What were the sounds of war in the early modern period? What were the sounds of peace? The period between 1570 and 1750—roughly coincident with the cultural era known in Western contexts as “the Baroque”—was characterized by almost continual conflict in Europe. Whether caught up in the French Wars of Religion, the English Civil War, the Thirty Years War, or the War of the Austrian Succession, Europe’s diverse citizens must have feared, with the philosopher Thomas Hobbes, that their lives were bound to be “poor, nasty, brutish, and short” (*Leviathan*, 1651). Music written during this period was shaped by the depredations of war. It gave voice to hopes for peace, to joy at survival or victory, to grief at loss and devastation. But music, and sound more generally, did not merely reflect the tumultuous world around it. Trumpet blasts, motets, anthems, hymns, bells, artillery salvos—all of these sounds induced people to act: to take up arms, to pray, to give thanks for being spared, to celebrate a victory and, sometimes, to accommodate dissent.

This course focuses on the sounds and music of conflict during the Baroque period. Together, we’ll ask: What kinds of musical sounds represented conflict? What kinds of musical sounds promoted peace? How was music thought to work on its listeners? How can historically informed analysis illuminate music’s intended effects? Readings will include relevant primary source excerpts (e.g. Monteverdi, Kircher, Hobbes, Louis XIV, Schütz), sonically oriented musicological texts (Fisher,
Leppert), and foundational work on music, power, conflict, and trauma (Daughtry, Van Orden, Fenlon, Weaver).

Readings (ca. 120 pp. per week) will be in English, although I will make reference to secondary literature and primary sources in other languages. Participants will write a research paper, a “conference” version (20 minutes long) of which will be presented in the final class session. Twice in the semester, participants will lead discussion. Sign up in Week 2.

This seminar is primarily intended for MA/PhD students, although it will be accessible for MM/DMA students interested in the music of the Baroque.

**COURSE MATERIALS**

**Assigned Readings and Assigned Listening:** All course readings, as well as links to the assigned listening, will be posted to Blackboard by Thursday of the week prior to the date of assignment, in a folder marked “Week by Week.” Wherever possible, I will scan score excerpts.

**Access to Readings in Class:** Bring assigned readings to class every week. I strongly recommend printing out each week’s readings and putting them in a binder that you bring to class meetings (if you do this, please print double-sided!). This way, you can mark them up quickly before and during class, and easily refer back to them in discussion. Alternatively, if you have a tablet or laptop, you may prefer to access and mark up the readings electronically (and save paper in the process!).

**Blackboard Access/Class Emails:** Check your Stony Brook email regularly for class announcements, as they will be sent there via Blackboard. Please note that it is possible to have your StonyBrook email forwarded to other email addresses; do this if you have another email address you use more frequently.

**Required text:** Richard Wingell, *Writing about Music: An Introductory Guide*, 4th ed. (Prentice Hall, 2008). This book is a departmental requirement for all academic courses. We will not refer to it in class, but it is imperative that you consult it as you prepare and write your final papers.

**Useful background texts:** If you need to brush up on European art music of the seventeenth century (and many do!), there are a few useful books to peruse:

COURSEWORK

Preparation: You must come to class each week having completed the assigned reading and listening for the week (2–4 readings, totaling up to 120 pp. / week). Be prepared to discuss the material. As part of your preparation, you will post weekly responses to Blackboard (see below).

Weekly Critical Reading Responses: Scholarly writing is often as dense as it is informative. To help guide your reading (and facilitate class discussion), you will post a 500-word written response to the week’s readings to Blackboard (in the Week’s Discussion Forum) each week no later than Sunday at noon. Your responses should convey careful engagement with the readings, and indicate any questions you have about the material. Although critiques are welcome, focus on drawing connections among the readings, noting points of disagreement among them, and/or connecting them to an item or items on the week’s listening.

Listening: Listen to the pieces (if any) that are assigned for a given week before class. Think about how the week’s readings prompt you to listen to the music in new or unexpected ways. Bring questions you have about style, form, etc., to class—but try and have a basic understanding of how the pieces work when you come in.

