

Cal Poly SLO - Department of Music - Course Information
Music 331 (Music History I: Music of the Middle Ages and Renaissance) - Winter 2004

Professor: Dr. Alyson McLamore
Office: 132 Davidson Music Center
Email: amclamor@calpoly.edu

Office Phone: 756-2612

Web Site: <http://cla.calpoly.edu/~amclamor>

Office Hours: Mon 1:30-3; Tues 3-4; Wed 1:30-3; Thurs 3-4; other times by appointment—just ask!

Course Description: During this course, we'll look at western Medieval and Renaissance art music from several perspectives: as individual masterworks, as representatives of various composers, as examples of particular styles and forms, as analytic 'problems,' and as artworks derived from changing social milieus. We'll emphasize the development of skills in talking and writing 'about' music. The course will include lectures and class discussions, assigned readings, written assignments, and periodic examinations.

Required Course Materials:

Books and Scores:

Stolba, K Marie. *The Development of Western Music: A History*. Third Edition. Boston: McGraw-Hill, 1998.

Stolba, K Marie, ed. *The Development of Western Music: An Anthology - Volume I (From Ancient Times through the Baroque Era)*. Third Edition. Boston: McGraw-Hill, 1998.

Course Reader - available for a small fee from Dr. McLamore

(from MU 320): Hacker, Diana. *A Writer's Reference*. 5th ed. Boston: Bedford Books, 2003.

Listening Materials:

Compact Disks to accompany *The Development of Western Music: An Anthology - Volume I (From Ancient Times through the Baroque Era)* (Third Edition), edited by K Marie Stolba, Boston: McGraw-Hill, 1998.

Supplemental Listening CD—a master recording will be available for listening in the Music Department Office.

Prerequisites: Music Research & Writing (MU 320) (as well as MU 207 Theory II and ENGL 134, which were the prerequisites for MU 320). Music Appreciation is also recommended but not required.

Course Requirements:

I. Five Quizzes (45%). The first three quizzes are worth **5% each**, while the last two quizzes are **each** worth **15%**.

II. A Final Exam, on March 18 (**25%**).

III. Two Papers. The first paper is an analysis of an isorhythmic motet by Guillaume de Machaut, and is worth **10%** of your course grade. The second paper is an analysis and comparison of several mass settings all based on the same chanson, *L'homme armé*; this paper is worth **20%** of the course grade. Guidelines for both papers are attached.

IV. All components of the course must be completed in order to receive a passing grade. Regular (and prompt!) attendance is a must, as are the required materials for the course.

Course Outline

Reading

- Week 1 Jan. 5 Mon. Introduction; The Ancient World **Prelude, Chapter 1**
Anonymous – *Hymn to Nikkal* – c. 1400 B.C. (2:00)
Anonymous – *First Delphic Hymn to Apollo* – c. 130 B.C. (3:24)
Seikilos – *Epitaph* – c. 1st or 2nd century B.C. (:20)
- Jan. 7 Wed. The Church, Its Power, and its Practices **Chapters 2, 3, & 4**
Anonymous – *Salve Regina* (Marian antiphon) – c. 11th century (2:32)
- Jan. 9 Fri. EMIs of Monophonic Music; The Catholic Liturgy
Anonymous (text by Thomas of Celano – *Dies irae* (sequence) – c. 13th century (6:06)
Anonymous – *Missa in Dominica resurrectionis* (mass)
- Week 2 Jan. 12 Mon. **Quiz 1 (Notation); The Liturgy, cont'd**
Anonymous – *Missa in Dominica resurrectionis* (mass)
- Jan. 14 Wed. The Liturgy, cont'd
Anonymous – *Missa in Dominica resurrectionis* (mass)
Anonymous – *Absolve, Domine* (tract) – (2:20)
Anonymous - *Ecce Pater—Resurrexi* (troped Introit) – c. 10th-12th century [no recording]
Anonymous – *Quem quaeritis in sepulchro?* (liturgical drama trope) – c. 10th century (2:25)
- Jan. 16 Fri. Early Middle Ages **Chapter 5**
Guido d'Arezzo – *Ut queant laxis* (hymn) – 11th century (:36)
Anonymous – *Tu Patris sempiternus es Filius* (strict simple organum) – 9th century (:06)
Anonymous – *Tu Patris sempiternus es Filius* (strict composite organum) – 9th century (:07)
- Week 3 Jan. 19 Mon. **HOLIDAY** (Martin Luther King Jr. B'day)
- Jan. 21 Wed. **Quiz 2 (The Mass); Early Middle Ages, cont'd**
Anonymous – *Rex caeli* (modified parallel organum) – 9th century (:35)
Anonymous – *Alleluia, Justus ut palma* (free organum) – 12th century (2:03)
Anonymous – *Benedicamus [Domino]* (St. Martial style organum) – 12th century (:48)
- Jan. 23 Fri. Early Middle Ages, cont'd
Léonin – *Alleluia, Pascha nostrum* (discant-style organum duplum & clausulae) – 12th century (5:56)
Ato – *Nostra phalans* (versus) – 12th century (2:21)
Albertus – *Congaudeant catholici* (conductus) – c. 1160 (3:32)
- Week 4 Jan. 26 Mon. Ars Antiqua **Chapter 6**
Anonymous – *Regnat* (substitute clausulae) – late 12th century (:25; :48)
Pérotin – *Alleluia, Nativitas* (organum triplum) – late 12th century (5:34)
Pérotin – *Mors* (organum quadruplum) – late 12th century (1:32)
Anonymous – *Veri floris* (conductus) – 13th century (:39)
Anonymous – *Hac in anni ianua* (conductus) – 13th century (:42)
- Jan. 28 Wed. Ars Antiqua, cont'd
Anonymous – *En mon Diu—Quant voi—Eius in Oriente* (Notre Dame motet) – 13th century (1:21)
Anonymous – *Pucelete—Je languis—Domino* (Franconian motet) – 13th century (:33)
Petrus de Cruce – *Aucuns vont souvent—Amor qui cor—Kyrie* (Petronian motet) – late 13th century (1:50)
Anonymous – *Sumer is icumen in* (rota-motet) – c. 1250 (:31)

