



MS 401 MUSIC FROM THE MIDDLE AGES TO THE BAROQUE

IES Abroad Vienna

DESCRIPTION:

Cultural analysis of composers' settings and stylistic analysis of compositions of the Middle Ages, Renaissance, and Baroque periods. Topics include Gregorian chant, the origins of polyphony, the development of vocal and instrumental genres, and the works of such central composers as Machaut, Josquin, Monteverdi, and Bach.

This course, MS 401, is offered for 3 credits. It is taught in conjunction with the 4-credit course MS 401A which requires an additional paper and occasional extended meeting times.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Music major or equivalent skills in analysis and listening

METHOD OF PRESENTATION: Lectures and discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation, Study Guide - 20%
- Listening quizzes (2 x 10%) - 20%
- Midterm exam - 25%
- Journals - 10%
- Final exam - 25%

Reading, writing, and listening assignments for each lecture are listed below. CDs of the required listening and copies of the required readings are on reserve in the library. There will be a midterm and a final exam as well as two listening quizzes; students receiving three credits will also be given journal assignments, students receiving four credits will have to complete a term paper.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- have an understanding of musical developments of the Middle Ages, Renaissance, and Baroque periods
- be able to place these developments within a wider historical, cultural, and aesthetic context.

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be monitored and unexcused absences will affect the student's grade via the "Participation" component of each course's final grade.

Excused Absences

- Excused absences are permitted only when a student is ill, when class is held on a recognized religious holiday traditionally observed by the particular student, or in the case of a grave incident affecting family members.
- To be granted an excused absence, the student must write an email to his/her professor in a timely manner stating the reason for the absence (and, if appropriate, how long they expect to be away) with a cc to Center administrative staff. In an emergency, the student may call Student Services or the Front Desk. If the student is unable to send an email (too sick, no computer), he/she may call the Student Assistant at the front desk (01/512 2601-11) who will then write the email described above and send it to said parties as stated above, with a cc to the student.

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- If a student is absent 3 consecutive days or more, he/she will need to obtain a doctor's note and then submit this to the Registrar's office.

CONTENT:

Week	Content	Readings
Week 1	Course introduction; Gregorian chant	<ul style="list-style-type: none"> • <i>Reading:</i> HWM 29-39, 43-46, 50-70; WT # 12, 13 <i>Writing:</i> SLG 2/4-8; 3/1-3, 5, 6 <i>Listening:</i> Mass for Christmas Day (CD 1: 4-23)
Week 2	Secular music; Notre Dame polyphony; Léonin and Pérotin; Motet	<ul style="list-style-type: none"> • <i>Reading:</i> HWM 71-111; WT # 15, 16 <i>Writing:</i> SLG 4/1, 4, 10; 5/14-16, 23, 30, 31, 36, 37 <i>Listening:</i> de Dia: A chantar (CD 1: 37); de la Halle: Robins m'aime (CD 1: 38); von der Vogelweide: Palästinalied (CD 1: 39); Jubilemus, exultemus (CD 1: 53-56); Léonin: Viderunt (CD 1: 57-64); Pérotin: Viderunt (CD 1: 67-78); de la Halle: De ma dame vient (CD 2: 6-8)
Week 3	Ars nova; Machaut; Ars Subtilior; The Renaissance; Dufay; Polyphonic Mass	<ul style="list-style-type: none"> • <i>Reading:</i> HWM 116-189; WT # 18, 20-22 <i>Writing:</i> SLG 6/1-5, 18-20; 7/4-8; 8/15, 16, 29 <i>Listening:</i> de Vitry: In arboris (CD 2: 10-15); Machaut: Messe de Notre Dame, Kyrie (CD 2: 16-22); Machaut: Rose, liz... (CD 2: 24-27); Du Fay: Resveillies vous (CD 2: 46-48); Du Fay: ballade and Missa Se la face ay pale (CD 2: 51-59) TERM PAPER PROPOSAL DUE
Week 4	Josquin; Madrigal and song	<ul style="list-style-type: none"> • <i>Reading:</i> HWM 190-192, 202-209, 240-263; WT # 26, 38, 39 <i>Writing:</i> SLG 9/18, 32; 11/8, 9, 13, 22, 31 <i>Listening:</i> Josquin: Ave Maria (CD 2: 67) and Missa Pange Lingua, Kyrie (CD 3: 1-3); Marenzio: Solo e pensoso (CD 3: 51-56); Gesualdo: lo parto (CD 3: 57-59); De Sermisy: Tant que vivray (CD 3: 60-62)
Week 5	Instrumental music of the Renaissance; Reformation and Counter-Reformation	<ul style="list-style-type: none"> • <i>Reading:</i> HWM 264-285; 211-218, 224-234; WT # 42, 27, 36, 37 <i>Writing:</i> SLG 12/1, 5; 10/3, 4 <i>Listening:</i> Dowland: Flow My Tears (CD 3: 81-83); Sweelinck: Paduana Lachrimae; Palestrina: Missa Papae Marcelli, Credo and Agnus Dei (CD 3: 19-27) LISTENING QUIZ 1
Week 6	Midterm Exam	

