

Western Music, 1400-1580

MuMH 5332 Section 001 – Fall 2019

Instructor: Dr. Bernardo Illari

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Website: <http://learn.unt.edu>

Goals

This course offers an overview of the genres and styles of Western music, 1400-1580. Main goals:

- 1) To acquaint you with the “art” music traditions of the time.
- 2) To help you gain insight into relevant musical and historical issues.
- 3) To introduce you to current scholarship.
- 4) To develop your writing skills.

Prerequisites

This course provides you with the basic information on period composers, genres and styles through a systematic review. It goes beyond review, though, to address fifteenth- and sixteenth-century music at a graduate level, engaging directly with music, written primary sources, and pieces of academic research.

Writing is an important component of this class. You are expected to understand class materials and issues, and to be able to pull out of them significant information and produce an overview or abstract. You are also expected to learn the basics of an academic writing style (language, organization, bibliography/notes), if you don't know it already.

Textbook and Readings

Readings for this class chiefly consist of chapters from Allan W. Atlas' *Renaissance Music*, (textbook; you are expected to have regular access to a copy), selected primary sources, musicological articles (available online) and other texts (on PDF). Additional materials, including scores and recordings, will be available through our Learn site. Both the textbook and the anthology are on permanent reserve at the music library (ask the attendant for them).

Atlas brings up a wealth of individual issues, firmly placed within a wider historical scaffolding. We will deal with those issues selectively, emphasizing the wider concepts: “schools,” “generations,” styles, genres, related social practices and historical events. We will not commonly deal with biographical or anecdotal information beyond basic data needed to understand the subject. Chronology will form the core of our approach. The well-established

series of generations in conjunction with the functional division between church music, chamber (secular) song, and instrumental music will then form the backbone of our course. We will also explore technical issues in practice, through simple composition exercises and the performance of one sixteenth-century piece.

From time to time, we will make a pause in our musical quest and look around at what occurred from a wider perspective. We will do so through special assignments, involving research articles and response papers.

Listening Assignments

This class is about music. It is first and foremost oriented towards introducing you to the different genres and styles of Western music between 1400 and 1580. Listening is crucial to gain a first-hand knowledge of the matter. A repertoire list for each topic is included in the online topical pages.

You are expected to devote a substantial amount of time weekly to listening to the selections, *score in hand*. You should also take notes on the pieces as you listen to them, on matters of style (counterpoint, texture, thematic handling, use of preexisting materials, use of imitation, formal devices, tonality/mode, etc.), and *bring both score and notes* to class for the discussions.

You are responsible for recognizing all of the styles and genres covered by the class, even if we do not get to discuss them during lecture time. This means that you *do not* need to memorize every bit of every assigned piece, but instead you must learn styles, genres, their main features, and the dates and places where they were cultivated. This knowledge will be tested through recognition exercises in the tests, targeting both scores and recordings.

Attendance Policy

Attendance is required for this course. Roll will be checked for each class period.

- a) Four full *unexcused and unauthorized* absences will get you an automatic WF or an F as final grade.
- b) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. Three late arrivals (0-15 minutes) will get you a full absence. After twenty minutes, a whole absence will be counted.
- c) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. If you are on official university business, absences are excused. Sickness or the death of a relative are not cases for excused absences. In case of doubt, please contact me.

Requirements

- 1) Three unit tests
- 2) Three response papers
- 3) Assignments, including three composition exercises and one performance
- 4) Your active participation in class activities and discussions

Grading

Unit 1 test

15

Unit 2 test	25
Unit 3 test	25
Three response papers	15
Four practical exercises	12
Class participation	08
Total	100

Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: <http://vpaa.unt.edu/dcgcover/resources/integrity>

Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

Access to Information – Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: eagleconnect.unt.edu/

Oda Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability

Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

LINK: disability.unt.edu. (Phone: (940) 565-4323)

2019-2020 Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=22&navoid=2386>

Academic Calendar at a Glance, 2019-2020

<https://www.unt.edu/catalogs/2019-20/calendar>

Final Exam Schedule

<https://registrar.unt.edu/exams/final-exam-schedule/fall>

Financial aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: <http://financialaid.unt.edu/sap>

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Link: <http://ferpa.unt.edu/>

Counseling And Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

<http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

MUMH 5332
Western Music, 1400-1600

Schedule

Week 1

27 August – Introduction to the class

29 August – Josquin Des Prez. Read Atlas, 249-263. Study Josquin, *Ave Maria... virgo serena* and Isaac, *Quis dabit caput* (no recording).

Week 2

3 September – Motets. Read Atlas, 264-285. Study La Rue, *Absalon*; Josquin, *Miserere*.

5 September – Mass. *Familiarize yourself with the structure of the Mass (e.g. Atlas 112-113) and the fifteenth-century cantus-firmus Mass (e.g. Atlas, 119-120)*. Read Atlas, 293-324. Study Obrecht, *Missa Fortuna desperata*; Josquin, *Missa Pange Lingua*; **exercise 1 due**.

