MUSIC 1750G – MUSIC HISTORY, c.900 - c.1750
M, W, F 2:30 - 3:30, TC-141
Dr R. Toft, TC-114, ext. 85104

COURSE OUTLINE

Scores for all the works listed below, as well as outlines of the lectures, are on OWL
Recordings are in the Music Library (USB flash drive)

MEDIEVAL MUSIC

I  Monophony – Sacred
   Performance Practices – the principles of phrasing
   Hildegard von Bingen, ‘O viridissima virga’ (track 01)
   Theoretical Considerations – mode

II  Monophony – Instrumental Music
   Instruments in the Middle Ages (tracks 1-12 of ‘Medieval Instruments’)

III Monophony – Secular and Sacred Song
   Performance Practices – improvisation
   France – Troubadours
   Bernart de Ventadorn, ‘Ab joi mou lo vers e.l comens’ (track 02)
   Spain – Cantiga de Santa Maria
   Alfonso el Sabio, ‘Quena Virgen ben servira’ (tracks 03a-b)

IV Polyphony – Sacred
   Organum: Léonin, ‘Viderunt omnes’ (track 04)
              Pérotin, ‘Sederunt principes’ (track 05)
   Motet:  Anon, ‘Favellandi vicium’ (tracks 06a-b)
           Anon, ‘Celi domina’ (track 07)
           Philippe de Vitry, ‘Garrit gallus – In nova fert’ (track 08)
   Mass:   Guillaume de Machaut, ‘Agnus Dei’ (track 09)

V Polyphony – Secular
   France
   Virelai:  Guillaume de Machaut, ‘Douce dame jolie’ (track 10)
   Rondeau: Guillaume de Machaut, ‘Rose, liz, printemps’ (track 11)
   Ars subtilior: Matheus de Perusio, ‘Le greygnour bien’ (track 12)
   Italy
   Ballata:  Johannes Ciconia, ‘O rosa bella’ (track 13)
RENAISSANCE MUSIC

I ‘La contenance angloise’
   Sacred – Motet: John Dunstable, ‘Quam pulchra es’ (track 01)
   Secular – Ballade: Gilles Binchois, ‘Dueil Angoisseux’ (track 02)

II The Motet in the High Renaissance
   Josquin Desprez: ‘Ave Maria ... virgo serena’ (track 03)
                  ‘Tu solus, qui facis mirabilia’ (track 04)

III Music Notation
   Manuscripts
   Prints

IV Italian Frottola and French Chanson
   Italy – Frottola
      Marchetto Cara, ‘Hor venduto ho la speranza’ (track 05)
      Josquin Desprez, ‘El grillo’ (tracks 06a-c)
   France – Chanson
      Claudin de Sermisy, ‘Tant que vivray’ (track 07)
      Claudin de Sermisy, ‘Las, je m’y plains’ (track 08)
      Clément Janequin, ‘La guerre’ (track 09)

V Instrumental Music
   Instruments in the Renaissance (tracks 1-19 of ‘Renaissance Instruments’)
      Recercare & Fantasia
         Francesco Spinacino, ‘Recercare’ (track 10)
         Francesco da Milano, ‘Fantasia’ (track 11)
      Performance Practices – virtuosic embellishment
         Joanambrosio Dalza, ‘Saltarello & Piva’ (track 12)

VI Italian and English Madrigals
   Performance Practices – ensemble singing
   Italy
      Jacobus Arcadelt, ‘Il bianco e dolce cigno’ (track 13)
      Claudio Monteverdi, ‘Baci soavi e cari’ (track 14)
   England
      Thomas Morley, ‘Now is the month of Maying’ (track 15)
      Thomas Weelkes, ‘O care’ / ‘Hence, care’ (tracks 16a-b)
VII Trends Leading to the Sound Ideal of the Early 17th Century

Performance Practices – solo singing

Italy – Affetto cantando
  Giulio Caccini, ‘Dolcissimo sospiro’ (tracks 17a-b)
  Anon, ‘Sta notte mi sognavi’ (tracks 18a-b)
  Claudio Monteverdi, ‘Si dolce è’l tormento’ (tracks 19a-b)

England – Lute Song
  John Dowland, ‘Sorrow stay’ (track 20)
  Robert Johnson, ‘Have you seene the white lily grow?’ (track 21)

BAROQUE MUSIC

I Early 17th Century

Opera and Madrigal – Italy
  Claudio Monteverdi
    ‘Tu sei morta / Ahi caso acerbo,’ Orfeo (track 01)
    ‘Pur ti miro,’ L’Incoronazione di Poppea (track 02)
    ‘Lamento della Ninfa,’ Madrigali guerrieri, et amorosi (tracks 03a-d)

Air de cour – France
  Etienne Moulinié, ‘Enfin la beauté que j’adore’ (track 04)

