

Please note: This is a draft syllabus intended to help answer questions prior to registration. The updated syllabus for each day will be listed in modules on Canvas.

Music S121E 1000 Years of Love Songs



“The Book of Love has music in it—
in fact that’s where music comes from;
Some of it is just transcendental,
Some of it is just really dumb.”

—The Magnetic Fields

Course Information

Time: Tuesday, Thursday 6pm-7:30pm

Location: Zoom (see Canvas for Zoom links)

Course Dates: May 28 to June 27

Instructor

Professor Anna Zayaruznaya

email: anna.zayaruznaya@yale.edu

Office Hours by appointment

Website: <https://yale.instructure.com/courses/87778>

Course Rationale

This course is an introduction to the history of musical style and form in the West as told through love songs. Beginning with the southern-French troubadours of the 12th century, there is an uninterrupted tradition of expressing love and desire through poetry that is set to song. The result is almost a millennium of love songs which include some extraordinary music and thought. Traditional “music appreciation”-style courses tend to marginalize songs, focusing on bigger instrumental works. In this course, we place them at center stage. By paying attention to shifting conceptions of the love experience alongside with changing elements of musical style, we will better be able to situate our contemporary ideas about desire and its artistic expression within the history of social constructions of such desire.

Objectives

Students who successfully complete the course will have acquired and honed a set of analytical and critical listening skills that will help them engage more deeply with music, whether it be the Classical repertory or the contents of their own music libraries. They will be able to identify a wide variety of songs by style and genre. They will be conversant in the vocabulary of song forms and musical form more generally. Finally, they will have an understanding of the chief chapters in the intellectual history of love and sexuality in the West over the past millennium.

Preparing for class

Readings and videos on the syllabus are due on the day they are listed. Readings will be either posted on the course website in PDF or available through a link to an online content provider such as JSTOR. Lecture videos and analytical video modules should also be watched before class. These present key ideas related to that class's songs and readings. Below, materials are grouped by types. However, you will be given instructions about the best order in which to engage with the varied material covered in each class. **It is recommended that you do the reading, listening, and watching in the order recommended by the instructor, which will be discussed in class and indicated on the online version of this syllabus.**

The reading load for this course is calibrated to as to give you adequate time to listen to the assigned musical works and watch the lecture videos. This means that, in addition to the readings assigned, being prepared for class involves active listening. This means listening in a focused and single-minded way, with the support of translations, listening guides, or scores. Early in the class we will discuss strategies for getting more out of listening as well as reading. You will also be required to contribute to the class's collaborative online listening guides. Since there is no textbook for the class, it is very important that you take notes and stay engaged while watching lecture videos, and bring your questions to class.

Assignments and Grading

Participation in class discussions	20%
Contributions to Collaborative Listening guides	25% (5% per week)
4 short response papers	25% (variously weighted)
1 analytical assignment	15%
Final Project	15%

Statement on academic integrity

It is expected that students in this class will behave in full accordance with the university's policies on plagiarism and academic integrity. All external voices that appear in your writing, whether as quotation or paraphrase, must be documented. In the written responses and analytical papers, avoid extensively summarizing the arguments of others: focus on your own observations and thoughts. Though you may choose to listen in groups and discuss the music together, all written work should be your own. For more information on avoiding plagiarism, see <<http://writing.yalecollege.yale.edu/advice-students/using-sources/understanding-and-avoiding-plagiarism>>.

Books to Purchase

Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. Frances Horgan. Oxford World's Classics, 2009.

The Harvard Concise Dictionary of Music and Musicians, ed. Don Michael Randel (Harvard University Press, 2002).

All other readings will be available on the course website. Audio will be available on Spotify, or in rare cases, as files uploaded to the course website.

COURSE SCHEDULE

All readings are due on the dates listed. Online lecture modules and musical selections should also be listened to carefully before class. We want to know what you think and what you think about what you have heard and read. We will cold-call!

Please note: In addition to the readings and music listed below, lecture videos recorded in Spring 2023 will be assigned in advance of each class session. This will allow us to use our class time for discussion and clarification, and to go deeper into the topics presented in the lectures. Each class will begin with a space for questions pertaining to the assigned lectures.

