

# Western Music, 1400-1580

## MuMH 5332 Section 001 – Spring 2021

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### **Caveat lector!**

There is nothing set in this world, not even syllabi. This document will change as needed.

### **My commitment to you**

I will offer you a culturally-informed understanding of Western music between 1400 and 1580.

- 1) You will get a first-hand acquaintance with the “art” music traditions of the time.
- 2) You will gain insight into relevant musical, historical and cultural issues.
- 3) You will read some current scholarship.
- 4) You will develop your writing skills.

### **Overview**

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, selected 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. Interaction and debate are other important components of this class. You will discuss issues with your peers, review their contributions and be reviewed by them.

## **Course Contents**

Readings for this class chiefly consist of chapters from Burkholder's *History of Western Music* and Freedman's *Music in the Renaissance*, selected primary sources, musicological articles and other texts (on PDF). Additional materials, including articles, scores and recordings, will be available through our Learn site. The textbooks and the anthologies are on permanent reserve at the music library.

We will first focus on technical concepts: "schools," "generations," styles, and genres. We will then deepen on 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 (G1 to G5) in conjunction with the functional division between church music, secular part-song, and instrumental music will then form the backbone of our course.

Historical knowledge will be the object of three online tests (with dictionary-style definitions and an essay) that you will take once. Style and genre knowledge will be the object of a dedicated online test that you can take multiple times (starting on midterm week).

An array of activities and exercises will help you apply and solidify this knowledge, including the selection and discussion of three pieces related to class examples, three sessions of mock historical court, a practical exercise, and multiple responses to your peers' postings.

## **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. Repertoire 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. You do not need to memorize every bit of every assigned piece, but instead you must learn the general stylistic features of genres (Mass, motet, chanson, madrigal, etc.), their types or varieties (cantus-firmus Mass, paraphrase Mass, imitation Mass, etc.) and the dates and places where they were cultivated. This knowledge will be the object of the online recognition test

### **Requirements**

1) Three unit tests: eight term definitions (selected from a list of twelve) plus an essay.

2) An online recognition test of both scores and audio clips, available at midterm. You must get 80 % or higher on this test. You can retake this test multiple times (the highest grade will count).

3) Participation in “historical court” exercises: three class sessions will be devoted to debating on three historical issues relevant for us (Busnoys’ women harassment, Gombert’s child abuse, and the incidence of Lusitano’s race). You will be a team member of either the prosecution or the defense once in the term. You will present your cases and a class-wide discussion will follow. Both teams will collaborate in producing and posting a single final document for each session. In order to get full credit you must participate in the debate when you are not making a case.

4) Three blog entries (G1-2, G3, and G4-5): pick up a score or recording tightly related to a class example (typically belonging to the same style and genre). Demonstrate that relationship in writing (one or two paragraphs)

through the appropriate technical terms. You can find examples in websites such as [imslp.org](http://imslp.org), [cpdl.org](http://cpdl.org), [youtube.com](http://youtube.com), or in the library; you must include a file or a link together with your entry.

5) No less than five responses to your peers' blog postings.

6) One practical exercise: either compose a two-part piece (without imitation—over a short cantus firmus—or with imitation) or record a performance of a duet by Lasso together with a classmate (modern instruments OK, no diminution required). The resulting files will be posted as discussions. You will accompany them with a short text (about 350 words) justifying your creative or performative decisions.

7) Your active participation in class discussions.

### **Grading Policy**

Three unit tests	36
Recognition test	12
“Historical court” participation	12
Three blog entries	15
Five responses	10
One practical exercise	08
Class participation	07
Total	100

### **Attendance Policy**

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

- a) Each unexcused absence after the third one will be penalized with the subtraction of five class points from your grade.

- b) All absences from a scheduled presentation will be penalized with the subtraction of five class points from your grade.
- c) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. Arriving ten minutes after the hour will get you half an absence. After twenty minutes, a whole absence will be counted.
- d) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. Basically, if you miss class due to your participation in official university business, absences are excused.
- e) While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider.

### **Doubts?**

Please feel free to contact me if you have any question or problem. I mean it! I am available to talk to you during my office hours or by appointment. You can also contact me through e-mail, or phone my office (see above).

### **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 classrooms, labs, discussion groups, field trips, etc. See [Student Code of Conduct](#)

### **Academic Integrity**

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. Students caught cheating or plagiarizing will receive a "0" for that particular assignment. Students who repeatedly engage in cheating or plagiarism will receive an "F" for the class. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), 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 to take 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. acquisition, without permission, of tests, notes or other academic materials belonging to a faculty or staff member of the university;
- d. dual submission of a paper or project, or re-submission of a paper or project to a different class without express permission from the instructor; 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.

b. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.