Instrumental Music – Italy & France
  Girolamo Frescobaldi, ‘Toccata settima’ (track 05)
  Biagio Marini, ‘Sonata terza’ (track 06)
  René Mesangeau, ‘Pièces’ (tracks 07a-c)

II Late 17th Century

Vocal Music & Opera – England
  Henry Purcell: Songs
    ‘If musick be the food of love’ (track 08)
    ‘What a sad fate is mine’ (track 09)
  Opera
    Dido and Aeneas, Act 3 (tracks 10a-d)
      Recitative: ‘Thy hand Belinda’
      Air: ‘When I am laid in earth’
      Chorus: ‘With drooping wings’

Instrumental Music – Italy & France
  Arcangelo Corelli, Sonata da Chiesa, Op. 3, No. 2 (tracks 11a-d)
  Marin Marais, ‘Les voix humaines’ (track 12)
  Louis Couperin, ‘Pièces’ (tracks 13a-c)

III 18th Century

Vocal Music – France & Italy
  François Couperin, Leçons de Ténèbres – ‘Troisième leçon à deux voix’ (track 14)
  Tomaso Albinoni, Cantata: Amor, sorte, destino (tracks 15a-e)

Instrumental Music – Italy & Germany
  Antonio Vivaldi, Le quattro stagioni: ‘L’inverno’ (tracks 16a-c)
  Johann Sebastian Bach – Lute/Lautenwerk: Preludium, Fuge, Allegro (tracks 17a-c)
Opera – England
George Frideric Handel: ‘Lascia ch’io pianga’ (*Rinaldo*) (track 18)
‘E pur così & Piangerò’ (*Giulio Cesare*) (track 19)

Oratorio – England
George Frideric Handel, *Messiah* (tracks 20a-c)
  Recitative: ‘For behold, darkness shall cover the earth’
  Air: ‘The people that walked in darkness’
  Chorus: ‘For unto us a child is born’

IV  Music for Fortepiano
Performance Practices in the Mid and Late 18th Century
Wolfgang Amadeus Mozart:  *Fantasie* (K.397) (track 21)
  *Sonata in A Major* (K.331), with improvised prelude
  (tracks 22a-e)

**LECTURE NOTES, TEXTBOOKS, RECORDINGS**

Lecture Notes: outlines are available on OWL – fill in the details with the notes you take in class
Textbooks:  *Anthologies of Medieval, Renaissance, and Baroque Music* (available on OWL)
Recordings:  USB flash drive (on reserve in the Music Library – 5 copies available)

**REQUIREMENTS**

Students are responsible for all the material presented in lectures and for listening to the works and studying the scores listed 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 the scores from the three Anthologies, as well as the lecture outlines. Write the notes taken in class directly on the printed-out scores and/or lecture outlines.

**INDEPENDENT WORK**
1. read the lecture outlines 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. 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
5. listen repeatedly to each piece (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, Renaissance, or Baroque music and write a brief report on its contents (2 pages). Summarize 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” for further information (on OWL).

**GRADING**
Tests
- 3 tests each worth 30% of the final mark (multiple choice, fill-in the blank, and/or listening) – the 3rd test is the final exam and will be scheduled during the final exam period
- questions will be drawn from the anthologies, as well as from material presented in lectures
- 1st test – Medieval music (at the end of the Medieval content – approx. early February)
- 2nd test – Renaissance music (at the end of the Renaissance content – approx. early March)
- 3rd test – Baroque music (during the final exam period)

Essay
- 1 report worth 10% of the final mark (due during class between 2:30pm and 3:20pm on Wednesday, 26 February 2020)
- 60% of the mark for the essay will be given for the quality of your writing style (i.e., 6 of 10 marks)
- submit a paper copy in class on the due date (attach a paper copy of the article) – late essays will not be accepted; they will receive a grade of zero

**PREREQUISITE**
Music 1710F/G
Unless you have either the requisites for this course or written special permission from your Dean to enrol 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.

**PROTOCOL**
Cell phones, computers of any kind (including laptops), tablets (iPad, etc.), and personal listening devices (iPod, etc.) are not permitted in class – notes are to be taken by hand. I have found that the use of laptops/tablets is almost universally abused and regret that I cannot accommodate those who find laptop computers and tablets helpful for taking notes. Although these devices are convenient, they are not necessary for the work we do in class. Note: students with a documented need for the use of a laptop or tablet will be exempt from this restriction (documentation from Western’s Student Accessibility Services must be provided).

Any student using a prohibited device or engaging in disruptive behaviour (including excessive whispering/talking) will be asked to leave the class.
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 email, 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.

NON-MEDICAL AND MEDICAL ABSENCES / MENTAL HEALTH
Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfill the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period.

Students who are in emotional/mental distress should refer to Mental Health @ Western: https://www.uwo.ca/health/mental_wellbeing/ 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 the Scholastic Offence Policy in the Western Academic Calendar).