

MUSIC 1750G – MUSIC HISTORY, c.900 - c.1750

Dr R. Toft

COURSE OUTLINE

Scores and lecture notes – OWL (Resources)

Recordings – OWL (Resources) and Spotify Playlists (links in OWL “Resources”)

MEDIEVAL MUSIC

I Monophony – Sacred

Performance Practices – the principles of phrasing

Pause to Express, The Art of Phrasing – YouTube, https://youtu.be/G_8Go6L9EI0

Theoretical Considerations – mode – YouTube, <https://youtu.be/KX9KDABff7I>

Hildegard von Bingen: ‘O viridissima virga’ (OWL – Resources)

II Monophony – Instrumental Music

Instruments in the Middle Ages (Spotify Playlist) – there are no scores for the instrument tracks

Monophony – Secular Song

Performance Practices – improvisation

France – Troubadours

Bernart de Ventadorn: ‘Ab joi mou lo vers e.l comens’ (OWL – Resources)

III Polyphony – Sacred

Organum: Léonin: ‘Viderunt omnes’ (OWL – Resources)

Motet: Anon: ‘Celi domina’ (OWL – Resources)

Mass: Guillaume de Machaut: ‘Agnus Dei’ (OWL – Resources)

IV Polyphony – Secular

France

Rondeau: Guillaume de Machaut: ‘Rose, liz, printemps’ (OWL – Resources)

Italy

Figures of Rhetoric Made Manifest – YouTube, <https://youtu.be/-2BKuUUtXIU>

Ballata: Johannes Ciconia: ‘O rosa bella’ (OWL – Resources)

RENAISSANCE MUSIC

I ‘La contenance angloise’ & Motet in the High Renaissance

John Dunstaple: ‘Quam pulchra es’ (Spotify Playlist)

Josquin Desprez: ‘Ave Maria ... virgo serena’ (Spotify Playlist)

Performance Practices

Musica ficta in the 16th Century – YouTube, <https://youtu.be/KX9KDABff7I>

Italian Frottola and French Chanson

Italy – Frottola

Josquin Desprez: ‘El grillo’ (Spotify Playlist)

France – Chanson

Claudin de Sermisy: ‘Las, je m’y plains’ (Spotify Playlist)

Josquin Desprez: ‘Mille regretz’ (OWL – Resources)

II Instrumental Music

Instruments in the Renaissance (Spotify Playlist) – there are no scores for the instrumental tracks

Recercare & Fantasia

Francesco Spinacino: ‘Recercare’ (OWL – Resources)

Francesco da Milano: ‘Fantasia’ (Spotify Playlist)

III Italian and English Madrigals

Performance Practices – ensemble singing

Italy

Jacobus Arcadelt: ‘Il bianco e dolce cigno’ (Spotify Playlist)

England

Thomas Weelkes: ‘O care’ (Spotify Playlist)

IV Trends Leading to the Sound Ideal of the Early 17th Century

Performance Practices – solo singing

Move the Passions and Delight Listeners – YouTube, <https://youtu.be/qT5X7kHftIM>

Pause to Express, The Art of Phrasing – YouTube, https://youtu.be/G_8Go6L9EI0

Alter the Rhythm, Noble Negligence of Notation – YouTube, <https://youtu.be/e4g6C0GYfWs>

Vary the Beat, Follow the Passions – YouTube, <https://youtu.be/pgLP0DhLKz4>

Italy – *Affetto cantando*

Anon: ‘Sta notte mi sognava’ (Spotify Playlist)

Claudio Monteverdi: ‘Sì dolce è’l tormento’ (OWL – Resources)

England – Lute Song

Figures of Rhetoric Made Manifest – YouTube, <https://youtu.be/-2BKuUUtXIU>

John Dowland: ‘Sorrow stay’ (OWL – Resources)

BAROQUE MUSIC

I Early 17th Century

Opera and Madrigal – Italy

Fundamental Principles of 18th-Century Vocal Style – YouTube, <https://youtu.be/-Bab8Hvpb2g>

Claudio Monteverdi

‘Tu sei morta / Ahi caso acerbo,’ *Orfeo* (Spotify Playlist)

‘Lamento della Ninfa,’ *Madrigali guerrieri, et amorosi* (Spotify Playlist)

Air de cour – France

Etienne Moulinié: ‘Enfin la beauté que j’adore’ (OWL – Resources)

Instrumental Music – Italy

Biagio Marini: ‘Sonata terza’ (Spotify Playlist)

II Late 17th Century

Vocal Music & Opera – England

Figures of Rhetoric Made Manifest – YouTube, <https://youtu.be/-2BKuUUtXIU>

Henry Purcell: Song ‘If musick be the food of love’ (OWL – Resources)

Opera *Dido and Aeneas*, Act 3 (Spotify Playlist)

Recitative (starts at 0:55), Air, Chorus

Instrumental Music – Italy

Arcangelo Corelli: *Sonata da Chiesa*, Op. 3, No. 2 (Spotify Playlist)

III 18th Century

Vocal Music – Italy

Performance Practices

Messa di voce, The Soul of Vocal Music – YouTube, <https://youtu.be/eovU6RiCPLU>

Portamento di voce, The Perfection of Vocal Music – YouTube, <https://youtu.be/CzRWEzWMeto>

