HISTORY OF MUSIC – I
Music 120A – Fall 2014
Lectures: TWF 10:30-11:20
Tutorials: Tuesday, 1130-12:20, B117; Wed, 12:30-1:20 A168; Thursday 2:30-3:20, A168 (Thursday time period may change)

Instructor: Dr. Elissa Poole (elissa.poole@saltspring.com)
Office: Maclaurin B129
Office Hours: Tuesday, Wednesday, Friday 11:20 – 12 noon or by appointment, 8:30-9:30, T, W, FRI
Course TA: Bradley Pickard, email bpickard@uvic.ca

Course Description

An introductory survey of Western music from Antiquity to approximately 1580. We'll look at the sources we have for music within this timeframe and the ways in which it was created, and we'll analyze some of the music in detail. We'll discuss how the various genres were performed, how the music was notated, who created it (and how), who listened to it, what those listeners would have expected from the music, how it was incorporated into daily life and how various cultural, political, religious and sociological elements influenced style, use, popularity and change.

This class will also prepare you for writing essays about music at a university level; tutorials on using the library, citing bibliographical sources and using and evaluating online sources are designed to help you hone your research skills so that the essays you submit are at a high standard.

Student Assignments/Evaluation

Music 120A is the first of four semesters in music history. We'll be introducing many terms and ideas in this class that will serve you for the duration of your music studies. You are expected to attend ALL classes and tutorials, and you should know that a significant number of absences will have a negative impact on your final grade.

NOTE COMMENTS ON ATTENDANCE UNDER PROTOCOL

Quizzes and Assignment dates:
Quiz 1, September 26 15%
Library Research/Bibliography/Websites, October 7 15%
Quiz 2, October 17 15%
Assignment No. 2, due Oct. 22 10%
Quiz 3, November 7 15%
Final project, due November 26 15%
Quiz 4, December 2 15%
Add a Bonus of 2% or more to your final grade:
OPTIONAL: If you want to perform one of the pieces on the syllabus, please let me know which piece, when you want to do it, and names of all performers at least 2 weeks prior to performance. The piece should be performed on the day we are scheduled to discuss it in class. **You will only get credit for this performance if it is adequately rehearsed!** Only one performance per piece, so first come, first serve, with a maximum of two performances/term/student. Look ahead in the anthology and see what might work for you. This is a REALLY GOOD way to push your grade up.

Quizzes: Each quiz is a combination of listening and short essay questions, with an occasional multiple choice. It will test your familiarity with terminology, style and repertoire, and historical context, including information from the book and from the lectures. LISTENING in class will often supplement rather than repeat what’s in your book, so please do the listening and reading outlined in the syllabus ON YOUR OWN BEFORE THE INDICATED CLASS.

Tutorials: Course TA will host informal review sessions of material covered in class and will be available to offer extra instruction on assignments.

Course Materials

1) *The Oxford History of Western Music*. College Edition
   Richard Taruskin and Christopher H. Gibbs


3) CD Recordings to accompany *Anthology of Scores to A History of Music in Western Culture*, Third edition, Volume I: Antiquity through the Baroque Era.

All the above are available at the University Bookstore. You may also find used copies of anthologies/CDs, or you can order items separately from Amazon or ABE books, but make sure they arrive in time for first week of class.

Grading System (final grades will be given in percentages)

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<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tr>
<td>90% or higher</td>
<td>A+</td>
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<td>85-89%</td>
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<td>80-84%</td>
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<td>77-79%</td>
<td>B+</td>
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<td>73-76%</td>
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<tr>
<td>70-72%</td>
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<td>65-69%</td>
<td>C+</td>
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<td>60-64%</td>
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<td>50-59%</td>
<td>D</td>
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<tr>
<td>0-49%</td>
<td>Failing Grade</td>
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Protocol:

Missed quizzes cannot be made up unless there is a documented health reason and/or extreme/unavoidable circumstance. Please contact me ASAP only if the above applies and I will make up a new quiz for you to take.