A Note on Listening
There are many ways to listen and many purposes. Listen creatively, analytically, experimentally! Sometimes you will want to listen attentively, sometimes with "extra" visual information (e.g. the score), sometimes "cold," sometimes repeatedly, sometimes with your body—moving, singing, humming. Be prepared to discuss your responses in class. You may wish to keep a Listening Journal in which you jot down words, timbres, silences, that stand out in what you listen to. Tumble into a Youtube spiral—I have selected just a handful of pieces to ground our discussion. Take a leap down the rabbit hole and tell us about it.

Discussion-Leading: Each student will lead discussion twice during the semester, once on the assigned readings, once on a piece.

If leading discussion on a reading, please: (1) prepare about 5 minutes of introduction to the materials; and (2) email the class no less than 24 hours before the meeting with a list of questions to discuss. As you draw up your list of questions, aim to strike a balance between questions that make sure we all understand the content (e.g. “What does this passage on p. 17 mean?”), scholarly context (“What does the author seem to be critiquing on p. 3?”), and “big picture” issues that connect the week’s readings to previous readings or discussions in the course.

If leading discussion on a piece, please
1. briefly cover general characteristics (genre, pitch structures, text & translation as applicable)
2. briefly outline the socio-historical context in which the piece would originally have been performed (what city, what kind of space, by whom)
3. bearing in mind the assigned readings for the day (and others from the semester that you feel apply) ask questions about specific passages in the piece, about general characteristics of the piece, about aspects of the listening experience then & now... etc.
Further reading and listening: I have listed articles and books in a “For more...” section. I have not put these items on reserve, nor are you required to read them. However, as you develop your research questions, you may wish to explore them further. If you come across anything in your research that would be a good addition to the “For more” sections, please let me know!

Research Paper (4000–6000 words): This will be on a topic of your choosing that engages with any aspect of sound, music, and conflict from 1550–1750. All papers must be double-spaced, in 12-point font, with 1-inch margins, with footnotes and bibliography. The citations are to be formatted following the Chicago Manual of Style.

Week 5 Choose potential topic and briefly share it with the class.
Week 7 Written prospectus (Research question(s) + 500 words) and annotated bibliography (min. 10 items) due in class.
Week 10 By Friday at 5pm, email me draft and progress report (1000–1500 words)
Week 14 Conference versions (20 minutes) presented in class
Exam Week Final papers due (Monday at 5pm by email).

Grading:
Attendance and Participation (including weekly critical responses): 40%
Discussion-leading: 20%
Final paper (including prospectus, draft/progress report, and final version): 40%

PROFESSIONALISM & THE ACADEMIC ENVIRONMENT

Statement on Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Presenting someone else's ideas, even if you change the wording, as your own (i.e. without a footnote) is plagiarism, and is always wrong. DON'T DO IT. Don't even THINK of doing it. DON'T DO IT even if you haven't slept for 4 days, you have 5 recitals to perform in, 2 class presentations, and another paper due the same day. I am REQUIRED to report plagiarism to the Academic Judiciary Committee. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/ If you plagiarize at all, I will report you. If you plagiarize any portion of your final paper, you will fail the course.

Attendance Policy: Regular, punctual, engaged attendance is mandatory. You are allowed no more than one absence per semester in classes that meet once weekly. Any unexcused absences will have a significant negative impact on your grade. Regularly scheduled classes and rehearsals (SBSO and Baroque Ensemble) take priority over all ad hoc events such as lessons, coachings, other rehearsals, etc. No student will be excused from a regularly scheduled class or rehearsal for such ad hoc events. Students should prearrange absences and, to the extent possible, inform instructors of planned or unplanned absences. Any unexcused absence, including tardiness to class, will lower the student's grade for the class.

Assignments will not be accepted after the due date. If there are things that come up in your life (illness, family responsibilities, etc.) that impact your ability to complete your academic work you are encouraged to speak with the instructor right away. Appropriate accommodation will always be made.
Contact with Professor: Please reserve most questions for the dedicated office hours (see above). Email is suitable for brief queries. All emails must be professionally addressed and composed with an appropriate subject heading. I cannot guarantee a response faster than 48 hours (and in some instances longer), so please restrict email questions to non-emergency matters.

Critical Incident Management: Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.