Legato & Staccato, Cornerstones of Expression –

YouTube, <https://www.youtube.com/watch?v=SOiZtrkvK5Q>

Recitative: Speaking in Notes – YouTube, <https://youtu.be/SbRhEB2tC1c>

Da Capo Aria – YouTube, <https://youtu.be/H88qzEqQ39E>

Cantata

Francesco Conti: *Cantata, Dopo tante e tante pene* (OWL – Resources)

Instrumental Music – Italy

Antonio Vivaldi: *Le quattro Stagioni*, ‘L’inverno’ (Spotify Playlist)

Opera & Oratorio – England

George Frideric Handel: ‘Lascia ch’io pianga’ (*Rinaldo*) (Spotify Playlist & OWL – Resources)

Messiah (Spotify Playlist) – Recitative, Air, and Chorus

IV Performance Practices in the Mid and Late 18th Century

Tommaso Giordani: ‘Caro mio ben’ (OWL – Resources)

Wolfgang Amadeus Mozart: *Fantasia* (K.397) (OWL – Resources)

Sonata in A Major (K.331) (OWL – Resources)

TEXTBOOKS, VIDEOS, RECORDINGS, LECTURE NOTES

- Textbooks: *Anthologies of Medieval, Renaissance, and Baroque Music* (available on OWL)
Videos: Available on YouTube (links are in the course outline above)
Recordings: OWL (Resources) and Spotify Playlists (links in OWL “Resources” under “Recordings”)
Lecture Notes: available on OWL

REQUIREMENTS

Students are responsible for all the material presented in lectures, for the content of the YouTube videos listed in the course outline, and for listening to the works and studying the scores listed above. Listening and studying scores are important components of the course. Spend time on them outside class each week.

BRING TO CLASS

Print-outs of the scores from the three Anthologies. Write the notes taken in class directly on the printed-out scores and/or lecture notes.

INDEPENDENT WORK

1. read the lecture notes and listen to the works before the topics are covered in class
2. use the notes you take in class to understand the course material further
3. assemble definitions of the terms used in class
4. construct your own timeline of people, styles, terminology (know when things happened)
5. be able to identify, correctly label (with the terminology used in the lectures), and discuss the main stylistic features of the works listed in the course outline
6. listen repeatedly to each piece (with and without the score) and develop the ability to identify stylistic features “by ear.”

TUTORIALS

Class members will be divided into 4 tutorial groups. Tutorials will be held on Fridays, 2:30 – 3:20 pm, and will be devoted to developing writing skills in preparation for the essay assignment.

ESSAY ASSIGNMENT

Choose one piece from our listening list and write an assessment of your understanding and appreciation of it (4 pages). This paper will be worked up through the tutorials.

See the separate sheet “Essay Assignment” for further information (on OWL).

GRADING

Tests

- 2 tests each worth 33 1/3% of the final mark (multiple choice) – the 2nd test is the final exam and will be scheduled during the final exam period
- questions will be drawn from the anthologies, YouTube videos, lectures, and lecture notes
- 1st test – Medieval and Renaissance music (week of 26 February, online)
- 2nd test – Renaissance and Baroque music (during the final exam period)

Essay

- 1 essay worth 33 1/3% of the final mark (due Wednesday, 27 March at 12:00 noon)
- 60% of the mark for the essay will be given for the quality of your writing style (i.e., 20 of 33 1/3 marks)
- submit electronically to your tutorial leader on the due date – late essays will not be accepted; any essay submitted after the deadline will receive a grade of zero (no extensions will be granted)

CLASS ATTENDANCE

There is no written textbook for this course, only the anthologies, YouTube videos, and lecture notes. Hence, regular attendance at lectures is encouraged. The notes you take in lectures are an important part of the preparation for tests.

CONSULTATION

I am available for consultation outside class by appointment. Please contact me to arrange a time for a Zoom session. I prefer to conduct business “in person” rather than by e-mail, and I do not answer questions about course content by email. On the rare occasion that a student misses a lecture for legitimate and medically documented reasons, I will provide assistance with course material, but please be advised that I do not give private summaries of lectures. Students should rely on their peers to gather, and understand, material from classes they miss. See me only to clarify what you and your peers cannot grasp independently.

PREREQUISITE

Music 1710F/G

Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

GRADING SCALE

A+ = 90-100%, A = 80-89%, B = 70-79%, C = 60-69%, D = 50-59%, F = 0-49%.

ACADEMIC CONSIDERATION FOR MISSING WORK

In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

ACADEMIC OFFENCES

Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

MENTAL HEALTH & WELLNESS

Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.**

ACCOMMODATION FOR STUDENTS WITH DISABILITIES

Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

RELIGIOUS ACCOMMODATION

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

PLAGIARISM

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing, such as, footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

EVALUATION POLICY EXEMPTION

This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.”

EXAMINATIONS & ATTENDANCE

Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

ELECTRONIC DEVICES IN CLASSROOMS

The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

COMPUTER-MARKED MULTIPLE-CHOICE TESTS OR EXAMS

These may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.