Assignments must be submitted in hard copy – no emails please

Late assignments will be accepted only ONE class period after the due date and will be subject to a 5% grade reduction. Assignments are AT THE BEGINNING OF CLASS on the date prescribed.

Cell phones and internet texting are not permitted during class. Computers may be used ONLY for taking notes. You will be asked not to use a computer at all if this rule is broken!

Students are expected to attend all classes and tutorials regularly and punctually. Students with more than ten absences in the semester will not be permitted to take the final quiz.

Students are responsible for picking up any handouts that are given in class, even if absent on any given day. In that case, they must arrange for another student to provide them with a copy of the handout.

Please always bring the anthology of scores to class with you.

Reading and listening assignments should be completed before the relevant class. Success in the course is directly related to regular attendance and timely completion of reading and listening requirements.

SCHEDULE

Please do reading/listening prior to class! Bring anthologies to class.

Week 1 (Sept 3, 5)
No tutorials this week

Wed: Introduction. Why study music history? How to take notes for this class!

Fri: Music & Antiquity. Music and Culture; notation & oral traditions
Reading: introduction pp xxvii – xxxi and Chapter 1, pp 1 – 19;
Listening: Epitaph of Seikilos
Week 2 (Sept 9, 10, 12)
MANDATORY TUTORIALS THIS WEEK: Getting around the library: MEET AT THE MUSIC LIBRARY, FRONT DESK! (attendance will be taken)

MANDATORY TUTORIALS THIS WEEK: Bibliographical Citations and Footnotes (attendance will be taken)

Tue: Introduction to the Middle Ages, performing Medieval Music, early chant traditions, notation and chant revival; modal theory
Reading: 19-32
Listening: Mass for Easter Sunday; Introit (CD1/2, Anth 1), Gradual (CD1/3, Anth 4), Alleluia (CD1/2, Anth 4), Sequence (CD 1/5, Anth 5), Offertory (CD 1/6, Anth 8), Communion (CD1/7, Anth 11)

Wed: Monastic Life, expansion of plainchant
Reading: 32-47
Listening: The Office: Antiphon *Pacem vobis* 116 and *Relinquo* Psalm (CD 1/8, Anth 12) *Pange lingua gloriosi* (CD 1/9, Anth 13)

Fri. Hildegard von Bingen (*film clip*)
Listening: Hildegard von Bingen, *Ordu virtutum* (CD 1/10, Anth 14); video clips

Library research/bibliography assignment on Hildegard of Bingen handed out, due Oct 5

Week 3 (Sept 16, 17 19)
MANDATORY TUTORIALS THIS WEEK: Bring laptops to tutorials!!! Website evaluation (attendance will be taken)

Tue/Wed: Secular Monophony
Reading: 46-64
Listening: Beatriz de Dia, *A chantar* (CD 1/11, Anth 16); *Cantigas de Santa Maria*, no. 140, “A Santa Maria dadas” (CD 1/13, Anth 18; Walther von der Vogelweide *Palastinalied* (CD1/14, Anth 19)

Fri: Organum/notation
Reading: 64–79
Sources: Magnus liber organi MWC 66
Listening: Kyrie *Cunctipotens genitor dues* (CD1/15, Anth 20) (Leonin attrib); Organum *Haec Dies* (CD1/16, Anth 21) compared with Gradual (*Haec Dies*, ANTH 4, CD1/3)

Week 4 (Sept 23, 24, 26)
TUTORIALS: REVIEW FOR QUIZ NO. 1

Tue/Wed: Clausula, Motet, Conductus
Reading 79–90
Listening: Clausula In saeculum (CD1/16, cont. Anth 22); Motet Lonc tens aim on cuer/Inseculum (CD1/17, Anth 23); Motet Huic main/Hec dies (CD1/18, Anth 24); Motet A Paris/On parole/Frese nouvele (CD1/19, Anth 25)