Jan. 30 Fri. Quiz 3 (Polyphonic Techniques); Medieval Monophony Chapter 7
Hildegard von Bingen – *Ordo virtutum* (liturgical drama – pt.) – mid-12th century (1:39)
Guiraut de Bornelh – *Reis glorios* (alba) – 12th century (:49)
Raimbaut de Vaqueiras – *Kalenda maya* (dansa) – late 12th century (:42)

Week 5 Feb. 2 Mon. Medieval Monophony, cont'd
Guillaume d'Amiens – *Prendés i garde* (rondeau) – late 13th century (:33)
Anonymous – *A l'entrada del tens clar* (ballade) – 13th century (:29)
Anonymous – *Or la truix* (virelai) – 13th century (:53)
Adam de la Halle – *Le Jeu de Robin et de Marion*, “*Robin m'aime*” (rondeau) - 1285
(2:29)
Beatriz, Countess of Dia – *A chantar m'er* (trobar) – 12th century (1:00)

Feb. 4 Wed. Medieval Monophony, cont'd
Anonymous – *Cantigas de Santa Maria* “*Porque trobar;*” “*Des oge mais quer eu trobar,*
Premeira cantiga de loor” (cantigas) – c.1250-1280 (1:14; 1:50)
Anonymous – *Gloria 'n cielo* (lauda) – 13th century (1:57)
Walter von der Vogelweide – *Palästinalied* (crusade song) – late 12th-early 13th century
(1:10)
Anonymous – *Estampie* from Robertsbridge Codex (dance) – c. 1325-50 (4:35)

Feb. 6 Fri. Late Medieval Music Chapter 8
Philippe de Vitry – *Garitt gallus–In nova fert–N[euma]* (motet) – c. 1322 (1:39)
[Roman de Fauvel]– *Detractor est–Qui secuntur–Verbum iniquum* (motet) – c. 1316
(1:30)
Guillaume de Machaut – *Messe de Nostre Dame* “*Agnus Dei*” – c. 1360 (3:22)
Guillaume de Machaut – *Ma fin est mon commencement* (rondeau) – mid-14th century
(1:24)
Jacopo da Bologna – *Fenice fu' e vissi* (madrigal) – c. 1360 (2:40)

Week 6 Feb. 9 Mon. Late Medieval Music, cont'd
Gherardello da Firenze – *Tosto che l'alba* (caccia) – 14th century (2:13)
Francesco Landini – *Si dolce non sonò* (madrigal) – 14th century (2:58)
Francesco Landini – *Non avrà ma' pieta* (ballata) – 14th century [recording on Supp. CD]
Anonymous – *Salve, sancta parens* (carol) – 15th century (2:23)

Feb. 11 Wed. Quiz 4 (Listening/Score I.D./Terminology); EMIs of the Renaissance

Feb. 13 Fri. Transition to the Renaissance Chapter 9
John Dunstable – *Quam pulchra est* (motet) – 15th century (2:12)
Guillaume Du Fay – *Vergene bella* (Italian song) – 15th century (4:15)
Guillaume Du Fay – *Se la face ay pale* (ballade equivocée) – 15th century (:53)

Week 7 Feb. 16 Mon. HOLIDAY (Washington's B'day)

