque genres?
2	8/27	Literary theories of genre
3	9/3	Theories of musical genre
4	9/10	18th-century definitions of selected genres
5	9/17	Bach cantatas
6	9/24	
7	10/1	Concerto
8	10/8	
--	10/15	(Fall break)
9	10/22	Sonata
--	10/29	(AMS)
10	11/5	ABSTRACT OF PAPER DUE
11	11/12	Chorale
12	11/19	
--	11/26	(Thanksgiving) ROUGH DRAFT OF PAPER DUE 11/25
13	12/3	Fugue

12/16, noon FINAL EXAM: reading of papers