Friday: QUIZ No. 1 covers readings (and listening) up to p. 90 and including secular monophony, organum, early motet, and notation

Week 5 (Sept. 30, Oct 1, 3)
MANDATORY TUTORIALS THIS WEEK: Bibliographical Citations and Footnotes (attendance will be taken)

Tue: The French Ars Nova; notation
Reading: 91–100
Sources mentioned in class: Le Roman de Fauvel; papal bull Docta sanctorum partum
Listening: Philippe de Vitry, Garrit gallus/In nova fert/Neuma (CD 1/21, Anth 28)

Wed/Fri: Introduction to Machaut; motet (examples are not on listening list); mass cycle.
Reading: 100–114
Listening: Messe de Nostre Dame (CD1/22/Anth 32)

Week 6 (Oct 7, 8, 10)

NO TUTORIALS THIS WEEK

Tue: Machaut, secular fixed forms
Reading 100–114 (review)
Listening: Ballade je suis trop bien ma dame comparer (CD1/23, Anth 34); Douce dame jolie (CD1/24, Anth 36); Ma fin est mon commencement (CD1/25, Anth 37)

LIBRARY RESEARCH/BIBLIOGRAPHY ASSIGNMENT DUE ON TUESDAY

Wednesday: Machaut, secular fixed forms continued; Baude Cordier, Tout par compass, ANTH 39, CD 1/26 (ars subtilior)

Friday: The Italian Trecento
Reading: 114–120
Sources: Squarcialupi Codex
Listening: Landini Ecco la primavera (CD1/27, Anth 41); Jacopo da Bologna Non al suo amante (CD1/28, Anth 42); Lorenzo da Firenze A poste messe (CD2/1, Anthology 44)

WEEK 7 (Oct 14, 15, 17)
TUTORIALS: Prepare for Quiz No. 2

Tue: Introduction to the Renaissance – England/the Continent; historical background and the contenance angloise
Reading 120–144
Listening: Dunstable Quam pulchra es (CD2/6, Anth 52); Dufay Conditor alme siderum (CD2/7, Anth 54); Dufay: Deuil angoisseux (Assignment No. 2 on this piece to be discussed.)

Wed: Florence; motet showpieces
(Reading: 120–129)
Listening Dufay, Nuper rosarum flores (CD2/8, Anth 55);

Fri: Quiz No. 2 covers pp 91–144.

WEEK 8 (Oct 21, 22, 24)
NO TUTORIALS THIS WEEK

Tue: Cyclic Mass Composition/Technique: pervading imitation/patterns of emulation/high vs. low styles
Reading 144–167
Listening: Dufay Ballade and Mass Se la face ay pale (CD2/10 & 11, Anth 65)

Wed: Josquin and Ars Perfecta
Reading: 168–185
Listening: Josquin Ave Maria….virgo serena (CD 2/9; Anth 60) Josquin (?) Absalom, fili mi (CD2/17, Anth 82)

Assignment No. 2 due today (on Binchois’s Deuil angoisseux)

Friday: Mass continued: Ockeghem
Listening: Ockeghem, Missa Prolationem (CD2/12, Anth 71)

WEEK 9 (Oct. 28, 29, 31)
TUTORIALS THIS WEEK: review cyclic mass composition

Tue: Josquin & his contemporaries
Reading: 168–185 (review)
Listening: Josquin Missa Fortuna desperata (CD2/14, Anth 76); Busnois chanson Fortuna desperata (CD2/13, Anth 74) Josquin Missa Pange lingua (CD2/16, Anth 79)

Wed: Palestrina and the Ars Perfecta
Reading: 186–195; 204–206;
Listening: Palestrina Missa Papae Marcelli (CD3/18, Anth 129)

Fri: Sacred Vocal Music: The Reformation: England
Reading: 195–203; 207–210
Listening: Tallis Verily, Verily I say unto you (CD3/16, Anth 122); Byrd toes the line: Sing Joyfully Unto God (CD3/17, Anth 124); Byrd the recusant...