Week 7	Defining Baroque; Early opera; Monteverdi	<ul style="list-style-type: none"> <i>Reading:</i> HWM 287-331; WT # 43-47 <i>Writing:</i> SLG 13/3, 5, 10, 11; 14/5, 26, 34 <i>Listening:</i> Monteverdi: Cruda Amarilli (CD 4: 17-19); Caccini: Vedrò 'l mio sol (CD 4: 20-21); Monteverdi: Orfeo, "Vi ricorda" (CD 4: 27); Cesti: Orontea, "Intorno all'idol mio" (CD 4: 42-43) FIRST VERSION OF TERM PAPER DUE
Week 8	Venetian school; Opera in the late 17th century	<ul style="list-style-type: none"> <i>Reading:</i> HWM 331-342, 353-366, 372-376, 384-391; WT # 51, 53, 54, 61-63 <i>Writing:</i> SLG 15/2; 16/2, 5; 17/3 <i>Listening:</i> Strozzi: Lagrime mie (CD 4: 44-48); Grandi: O quam tu pulchra es (CD 4: 57-59); Schütz: Saul, was verfolgst du mich (CD 5: 7-10); Lully: Armide, Overture (CD 5: 23-25); Purcell: Dido and Aeneas, "Thy hand, Belinda" and "When I am laid in earth" (CD 5: 42-44); A. Scarlatti: Clori vezzosa, e bella, Aria "Sì, sì, ben mio" (CD 5: 60-63)
Week 9	17th- century instrumental music; Ensemble music; Vivaldi	<ul style="list-style-type: none"> <i>Reading:</i> HWM 344-352, 366-372, 391-400, 415-418, 422-429; WT # 58-60, 64, 65 <i>Writing:</i> SLG 15/23, 24; 17/9, 11, 12; 18/7 <i>Listening:</i> Frescobaldi: Toccata I in d (Libro II); d'Anglebert: Suite III in d (excerpts); Corelli: Trio Sonata op. 3 No. 2 (CD 6: 1-5); Vivaldi: Violin Concerto op. 3 No. 6 (CD 6: 13-30)
Week 10	Bach; Performance practice in Bach	<ul style="list-style-type: none"> <i>Reading:</i> HWM 438-457; WT # 70-72 <i>Writing:</i> SLG 19/5, 13, 24 <i>Listening:</i> Bach: Prelude and Fugue in a, BWV 543 (CD 6: 40-50); Cantata BWV 62, 'Nun komm, der Heiden Heiland" (CD 6: 52-66); Brandenburg Concerto No. 2 in F major, BWV 1047
Week 11	Music in France; Händel; Review	<ul style="list-style-type: none"> <i>Reading:</i> HWM 429-437, 457-471; WT # 68, 69 <i>Writing:</i> SLG 19/26, 28 <i>Listening:</i> Rameau: Hippolyte et Aricie, Act IV, conclusion (CD 6: 35-39); Händel: Giulio Cesare, Act II, scenes 1-2 (CD 6: 67-72) FINAL VERSION OF TERM PAPER DUE LISTENING QUIZ 2
Week 12	Final Exam	

REQUIRED READINGS:



- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: Norton, 2006. (HWM)
- Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music, Vol. II*. 5th ed. New York: Norton, 2006. (NAWM)
- Burkholder, J. Peter and Jennifer L. King. *Student & Listening Guide for a History of Western Music*. New York: Norton, 2006. (SLG)
- Turabian, Kate. *A Manual for Writers*. 6th ed. Chicago: University of Chicago Press, 1996.
- Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.

RECOMMENDED READINGS:

- Blume, Friedrich. *Renaissance and Baroque Music*. New York: Norton, 1967.
- Bukofzer, Manfred. *Music of the Baroque Era*. London: Dent, 1947.
- Carter, Tim and John Butt, eds. *The Cambridge History of Seventeenth-Century Music*. Cambridge: Cambridge University Press, 2005.
- Hill, John Walter. *Baroque Music*. New York: Norton, 2005.
- Knighton, Tess, and David Fallows, eds. *Companion to Medieval and Renaissance Music*. Berkeley: Univ. of California Press, 1997.
- Price, Curtis, ed. *The Early Baroque Era*. Englewood Cliffs: Prentice Hall, 1994.