

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

Monday, Wednesday, Friday – 2:30 - 3:20 pm, online via Zoom

Lectures – Monday & Wednesday, online via Zoom

Tutorials – Friday, online via Zoom

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)

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)

II Instrumental Music

Instruments in the Renaissance (Spotify Playlist)

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’ (Spotify Playlist)

England – Lute Song

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

John Dowland, ‘Sorrow stay’ (Spotify Playlist)

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’ (Spotify Playlist)

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

Recitative: ‘Thy hand Belinda’ (starts at 0:55)

Air: ‘When I am laid in earth’

Chorus: ‘With drooping wings’

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>

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

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

Tomaso Albinoni, Cantata: *Amor, sorte, destino* (Spotify Playlist)

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)

Messiah (Spotify Playlist)

Recitative, Air, and Chorus

IV Music for Fortepiano

Performance Practices in the Mid and Late 18th Century

Wolfgang Amadeus Mozart: *Fantasia* (K.397) (Spotify Playlist)

Sonata in A Major (K.331) (Spotify Playlist)

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.

Tutorial dates: 14, 21, 28 January; 4, 11 February; 4, 11, 18, 25 March

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 & Renaissance music (Friday, 18 February, 2:30 – 3:20 pm; online)
- 2nd test – Renaissance and Baroque music (during the final exam period; online)

Essay

- 1 essay worth 33 1/3% of the final mark (due Wednesday, 30 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 STUDENT ABSENCE

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see:

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

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

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>

CONTINGENCY PLAN

Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

RECORDING OF ONLINE ACTIVITIES

All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

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).

ONLINE ETIQUETTE

Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” at class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

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.