See [Academic Integrity](#).

## **Additional information**

### ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://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. See [Eagle Connect](#)

### 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 Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access. See [ODA](#). Phone: (940) 565-4323

### UNT POLICY STATEMENT ON DIVERSITY

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national

origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See [Diversity Statement](#)

2020-2021 SEMESTER ACADEMIC SCHEDULE (WITH ADD/DROP DATES)

See [Spring, 2021 Registration Guide](#)

ACADEMIC CALENDAR AT A GLANCE, 2020-2021

See [Academic Calendar](#)

FINAL EXAM SCHEDULE

See [2021 Final Exam Schedule](#)

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. See [Financial Aid](#)

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 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. See [FERPA](#)

#### 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. See [Counseling and Testing](#). For more information on mental health issues, please visit [Mental Health Issues](#).

The counselor for music students is: Myriam Reynolds  
Chestnut Hall, Suite 311 (940) 565-2741  
[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

#### ADD/DROP POLICY

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Spring, 2021 is April 2. Information about add/drop may be found here: [Add Drop](#).

#### STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to [Student Resources](#).

## Western Music, 1400-1580: Schedule

This schedule is subject to change.

Please check our Canvas site for details and materials

### Color code

Readings from Grout, Palisca, Burkholder, *A History of Western Music*

Readings from Freedman, *Music in the Renaissance*

Discussion of articles and “Historic Court” sessions

Class work is due

### Week 1

12 January – Medieval and Renaissance Music (Burkholder, chap. 7)

14 January – England and Burgundy (Burkholder, chap. 8)

### Week 2

19 January – Franco-Flemish Composers: Ockeghem and Busnoys (Burkholder, chap. 9)

21 January – Josquin Des Prez (Burkholder, chap. 9)

Blog Entry 1 due, 22 January, 11:59 PM

### Week 3

26 January – Music at the Court (Freedman, chap. 3)

28 January – “Historic Court,” Session 1: Busnoys and Women

## **Week 4**

2 February – Cantus firmus (Freedman, chap. 5): Du Fay and Obrecht

4 February – The Armed Man; Ockeghem (Freedman, chap. 5, from p. 82)

## **Week 5**

9 February – Josquin and Isaac (Freedman, chap. 8, to pg. 143)

11 February – Josquin’s authorship, pupils, and genius (Freedman, chap. 8, from pg. 143)

**Online Unit Test 1 due, 13 February, 11:59 PM**

## **Week 6**

16 February – Reformed Churches and Music (Burkholder, chap. 10)

18 February – Catholic Music: G4, G5 (Burkholder, chap. 10)

**Blog Entry 2 due, 19 February, 11:59 PM**

## **Week 7**

23 February – **Willaert’s rhetoric: articles by Rifkin and Reynolds**

25 February – Scribes and printers (Freedman, chap. 9)

## **Week 8**

2 March – **“Historic Court,” Session 2: The Gombert Conundrum**

4 March – The Ideal Courtier (Freedman, chap. 7)

6 March: Online recognition test will become available

### **Week 9**

Online Unit Test 2 due, 8 March, 11:59 PM

9 March – The Ideal Courtier (Freedman, chap. 7), continued

11 March – No class (prepare practical exercise)

### **Week 10**

Practical Exercise due, 15 March, 11:59 PM

16 March – Villancico and Madrigal (Burkholder, chap. 11)

18 March – Chanson and Ayre (Burkholder, chap. 11)

### **Week 11**

23 March – Literary Imagination 1 (Freedman, chap. 10)

25 March – Literary Imagination 2 (Freedman, chap. 10)

### **Week 12**

30 March – Rhetoric and Lasso

1 April – Empire, Exploration, and Encounter (Freedman, chap. 13)

### **Week 13**

6 April – Latin American Renaissance Music

8 April – “Historic Court,” Session 3: Lusitano’s Race

### **Week 14**

13 April – Instruments; dances; intabulations (Burkholder, chap. 12)

15 April – Abstract works; variations (Burkholder, chap. 12)

Blog Entry 3 due, 16 April, 11:59 PM

### **Week 15**

20 April – Ornamentation and Improvisation 1 (Freedman, chap. 12)

22 April – Ornamentation and Improvisation 2 (Freedman, chap. 12)

### **Exam Week**

Online Recognition Test due, Monday 26 April, 11:59 PM

Online Unit Test 3 due, Friday 30 April, 11:59 PM