Personal Identity: All people have the right to be addressed and referred to in accordance with their personal identity. Please let me know if you prefer a name other than the one listed on the official course roster, and your pronouns. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

Statement on Accessibility: Students with diverse learning styles and needs are welcome in this course. In particular, if you have a physical, psychological, medical, or learning disability or health consideration that may impact your coursework and/or require accommodations, please feel free to approach me and/or the Disability Support Services, ECC (Educational Communications Center) DSS will work with you to determine what accommodations are necessary and appropriate. All information and documentation is confidential.

If you use mobility aids and have any unexpected accessibility problems due to inclement weather, inaccessible or delayed transportation, inaccessible building entrances, or other unexpected circumstances, do not hesitate to let me know; the teaching assistants and I will make every effort to make sure you are caught up on the material.

CLASS SCHEDULE
—subject to change, but I will keep you posted—

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<tr>
<th>Week 1 Jan. 22</th>
<th>Introduction Foundations &amp; Questions</th>
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<tr>
<td>In-Class</td>
<td>Le Jeune, La Guerre from Airs (1608)</td>
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<td>Rauch, excerpts from Currus triumphalis (1648)</td>
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<td>Handel, Ouverture, La paix and La Réjouissance from Music for the Royal Fireworks (1749)</td>
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<td>For more...</td>
<td>Music and Diplomacy</td>
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<td>Week 2</td>
<td>Jan. 29</td>
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| **Read** | **A “General Crisis”?**  
Facts, Fictions, Uses, Reworkings, Periodizations |

- **Read**
  - G. Parker, Introduction “‘The Little Ice Age’ and the ‘General Crisis’” and Chapter 4: “A third of the world has died: Surviving in the Seventeenth Century” in *Global Crisis: War, Climate Change, and Catastrophe in the Seventeenth Century* (New Haven, 2013), xxi–xxix and 77–110  
  
  
  

- **Listen**  
  - M. Franck, “Impetum Inimicorum” from *Suspirium Germaniae publicum* (1628)  
  
  - Schütz, *Verleih uns Frieden*, SWV 391 (1648)  

- **Assignment**  
  - Choose one of the following conflicts and prepare a brief (5-minute) overview that covers (1) the territories involved; (2) the immediate triggers; (3) larger motivating factors; (4) any musicians that might have been caught up in it. Be prepared to present this overview to in Week 2’s class meeting.  
    - French Wars of Religion (1562–1598), incl. St. Bartholomew’s Day Massacre  
    - Battle of Lepanto (1571) btwn Venetian, Spanish & Ottoman Empires  
    - Thirty Years War (1618–1648)  
    - English Civil War (1642–1651) and Commonwealth  
    - Wars of Louis XIV (throughout his reign, from 1661–1715)  
    - War of Austrian Succession (1740–1748)
For more...

**Theories of a “General Crisis”**

- J. de Vries, *The Economy of Europe in an Age of Crisis, 1600–1750* (Cambridge, 1976)—not in SBU Libraries
- G. Parker and L. M. Smith (eds.), *The General Crisis of the Seventeenth Century* (London, 1978);

**Musical Applications**


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<th>Week 3</th>
<th>Sounds of Peace</th>
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<tr>
<td>Feb. 5</td>
<td>Appeals, Hopes, Ideals, Co-Existence</td>
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**Read**

- Browse website: *Righteousness and Peace Kiss Each Other: Representations of Peace in Early Modern Europe* (Leibniz Institut für Europäische Geschichte). What are the goals of this group? Who are its participants? Who are its sponsors? Why this topic, now? Where does music fit in?