**Week 10 (November 4, 5, 7)**
**TUTORIALS, REVIEW FOR QUIZ NO. 3**

Tue: The Counter Reformation and concerted music
Reading: 210–216
Gabrielli: In ecclesiis (not in your anthology)

Wed: Vernacular song and early printing; instrumental arrangements and intabulations
Reading 216–219
Listening: Dufay, Adieu ces bons vins de Lannoys (CD2/18, Anth 84) Hayne van Ghizighem De tous biens plaine (CD2/19, Anth 86); Cara Hor venduto ho la sperenza (CD3/1, Anth 89); Josquin, El grillo (CD3/2 Anth 90)

**Friday: Quiz No. 3 – Renaissance sacred music pp 144–216: does not include vernacular vocal music from Wed.**

**Week 11 (November 14 only – reading break Nov. 10-12)**
**NO TUTORIAL THIS WEEK**

Friday: Instrumental music freely composed
Reading: 163–165; 184–186
Listening: Cabezon, Diferencias sobre el canto de la Dama le demanda (CD3/19, Anth 135); Spinacino, Ricercar (CD3/20, Anth 136); in class listening: diminutions and variations; Gabrieli Ricercar del duodecimo tuono (CD3/21, Anth 137); Byrd, Pavana (CD3/23, Anth 139); Praetorius, Dances from Terpsichord (CD3/23, Anth 140)

**Final assignment posted**

**Week 12 (November 18, 19, 21)**
**TUTORIALS, HELP WITH COMPOSITION IN CONTEXT ESSAY (IN LIBRARY?)**
Tue/Wed: French song (Parisian chanson) & Spanish villancico (Reading: 220–224)
Listening: Sermisy, Tant que vivray (CD3/4, Anth 92); Orlande de Lassus, Matona mia cara (CD3/10; Anth 111); Clement Jannequin, Chant des oyseaux (not in anthology); Luis Milan, Al amor quiero vencer, ANTH 115, CD3/12

Fri: Italian Madrigal
Reading: 224–238
Listening: Arcadelt Il bianco e dolce cigno (CD3/5, Anth 93); Rore, de le belle contrade d’oriente (CD3/8, Anth 101); Luca Marenzio, Solo e pensoso (CD3/8, Anth 101); Luzzaschi, T’amo mia vita (CD3/TR9, Anth 108).

Week 13 (November 25, 26, 28)
TUTORIALS REVIEW FOR QUIZ NO. 4

Tue: Italian Madrigal continued

Wed: Musical mannerism: dissonance and chromatic harmonies
Listening: Lassus, Prophetiae Sibyllarum (CD3/25, Anth 141); Gesualdo, Moro, lasso, al mio duolo (CD4/1, Anth 145); Monteverdi, Cruda Amarilli (CD4/4, Anth 156)

FINAL ASSIGNMENT DUE TODAY!

Fri: Musical mannerism, continued; review

Week 14 (December 2 only)

TUE: QUIZ No. 4 TODAY: pp 163–165; 184–186; 220–238
**Assignment No. 1: Due Oct. 3, worth 15% of your final grade**

Library search plus bibliography plus website evaluation on Hildegard of Bingen.

You will be graded on the quality of your bibliography as well as on the correct citation of each listing.

Make a bibliography, using the appropriate format from the current edition of the *Chicago Manual of Style* and the *UVIC Musicology Style Guide* (Googling is the fastest way to access the latter) that includes:

a) Biographical information on Hildegard: at least two books (physically present in UVIC library) and two GOOD websites that talk about her life and her music (6 points)

b) Hildegard in context: at least two books (physically present in UVIC Library) and two GOOD websites that discuss the historical period and geographical area in which Hildegard lived. These may include such topics as monastic culture, architecture, visual art, politics, economics, church history, etc. (6 points)

c) One book, physically present in the UVIC Library, about reading the original musical notation of Hildegard’s music or one of her contemporaries (1 ½ points)

d) Include in your bibliography: a) original sources of her written music; b) one modern edition in printed form; and c) one relevant website for downloading a score (4 ½ points)

e) Two articles, from different journals, about PERFORMING Hildegard’s music. (3 points)