WEEK 1

5/28 Tues Courtly Love

- 🎵 Bernart de Ventadorn, Can vei la lauzeta mover (2nd half 12th c.)
- 🎵 Giraut de Bornelh, Reis glorios (late 12th c.)
- 🎵 Beatriz de Dia (fl. c. 1175), “A chantar m’er”
- 🎵 Marcabru (fl. 1130-1150), “L’autrier jost’una sebissa”

- 📖 Colin Campbell, “All You Need Is Love’: From Romance to Romanticism: The Beatles, Romantic Love and Cultural Change” (2006)
- 📖 Guillaume de Loris and Jean de Meun, Romance of the rose, part I by Loris (ll. 1–4058)
- 📖 Switten, “Music and versification: Fetz Macabrus los motz e.l so”

5/30 Thurs Poets, Lovers, and Dirty Old Men

- 🎵 Jehan Bretelet & Adam de la Halle (late 13th c.), “Adan, vauries vous manoir”
- 🎵 “Quant voi la florette/Je suis joliette” (late 13th c.)
- 🎵 Guillaume de Machaut, “Sans cuer dolens” (mid-14th c.)

- 📖 *Romance of the Rose*, The Sermon of Genius (Chapter 11, ll. 19409–20652)
- 📖 Machaut, Voir Dit (“A True Fiction”), selections

📅 Friday, May 31 Short (400–500-word) response no. 1 due by 5pm

WEEK 2

6/4 Tues Singing Sex and Sexual Violence

- ♪ Guillaume Du Fay (c. 1397–1474), “Donnés l’assault à la forteresse”
- ♪ Firminus Caron (fl. 1460–75), “Corps contre corps/Ramboure luy/Cinq solz”
- ♪ Arcadelt, “Il bianco e dolce cigno” (text and edition in the Macy reading; 1539)
- ♪ Monteverdi, “Zefiro torna” (text and translation. online; published 1614)

- 📖 More *Roman de la Rose* (final chapter: “The Conquest of the Rose”)
- 📖 Christine de Pisan, “Letter of the God of Love,” selections
- 📖 Laura Macy, “Speaking of Sex: Metaphor and Performance in the Italian Madrigal” (excerpts)

6/6 Thurs Cantatas

- ♪ Barbara Strozzi, “Hor Che Apollo” (Op. 8, no. 3; 1664)
- ♪ J. S. Bach, *Wachet Auf* (BWV 140; 1731), focusing on movements: II (tenor recitative “Er komt, er kommt!”), III (soprano-bass duet “Wann kommst du, mein Heil?”), V (bass recitative “So geh herein su mir”), and VI (soprano-bass duet “Mein freund ist mein”).

- 📖 Ellen Rosand, “The Voice of Barbara Strozzi”
- 📖 *The Song of Songs* (Old Testament)
- 📖 Isabella Van, *Mystical Love in the German Baroque: Theology, Poetry, Music*, 273–87

📅 Friday, June 7 Short (400–500-word) response no. 2 due by 5pm

WEEK 3

6/11 Tues Love songs on the opera stage

Watch/Listen: Mozart, *Don Giovanni* (1787), focusing especially on

In act I: 🎵 “Alfin siam liberati ... La ci darem la mano” (tracks 16–17) and 🎵 “Non ti fidar o misera” (track 21).

In act II: 🎵 “V’è gente alla finestra” (Don Giovanni’s aria at the window, track 40) and 🎵 “Mi tradi quell’alma inrgata” (Donna Elivra’s aria, track 52)



Opera Libretto and Wikipedia on Don Juan

6/13 Thurs American Voices, Imagined and Stolen

🎵 Stephen Foster, “I dream of Jeanie with the light brown hair.” (1854)

🎵 James Lord Pierpont, “One Horse Open Sleigh” (1857)

🎵 Eben E. Rexford (text) and Hart Pease Danks (music), “Silver threads among the Gold” (1873)

🎵 John Hodges(?), “Lubly Fan” (later “Buffalo Girls,” sheet music here.) (1844)

🎵 Bob Cole and J. Rosamond Johnson, “Under the Bamboo Tree” (1902)



Finson, *Voices That Are Gone : Themes in Nineteenth-Century American Popular Song*, 43–82, 59–66



Eileen Southern, *The Music of Black Americans: A History*, 88–96.



Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class*, Intro (skim) and Chapter 1 (read)

📅 Friday, June 14 Short (400–500-word) response no. 3 due by 5pm

WEEK 4

6/18 Tues The Romantics

- ♪ “Der König in Thule” (D.367, 1816)
- ♪ “Gretchen am Spinnrade” (D.118, 1814)
- ♪ “Heidenröslein” (D. 257, 1815)
- ♪ Clara Schumann, “Liebst du um Schönheit”
- ♪ Robert Schumann, Dichterliebe (op. 48)

📖 Excerpt from Goethe’s Faust

6/20 Thurs Women & Power in Black American Music

- ♪ Smith, “Young Woman’s Blues” (1926)
- ♪ Gertrude “Ma” Rainey, “Prove it on Me Blues” (1928)
- ♪ Salt-n-Pepa, “Let’s Talk About Sex” (1991)
- ♪ Cardi B, feat. Megan Thee Stallion, “WAP” (2020)
- 📖 Angela Davis, Blues legacies and Black feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday, 3–41
- 📖 Gaunt, Kyra. “Who’s Got Next Game? Women, Hip-Hop, and the Power of Language” in The Games Black Girls Play, excerpt #TBA
- 📖 Selected responses to WAP
- 📖 Tricia Rose, Top Ten Debates in Hip Hop.
 - #5—“Hip Hop Demeans Women” (pp. 113–32)
 - #7—“Hip Hop Is Not Responsible for Sexism” (149–66)
 - #8— ““There are Bitches and Hoes”” (pp. 167–86)

📅 6/21 Friday Analytical assignment no. 1 due by 5pm

WEEK 5

📅 6/24 Monday Respond to your peers' analyses due by 5pm

6/25 Tues Anatomy of a Pop Song; Waves of Feminism

- 🎵 John Lennon and Paul McCartney, "She loves you" (1963)
- 🎵 Amy Winehouse, "Stronger than Me" (2003)
- 🎵 Regina Spektor, "Samson," 2001/2006
- 🎵 Beyoncé, "Hold Up" (2016); first listen only, then also watch the video
- 🎵 Christine and the Queens, "Girlfriend" (2018); first listen only, then also watch the video
- 🎵 Lucy Dacus, "Night Shift" (2018)






- 📖 John Covach. 2005. "Form in Rock Music: A Primer," in *Engaging Music: Essays in Music Analysis*, ed. Deborah Stein (New York: Oxford University Press, 2005), 65–76.
- 📖 Charlotte Grieg, "Female Identity and the Woman Songwriter," in *Sexing the Groove: Popular Music and Gender* (Routledge, 1997), 168–177.
- 📖 Gia Kourlas, Commentary on the Video of "Girlfriend"
- 📖 Reggie Ugwu, "Gender Is a Construct. Christine and the Queens Built a Bulldozer." *New York Times*, Sept. 2018.
- 📖 Daphne Brooks, *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*, 435–45.


6/27 Thursday Indigenous and Queer Voices


- 🎵 "Prayers in a Song" by Tall Paul (Anishinaabe and Oneida) (2010)
- 🎵 "Native Puppy Love" by The Halluci Nation. (Intertribal), formerly Tribe Called Red (2013)
- 🎵 "Tongues" by Tanya Tagaq (Inuit, from Nunavut) (2022)
- 🎵 "Love is Love, Pt. 1" by Quantum Tangle (Intertribal) (2017)
- 🎵 "Remember Me" by Fawn Wood (Cree and Salish) (2015)
- 🎵 Lil Nos X, Montero (Call Me by Your Name) (2021)
- 🎵 Magnetic Fields, "Andrew in Drag" (2012) (after you listen to the song and watch the video, get more context on Song Exploder.
- 🎵 Be Steadwell, "Gay Sex" (2018)

- 📖 "All My Loving Relations". excerpt 12:30–32:47
Conversation with All My Relations hosts Matika Wilbur (Swinomish and Tulalip) and Desi Small-Rodriguez (Northern Cheyenne and Chicana), and guest Prof. Geraldine King (Anishinaabe),

May 2021

-  “What Does Electric Pow Wow Sound Like?”. (14 minutes) PBS Video Interview with Tribe Called Red (now The Halluci Nation), 2019
-  Kyle T. Mays. (Saginaw Chippewa), “Promoting sovereignty, rapping mshkiki (medicine): a critical (Anishinaabeg) reading of rapper Tall Paul’s ‘Prayers in a Song’” *Social Identities* (2016) vol. 22 no. 2, 195–209
-  Introduction to short story anthology, *Love After the End* (2020) by Joshua Whitehead. (Ojibwe, Peguis First Nation) (7 pages)
-  Excerpts from the prologue and interlude of the novel *There, There* (2018) by Tommy Orange (Cheyenne and Arapaho) (12 pages)
-  Nadine Hubbs, “I Will Survive’: Musical Mappings of Queer Social Space in a Disco Anthem”

-  Friday, June 28 Short (400–500-word) response no. 4 due by 5pm

-  Wed, July 3 (TBC) Final assignment due by 11:59 pm