- Look closely at: Villamena, *Allegory of the Pax Hispanica* (1603)
| Listen | settings (TBA) of *Da pacem Domine*  
Flecha, *La Bomba* from *Las Ensaladas* (Prague, 1581)  
Lully, excerpts from *Idylle sur la Paix* (1685)  
Staden, *Musicalische Friedensgesänge* (Nürnberg, 1651) |
|---|---|
| For more... | **On Peace, Co-Existence, Diplomacy, Politics of Belonging**  
L. Povinelli, *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism* (Durham, NC, 2011)  
| Week 4 | **Sounds of War**  
Noise, Trauma, Triggers |
| Read | Monteverdi, prologue to Book VIII madrigals (1638) and the text for *Il Combattimento di Tancredi et Clorinda*  
|  | *Be prepared to talk, briefly, about the Phrygian mode. Bring questions, as you have them.* |
| Listen | Monteverdi, *Il Combattimento di Tancredi et Clorinda* (1638)  
Kuhnau, “Il combattimento trà David e Goliath” from *Biblische Historien* (1710)  
F. Couperin, “Bruit de Guerre” (La Triomphante) from *Dixième Ordre* (1716)  
Rameau, “Bruit de guerre” from *Dardanus* (1739)  
*Lassus, *In me transierunt* (Nuremberg, 1562) |
|---|---|
| For more... | **Trauma Studies, Memory**  
M. Caspar and E. Wertheimer (eds.), *Critical Trauma Studies: Understanding Violence, Conflict and Memory in Everyday Life* (New York, 2016)  
| **Musical Applications**  
M. Flecha el Viejo, *La Guerra* in *Las Ensaladas* (Prague, 1581)  
| MOUVEMENTS | **Week 5**  
Feb. 19  
**France I**  
Wars of Religion  
| Read | ***You should have a tentative paper topic by now. Be prepared to summarize it for in class****  
G. Parker, Chapter 10: “France in Crisis, 1618–1688,” in *Global Crisis: War, Climate Change and Catastrophe in the Seventeenth Century* (New Haven, 2013), 291–322 |

DC33.3 .V36 2005.

browse: Arbeau, *Orchésographie* (1589)

| Listen | Janequin, *La guerre* (1528) |
|        | Janequin, *Missa la Bataille* (1532) |
|        | Goudimel Psalm-setting, TBD |
|        | Le Jeune, *La Guerre* (1589) |

| For more... | D. Potter, *Renaissance France at War: Armies, Culture, and Society, c. 1480–1560* (Woodbridge, 2008) |

Week 6  
Feb. 26  
France II  
Ancien Régime, Colonies


| Listen | Montéclair, *Le retour de la paix* (cantata, ca. 1709) |
|        | Rameau, “Danse du grand calumet de la paix,” *Les Indes Galantes* |
|        | Lully, *Marche des Mousquetaires* |

| For more... | Campra, *La Guerre* (cantata, opus posthumous) |

**More on War; Colonial Encounter; Postcolonial Approaches**


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<th>Week 7</th>
<th>Encounter I</th>
<th>Spain &amp; its Colonies</th>
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<tr>
<td>Mar. 5</td>
<td></td>
<td><strong>Prospectus and bibliography due in class</strong>*</td>
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**Read**

- D. Davies, “To Combat, but not to Arms: Honoring Charles III through Poetry and Music in 1760 Mexico City” [author will generously share unpublished paper; *Do not, under any circumstances, circulate it. It is for use in this class only.*]

**Listen**

- Ignacio Jerusalem y Stella, *Al Combate* (1759), performed by Chicago Arts Orchestra, dir. Javier Mendoza

**For more...**

- C. Dean, *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco* (Durham, NC, 1999)

