



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

CREDITS: 4 credits

CONTACT HOURS: 60 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:

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 will also have to complete a term paper. The course is graded as follows:

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

LEARNING OUTCOMES:

By the end of the course, students should have an understanding of musical developments of the Middle Ages, Renaissance, and Baroque periods, and 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.

- 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	<ol style="list-style-type: none"> 1. Course Introduction 2. Gregorian chant 	<ul style="list-style-type: none"> • Listening: Mass for Christmas Day (CD 1: 4-23) • Reading: HWM 29-39, 43-46, 50-70; WT # 12,13 • Writing: SLG 2/4-8; 3/1-3, 5, 6
Week 2	<ol style="list-style-type: none"> 1. Secular music 2. Notre Dame Polyphony 3. Léonin and Pérotin 4. Motet 	<ul style="list-style-type: none"> • <i>Listening:</i> de Dia: A chanter (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) • <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
Week 3	<ol style="list-style-type: none"> 1. Ars nova 2. Machaut; Ars Subtilior 3. The Renaissance 4. Dufay 5. Polyphonic Mass 	<ul style="list-style-type: none"> • <i>Listening:</i> de Vitry: In arboris (CD 2: 10-15); Machaut: Messe de Nostre 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) • <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
Week 4	<ol style="list-style-type: none"> 1. Josquin 2. Madrigal and Song 	<ul style="list-style-type: none"> • <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) • <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
Week 5	<ol style="list-style-type: none"> 1. Instrumental music of the Renaissance 2. Reformation and Counter-Reformation 	<ul style="list-style-type: none"> • <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) • <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

Week 6	<ol style="list-style-type: none"> 1. Defining Baroque 2. Early opera 3. Monteverdi 	<ul style="list-style-type: none"> • Listening: 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) • Reading: HWM 287-331; WT # 43-47 • Writing: SLG 13/3, 5, 10, 11; 14/5, 26, 34
Week 7	<ol style="list-style-type: none"> 1. Venetian school 2. Opera in the late 17th century 	<ul style="list-style-type: none"> • Listening: 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, "Thyhand, 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) • Reading: HWM 331-342, 353-366, 372-376, 384-391; WT # 51, 53, 54, 61-63 • Writing: SLG 15/2; 16/2, 5; 17/3
Week 8	<ol style="list-style-type: none"> 1. 17th- century instrumental music 2. Ensemble music 3. Vivaldi 	<ul style="list-style-type: none"> • <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) • <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
Week 9	<ol style="list-style-type: none"> 1. Bach 2. Performance practice in Bach 	<ul style="list-style-type: none"> • Listening: Bach: Prelude and Fugue in a, BWV 543 (CD 6: 40-50); Cantata BWV 62, 'Nunkomm, der Heiden Heiland" (CD 6: 52-66); Brandenburg Concerto No. 2 in F major, BWV 1047 • Reading: HWM 438-457; WT # 70-72 • Writing: SLG 19/5, 13, 24
Week 10	<ol style="list-style-type: none"> 1. Music in France 2. Händel 3. Review 	<ul style="list-style-type: none"> • Listening: Rameau: Hippolyte et Aricie, Act IV, conclusion (CD 6: 35-39); Händel: Giulio Cesare, Act II, scenes 1-2 (CD 6: 67-72) • Reading: HWM 429-437, 457-471; WT # 68, 69 • Writing: SLG 19/26, 28

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.
- 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.