Feb. 18 Wed. Paper 1; Transition to the Renaissance, cont'd Chapter 10
Guillaume Du Fay – *Nuper rosarum flores–Terribilis est locus iste* (motet) - 15th
century (7:19)
Gilles de Binche (Binchois) – *De plus en plus* (chanson) - 15th century (:52)
Johannes Ockeghem – *Missa Prolationum* “*Kyrie*” - 15th century (3:58)

Feb. 20 Fri. Franco-Netherlandish Composers
Jacob Obrecht – *Parce, Domine* (motet) - 15th century [not on recording]
Josquin Desprez – *Ave Maria* (motet) - 15th century (4:42)
Josquin Desprez – *Absalon, fili mi* (motet) - 15th century (4:20)

Week 8 Feb. 23 Mon. Franco-Netherlandish Composers, cont'd
Heinrich Isaac – *Zwischen Perg und tieffem Tal* (Lied) – late 15th-early 16th century
(1:04)
Nicolas Gombert - *Super flumina Babylonis* (motet) – 16th century (5:55)
Adrian Willaert – *Victimae paschali laudes* (motet) - 1539 (3:39)
Cristóbal de Morales – *Emendemus in melius* (motet) – 16th century (6:00)

- Feb. 25 Wed. Rise of Regional Styles **Chapter 11**
 Marco Cara – *Oimè el cuor* (frottola) – early 16th century (1:27)
 Constanzo Festa – *Quando ritrovo la mia pastorella* (madrigal) - early 16th century (:59)
 Ciprano de Rore – *Da le belle contrade d’oriente* (madrigal) - 1566 (2:55)
 Luca Marenzio – *Solo e pensoso* (madrigal) – 1599 (5:24)
 Carlo Gesualdo – *Moro, lasso, al mio desolo* (madrigal) - 1611 (3:38)
- Feb. 27 Fri. Rise of Regional Styles, cont’d
 Thomas Morley – *Sing we and chant it* (ballett) - 1595 (1:14)
 Giaches de Wert – *Non è si denso velo* (concertato madrigal) – late 16th century (1:46)
 Clément Janequin – *À ce joly moys de may* (chanson) - 16th century (1:22)
 Claude de Jeune – *Revecy venir du printemps* [excerpt] (musique mesurée) – late 16th century (1:18)
- Week 9 Mar. 1 Mon. Rise of Regional Styles, cont’d
 Thomas Morley – *April is in my mistress’ face* (madrigal) - 1594 (1:26)
 John Dowland – *In darkness let me dwell* (ayre) – 1610 (3:42)
 Hans Leo Hassler – *Mein G’müth ist mir verwirret* (Lied) - 1601 (1:02)
 Juan del Encina – *Todos los bienes del mundo* (villancico) - 16th century (2:38)
- Mar. 3 Wed. Quiz 5 (Listening/Score I.D./Terminology): Reformation and Counter-Reformation **Chapter 12**
 Giovanni Pierluigi da Palestrina – *Lauda Sion* (motet) - 1563 (2:32)
 Giovanni Pierluigi da Palestrina – *Missa Lauda Sion* “Kyrie” - 1582 (2:22)
- Mar. 5 Fri. Reformation and Counter-Reformation, cont’d
 William Byrd – *Ego sum panis vivus* (motet) - 1605 (1:54)
 Tomás Luis de Victoria – *O Vos omnes* (motet) - 1572 (2:38)
 Orlande de Lassus – *Tristis est anima mea* (motet) - 1565 (3:56)
- Week 10 Mar. 8 Mon. Paper 2; Renaissance Instrumental Music **Chapter 13**
 Giovanni Gabrieli – *Sonata pian’ e forte* – c. 1597 (3:20)
 Arnolt Schlick – *Gaude Dei genetrix* [excerpt], Versets on the Sequence – early 16th century (2:53)
 Girolamo Cavazzoni – *Recercar Quarto* – c. 1542 (3:59)
 Tarquinio Merula – *La Strada* (canzona) - 1637 [not on recording]
- Mar. 10 Wed. Renaissance Instrumental Music, cont’d
 Anonymous – *Gloria tibi trinitas* (Sarum chant) - medieval (:24)
 Christopher Tye – *In nomine (Crye)* (consort music) – late 16th century (1:52)
 Antonio de Cabezón – *Diferencias sobre el canto llano del Caballero* (variations) – mid-16th century (3:33)
 Luys de Milán – *El Maestro: Fantasia No. 17* - 1536 (2:22)
- Mar. 12 Fri Renaissance Instrumental Music, cont’d
 Girolamo Diruta – *Il transilvano* - 1593 (2:30)
 Giovanni Gabrieli – *In ecclesiis* - 1615 (8:10)
- Finals Mar. 18 Thurs. Final Exam - 10 a.m.-1 p.m.