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**SPRING BREAK**

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<th>Week 8</th>
<th>Encounter II</th>
<th>Ottomans and other Others</th>
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<td>Mar. 19</td>
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| Listen | Schmelzer/Biber (?) *Partita X* (Vienna, Minoritenconvent Kod. 726, ca. 1683)  
Vejvanovský, *Congregati sunt* (1684)  
Vivaldi, *Juditha triumphans* (Venice, 1716/17, published 1726) |
| For more…. | More on Europeans and Ottomans/Christianity and Islam  
Libretto for Gasparini, *Intermezzi in derisione della setta maomettana* (Rome, 1717)  
L. Wolff, *The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage from the Siege of Vienna to the Age of Napoleon* (Stanford, 2016)  
More on New World Others  
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<th>Week 9</th>
<th>Christians vs. Christians I</th>
<th>The Thirty Years War in Bohemia and Hungary</th>
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J. Sehnal, excerpts from *Adam Michna z Odratovice: Perspectives on Seventeenth-Century Sacred music in the Czech lands* (Olomouc, 2016)—not in SBU Libraries  
|        | Listen                      | Michna, excerpts from *Česká Mariánská Muzika* (Prague, 1647) and *Officium Vesperitum* (1648)  
Biber, *Battalia à 10* (ca. 1673)  
*Browse these prints:*  
Demantius, *Tympanum militare* (1600 and 1615)  
Lerchenfels, triumph/victory music (1626)—what do you make of the contents? What strikes you as unusual in its presentation? What questions do you have? |
|        | For more...                 | *NB—There is a vast (and uneven) literature on the Thirty Years War.*  
O. Asbach and P. Schröder (eds.), *The Ashgate Research Companion to the Thirty Years’ War* (Farnham, 2014)—not in SBU Libraries  
P. Wilson, *The Thirty Years War: Europe’s Tragedy* (Cambridge, MA, 2011)  
*More Music*  
Poglietti, *Suite sopra la ribellione di Ungheria* (1671) |
| Week 10| Christians vs. Christians II | The Thirty Years War in Austria and Germany |
| April 2 | Read                        | D. Stauff, “Schütz’s Saul, Saul, was verfolgst du mich? and the Politics of the Thirty Years War,” *JAMS* 69 (2016): 355–408.  
A. Fisher, “Themes of Exile and (Re-Enclosure) in Music for the Franciscan Convents of Counter-Reformation Munich during the Thirty Years War,” in Lynn |
| **Listen** | Schütz, *Saul, Saul, was verfolgst du mich?* and *Selig sind die Toten*  
Rauch, excerpts from *Currus musicus triumphalis* (1648)  
Werlin, *Irenodie oder Friedensgesäng* (1644)  
Music for the Thirty Years War: Peace Songs–M2. D412 vol. 22 |
| **For more...** | Excellent Paper Topics are Surely to Be Found This Edition:  
S. Hanheide (ed.) *Music for the Thirty Years War: Peace Songs*  
See the very helpful review by G. Johnston, “Music from the Thirty Years War,” *Notes* 72 (2015): 214–216  
**Economic Impacts; Patronage**  

| **Week 11** | **April 9**  
**Christians vs. Christians III**  
**Thirty Years War in Sweden, France & Beyond** |

| **Read** | ***Share your progress on your papers with the class.***  
*This week’s readings may change; stay tuned!*  
L. Gustafsson [if available!] “Was Descartes Queen Kristina’s Peace Advocate? The Authorship of *La Naissance de la Paix*”  

text for Rossi, *Un Ferito Cavaliero, per Gustavo Adolfo, Re di Svetia, morto in Guerra*  
Browse: *Callot, Les Grandes Misères de la guerre* (1633) |
| Listen | L. Rossi, “Un ferito Cavaliero” (1671)  
excerpts of songs with texts by Lars Wivallius (see Ack! Libertas reconstructions) |
|---|---|
| For more... | O. Garstein, excerpts from *Rome and the Counter-Reformation in Scandinavia*  
R. Watson, *Descartes's Ballet: His Doctrine of the Will and His Political Philosophy* (2007)—use with caution! |
| Week 12 | England  
Untuned, Virtuous, Triumphant |
| Read | excerpts from Hobbes, *The Leviathan*  
| Listen | Byrd, *The Battell* (No. 4 in *My Ladye Nevells Booke*) (British Library MS Mus. 1591)—NB digitized at British Library website  
Purcell, *Ode to St. Cecilia*, esp. “The Fife and all the Harmony of War” (1683)  
Handel, Utrecht *Te Deum* (1713) |
| For more... | E. Harris, *Handel: A Life with Friends* (New York, 2014)  
| Week 13  
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| Round Table  
| Echoes, Repercussions, New Questions  |

**Re-read**

Choose 2 articles and 1 piece of music we studied over the course of the semester that you found compelling, intriguing, frustrating... . Write some summary thoughts on this in your response, and be prepared to discuss what you found compelling, worthy of further study, etc.

Write down a few sentences at the end of your response that touch on how your thinking on sound and conflict, and music and conflict, and music’s potential to document history, have been shaped by what you’ve read in this class. What questions remain?

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<th>Listening</th>
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<tr>
<td>Whatever you bring in...</td>
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**For more...**


| Week 14  
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