COURSE OUTLINE – 1711G

MEDIEVAL MUSIC (read & study pp. 2-91; the relevant page numbers for specific topics are given below – deletions from the text are listed on OWL)

General Reading: 17-38

I  Monophony – Sacred
Performance Practices – the principles of phrasing

Hildegard von Bingen, ‘O viridissima virga’ (OWL; USB flash drive)
  Reading: 48-49

Theoretical Considerations – mode
  Reading: 38-41

II  Monophony – Instrumental Music
Instruments in the Middle Ages (OWL; USB flash drive)
  Reading: 90

Dance: ‘Istampita Palamento’ (OWL; USB flash drive)
  Reading: 87-89

III  Monophony – Secular and Sacred Song
Performance Practices – improvisation

France – Troubadours
  Bernart de Ventadorn, ‘Ab joi mou lo vers e l comens’ (OWL; USB flash drive)
  Beatriz de Dia, ‘A chantar’ (OWL; USB flash drive)
    Reading: 51-55

Spain – Cantiga de Santa Maria
  Alfonso el Sabio, ‘Quena Virgen ben servira’ (OWL; USB flash drive)
    Reading: 54

IV  Polyphony – Sacred
Organum:  Léonin, ‘Viderunt omnes’ (OWL; USB flash drive)
  Pérotin, ‘Sederunt principes’ (OWL; USB flash drive)
    Reading: 57-65

Motet:  Anon, ‘Favellandi vicium’ (OWL; USB flash drive)
  Anon, ‘Celi domina’ (OWL; USB flash drive)
  Philippe de Vitry, ‘Garrit gallus – In nova fert’ (OWL; USB flash drive)
    Reading: 65-68, 73-77, 78

Mass:  Guillaume de Machaut, ‘Agnus Dei’ (OWL; USB flash drive)
    Reading: 77-81
V Polyphony – Secular
France
Ballade: Guillaume de Machaut, ‘Je puis trop bien’ (OWL; USB flash drive)
Virelai: Guillaume de Machaut, ‘Douce dame jolie’ (OWL; USB flash drive)
Rondeau: Guillaume de Machaut, ‘Rose, liz, printemps’ (OWL; USB flash drive)
Reading: 81-82
Ars subtilior: Matheus de Perusio, ‘Le greygnour bien’ (OWL; USB flash drive)
Solage, ‘Fumeux fume’ (OWL; USB flash drive)
Reading: 82-84

Italy
Madrigal: Jacopo da Bologna, ‘Non al suo amante’ (OWL; USB flash drive)
Ballata: Johannes Ciconia, ‘O rosa bella’ (OWL; USB flash drive)
Reading: 84-86

RENAISSANCE MUSIC (read & study pp. 92-183 and 193-202; the relevant page numbers for specific topics are given below – deletions from the text are listed on OWL)

General Reading: 92-105

I ‘La contenance angloise’
Sacred – Motet: John Dunstaple, ‘Quam pulchra es’ (OWL; USB flash drive)
Reading: 106-09
Secular – Ballade: Gilles Binchois ‘Dueil Angoisseux’ (OWL; USB flash drive)
Reading: 138-41

II The Motet in the High Renaissance
Josquin Desprez: ‘Ave Maria . . . virgo serena’ (OWL; USB flash drive)
‘Absalon fili mi’ (OWL; USB flash drive)
‘Tu solus, qui facis mirabilia’ (OWL; USB flash drive)
Reading: 113-21, 133-38

III Music Notation
Manuscripts
Prints
Reading: 140, 142, 157, 176

IV Italian Frottola and French Chanson
Italy – Frottola
Barzelletta: Marchetto Cara, ‘Hor venduto ho la speranza’ (OWL; USB flash drive)
Capitolo: Anon, ‘Se mai per maraveglia’ (OWL; USB flash drive)
Josquin Desprez, ‘El grillo’ (OWL; USB flash drive)
Reading: 141-44
France – Chanson
Claudin de Sermisy, ‘Tant que vivray’ (OWL; USB flash drive)
Claudin de Sermisy, ‘Las, je m’y plains’ (OWL; USB flash drive)
Clément Janequin, ‘La guerre’ (OWL; USB flash drive)
Reading: 153-54