On a separate page, you will also include the following:

f) You will have found some bad/inadequate websites as you researched. List two of these (even copy part of it for your reader if you like) and describe, in one paragraph, why these were not good scholarly choices for your research. (5 points)

g) In the process of turning the pages of one of the books from part of this assignment, you will have stumbled upon something unexpected and/or interesting that might make an excellent topic for an essay all on its own. AH! The joys and benefits of browsing! In a few sentences, describe what this was, and where you found it. (4 points)

Your bibliography MUST use correct citations; you will lose ½ point for each incorrect citation.
**NO WIKIPEDIA** citations, please. USE Grove ONLINE for definitions and background information on musical questions. Grove ONLINE also has excellent bibliographies to send you to other sources.

Note: The UVIC Musicology Style Guide is a good place to find information about citing scores, *Grove Online*, CDs, and Videos/DVDs. Also use this link from the Chicago Manual of Style for citing musical sources, especially IMSLP scores:  
[http://pages.towson.edu/lwoznick/docs/music/CMS_music_citations.pdf](http://pages.towson.edu/lwoznick/docs/music/CMS_music_citations.pdf)
Notes on **Plagiarism** (refer to uvic website: http://web.uvic.ca/calendar2006/FACS/UnIn/UARe/PoAcI.html), cheating, or submitting the same paper for more than one course are subject to penalty in accordance with the UVIC Calendar. These are extremely serious offenses. Copying from internet websites without citing your sources is considered plagiarism.

You will find in the University of Victoria Policy on Academic Integrity for detailed guidelines on intellectual property: (http://web.uvic.ca/calendar2006/FACS/UnIn/UARe/PoAcI.html) that “multiple instances of inadequate attribution of sources should result in a grade of zero for the assignment. A largely or fully plagiarized assignment should result in a grade of F for the course.” Please note that submitting the same paper to two different courses (whether in the same or in different semesters) is also prohibited by University regulations.

UVic Calendar policy on cheating stipulates that “isolated instances of copying the work of another student during an exam should result in a grade of zero for the exam. Systematic copying of the work of another student (or any other person with access to the exam questions) should result in a grade of F for the course. Any instance of bringing unauthorized material (e.g. crib sheets, written notes on body or clothing) into an exam should result in a grade of F for the course.”

Students with special needs should contact me as soon as possible to discuss accommodations. You can also call the Resource Centre for Students with Disabilities (250-472-4947, inforcsd@uvic.ca).

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<th>Passing Grades</th>
<th>Description</th>
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<tr>
<td>A+</td>
<td><strong>Exceptional, outstanding</strong> and excellent performance. Normally achieved by a minority of students. These grades indicate a student who is self-initiating, exceeds expectation and has an insightful grasp of the subject matter.</td>
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<tr>
<td>A</td>
<td><strong>Very good, good</strong> and <strong>solid</strong> performance. Normally achieved by the largest number of students. These grades indicate a good grasp of the subject matter or excellent grasp in one area balanced with satisfactory grasp in the other area.</td>
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<tr>
<td>A-</td>
<td><strong>Satisfactory</strong>, or <strong>minimally satisfactory</strong>. These grades indicate a satisfactory performance and knowledge of the subject matter.</td>
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<tr>
<td>B+</td>
<td><strong>Marginal</strong> Performance. A student receiving this</td>
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grade demonstrated a superficial grasp of the subject matter.

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<tr>
<td><strong>F</strong></td>
<td><strong>Unsatisfactory</strong> performance. Wrote final examination and completed course requirements; no supplemental.</td>
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<tr>
<td><strong>N</strong></td>
<td>Did not write examination or complete course requirements by the end of term or session; no supplemental.</td>
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