Week 3

9 September: Response paper 1 due, 12:00 noon

10 September – Songs. *Review fourteenth- and fifteenth-century formes fixes as needed (e.g., Atlas, 57-61, 185-187)*. Read Atlas, 336-366. Study Compère, *Venes, regretz* (no recording); Josquin, *Plus nulz regretz*; Josquin (and Févin), *Faulte d'argent*; Cara, *Ala absentia*.

12 September – Read Atlas, 215-237. Study Escobar, *Pásame por Dios, barquero*; Isaac, *Innsbruck*; Ghiselin, *La alfonsina*; *Ricercare no. 2* from Capirola's book.

Week 4

15 September at 11:59 PM – Test 1 (essays; take home) due.

17 September – The “English sound.” Read Atlas, 3-20. Study Dunstaple, *Quam pulchra es*; Du Fay, *Ave Regina caelorum i*; Dunstaple, *Veni Sancte Spiritus / Veni creator spiritus*; *Deo gracias, Anglia*.

19 September – Low countries. Read Atlas, 27-43. Study Cordier, *Se cuer d'amant*; Grenon, *La plus jolie*; Ciconia, *Ut te per omnes* and *O rosa bella*.

Week 5

24 September – Burgundian chanson. Read Atlas, 57-76. Study Du Fay, *Resveillez vous*; Binchois, *Dueil angoisseus*.

26 September – Motets. Read Atlas, 86-104. Study Du Fay, *Nuper rosarum flores*; *Ave regina caelorum III*.

Week 6

1 October – Mass. Read Atlas, 112-135. Study Power, *Missa Alma redemptoris mater*; Du Fay, *Se la face ay pale* and *Missa se la face ay pale* (in detail, Gloria only); Du Fay, *Missa l'homme armé*, “*Agnus Dei*”; Binchois, *Magnificat tercii toni*.

3 October – Abstraction in Mass and motet. Read Atlas, 145-167. Study Busnoys, *In hydraulis*; Ockeghem, *Missa prolationum*; Ockeghem, *Fors seulement* and *Missa Fors seulement*, “Kyrie.”
4 October, 11:59 PM: **exercise 2 due.**

Week 7

8 October – Patronage. Read Atlas, 170-184. No scores.

Response paper 2 due

10 October – More chansons. Read Atlas, 185-205; Busnoys, *Je ne puis vivre*; Ockeghem, *S'elle m'amera*; Hayne, *De tous bien plaine*; Cornago, *¿Qu'es de mi vida?*

Week 8

15 October – Instrumental music and theorists. Read Atlas, 215-237; Morton, *Le souvenir*; Martini, *La martinella*; Guglielmo, *Falla con misuras*.

17 October – Test 2

Week 9

22 October – The sixteenth century: Catholic church music. Read Atlas, 395-420. Gombert, *Quem dicunt homines*; Morales, *Missa Quaeramus cum pastoribus*.

24 October – National song styles. Read Atlas, 421-449; Sermisy, *Je n'ay point plus d'affection*; Janequin, *Les cris de Paris*; Arcadelt, *Il bianco e dolce cigno*; Senfl, *Das G'läut zu Speyer*.

Week 10

29 October – Music printing. Read Atlas, 457-472. No scores.

31 October – Performance lab, location TBA

Week 11

5 November – Instrumental music. Read Atlas, 481-505. Sermisy/Gero, *Tant que vivray*; Cavazzoni, *Christe redentor omnium*; Cabezón, *Vacas*; Da Modena, *Ricercar*; Merulo, *Toccata*.

7 November – Reformation. Read Atlas, 510-527. Review Isaac, *Innsbruck*; study Walther: *Ein feste Burg*; Clemens: psalm from *Souterliedekens*.

Week 12

12 November – Tudor England. Read Atlas, 528-551. Cornysh: *Ah Robin*; Taverner, *Missa Western Wind*; Tye, *Lord, let thy servant*.

14 November – Modes and Chromaticism. Read Atlas, 555-571. Study Lusitano, *Heu mihi*; Lasso: *Prophetiae sibyllarum*; Gesualdo, *Moro lasso*.

Week 13

18 November, 11:59 PM: **Response Paper 3 due**

19 November – Counter-reformation. Read Atlas, 580-618. Study Palestrina, *Dum complerentur*, and *Missa Dum Complerentur*; Victoria, *Requiem* (two excerpts)

21 November – Music and Words. Read Atlas, 619-653. Study Le Jeune, *La bel'Aronde*; Lasso, *Cun esset parvulus*; *La nuict froide*; Rore, *Dalle belle contrade*.

Week 14

26 November – Latin America. Reading TBA. Hernando Franco, *Salve a 5*; anonymous (pseudo-Franco), *Dios itlazo nantzine*.

28 November – No class (Thanksgiving)

Week 15

3 December – No class. **Exercise 3 due.**

5 December – Elizabethan England. Read Atlas, 661-700. Study Tallis, *In Ieiunio*; Byrd, *Christ rising*; Dowland, *In darkness*; Bull, *Walsingham*.

Exam Week

12 December, 8-10AM – Test 3