V Instrumental Music
Instruments in the Renaissance (OWL; USB flash drive)
Reading: 144-50
Recercare & Fantasia
Francesco Spinacino, ‘Recercare’ (OWL; USB flash drive)
Francesco da Milano, ‘Fantasia’ (OWL; USB flash drive)
Reading: 174-79
Performance Practices – virtuosic embellishment

VI Italian and English Madrigals
Performance Practices – ensemble singing
Italy
Jacobus Arcadelt, ‘Il bianco e dolce cigno’ (OWL; USB flash drive)
Claudio Monteverdi, ‘Baci soavi e cari’ (OWL; USB flash drive)
Reading: 154-55

England
Thomas Morley, ‘Now is the month of Maying’ (OWL; USB flash drive)
John Farmer, ‘Fair Phyllis I saw sitting all alone’ (OWL; USB flash drive)
Thomas Weelkes, ‘O care’ / ‘Hence, care’ (OWL; USB flash drive)
Reading: 162-65

VII Solo Song in the late Renaissance
Performance Practices – solo singing
Italy – Affetto cantando
Giulio Caccini, ‘Dolcissimo sospiro’ (OWL; USB flash drive)
Reading: 193-202

England – Lute Song
John Dowland, ‘Sorrow stay’ (OWL; USB flash drive)
Reading: 165
TEXTBOOKS & RECORDINGS

Recordings: USB flash drive in the Music Library (5 copies available)

REQUIREMENTS

Students are responsible for all the material presented in the lectures, for material in the text, and for listening to the works and studying the scores listed above in the course outline. Listening and studying scores are important components of the course, and they should be undertaken outside class each week.

BRING TO CLASS
Print-outs of scores from the Toft Anthologies on OWL.

INDEPENDENT WORK
1 Use the notes you take in class as the starting point for understanding the course material.
2 Read and study the textbook thoroughly (before the topics are covered in the lectures).
3 Assemble definitions of terms and make notes on biographical details and other pertinent background material; e.g., general economic, cultural, and social aspects of the era.
4 Study the works covered in class, being able to identify, correctly label, and discuss the main stylistic features.
5 Listen repeatedly to each work (with and without the score) and develop the ability to identify stylistic features ‘by ear’.

ESSAY ASSIGNMENT
Choose one article from an academic journal (minimum of 10 pages – *no book chapters*) devoted to any aspect of Medieval or Renaissance music and write a brief report on its contents (2 pages). Present a summary of the article by discussing the author’s main points and conclusions. *Attach a paper copy of the article to your essay.*

See the separate sheet, “Essay Assignment”, on OWL for further information.
**Grading**

Tests: 2 tests each worth 40% of the final mark (multiple choice, with a listening section)
- questions will be drawn from the Bonds textbook and the Toft anthologies, as well as from material presented in class lectures
- second test – Renaissance music (during the final exam period)

Essay: 1 report worth 20% of the final mark (due during class on Friday, 9 March 2018)
- 60% of the mark for the essay will be given for the quality of your writing style (i.e., 12 of 20 marks)
- submit a paper copy in class on the due date (with a paper copy of the article)

**Prerequisite**

Music 1710F/G

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from the 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.

**Consultation**

I am available for consultation outside class by appointment. Please see me either before or after class to arrange a time. I prefer to conduct business ‘in person’ rather than by e-mail, and I do not answer questions about course content by e-mail. 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.

**Protocol**

Cell phones are not permitted in class, and the use of personal listening devices (iPod, etc.) is prohibited. Laptops may be used only for taking notes and for viewing OWL material. Any students engaging in disruptive behaviour, including excessive whispering/talking, will be asked to leave the class.

**Non-Medical and Medical Absences / Mental Health**

Non-medical absences from tests and the final exam, as well as non-medical reasons for the late submission of assignments, will result in a mark of zero for that component of the course. For further information, please see the University’s Policy on Accommodation for Medical Illness (https://studentservices.uwo.ca/secure/index.cfm). Documentation for medical absences must be provided on the Student Medical Certificate and must be submitted by the student directly to the Associate Dean of Music. The Dean’s office will determine if accommodation is warranted (see http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf).

Students who are in emotional/mental distress should refer to Mental Health @ Western (http://www.uwo.ca/uwocom/mentalhealth/) for a complete list of options about how to obtain help.
**Scholastic Offences**
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/handbook/appeals/scholoffence.pdf.

**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).