

# Medieval and Renaissance Music

Music History 1 – MUSC 1350 – F2006 – Tu/Th 1:30-3:00 – AC 406

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## Introduction

In Medieval Europe, repertoires of Christian plainsong (chant) developed between the 8<sup>th</sup> and 12<sup>th</sup> centuries, including the music of Hildegard of Bingen. Secular music and the use of instruments also emerged, as in love songs and in songs in praise of royalty. Polyphonic church music arrived in the 12<sup>th</sup> century, still based largely upon existing chants, but also resulting in new forms and approaches. The first major composer of polyphony was Machaut. Dunstable and Power helped establish more “modern-sounding” harmonies (such as the use of thirds and sixths), chordal textures, and a movement towards the polyphonic mass cycle. These elements contributed to the subsequent international style of Dufay and others. The Renaissance (ca 1450 to 1600) included an intellectual revival of humanistic thinking, and Josquin established a pervasive, word-oriented imitative style. In the high to late Renaissance, Latin church music included masses and motets by Palestrina, Lassus, and Victoria, as well as Protestant non-Latin music and Latin music and/or English anthems by Taverner, Tallis, Byrd, and Gibbons. In secular music, the descriptive Italian madrigal became a prominent international style, but secular French music also emerged, by composers such as Janequin and Sermisy. English composers such as Morley and Weelkes transliterated the Italian madrigal style into a related style in English. However, Italians such as Marenzio, Gesualdo, and Monteverdi stretched the harmonic, structural, and/or accompaniment limits of the Italian madrigal, and music specifically for instruments also appeared.

## Coursework

- **Readings** – outside of class, to reinforce the in-class lecture materials
- **Score Study** – outside of class, for selected works
- **Listening** – in class and outside of class (listening is a primary component of your several tests!)
- **Writing** – research towards an individual term paper on an approved topic (e.g., composer/work)

## Textbook and Related Materials

- *A History of Western Music*, 7<sup>th</sup> edition (2006), parts 1 and 2, chapters 1-12, one chapter per week
- *Norton Anthology of Western Music*, vol. 1, 5<sup>th</sup> edition (2006)
- *Norton Recorded Anthology of Western Music*, vol. 1 (not 2, which had been ordered by mistake)
- some tracks at <http://internal.dal4.classical.com> &/or <http://www.wnorton.com/web/listenonline>

## Specific Assessment Requirements

- **Library-Related Assignment** – due on Sept. 26 – worth **10%**
  - **Listening Tests** – on Oct. 3 (Ch. 1-4) and Nov. 9 (Ch. 7-9) – worth 10% each or **20% total**
  - 60-min. **Midterm Test** – on Part 1 (The Ancient and Medieval Worlds, Ch. 1-6) – Oct. 17 – **20%**
  - **Term Paper** of 7-8 pages – due on Thursday Nov. 30 – worth **20%**  
on an approved topic not covered in textbook or reader; expectations/feedback as course proceeds  
topic/outline due on Oct. 31; very brief (1 min.) presentation of your topic & findings on Nov. 30
  - 90-minute **Final Exam** – on Part 2 (The Renaissance, Ch. 7-12) – in exam period – worth **30%**
- Late assignments will be accepted, but with a penalty of 10% per day and only with instructor approval.

## Schedule and Topics

Weeks/Dates	Chapter and Topics
0.2 Th. <b>Sept. 7</b>	introductions; overview/requirements; initial listening/discussion <b>Part One—The Ancient and Medieval Worlds</b> Ch. 1: Music in Antiquity (earliest music; ancient Mesopotamia, Greece, and Rome; etc.)
1.1 Tu. 12	Ch. 2: The Christian Church in the First Millennium (diffusion of Christianity, Judaic heritage, early church, divisions/dialects, notation, monastic scriptoria, theory and practice, etc.)
1.2 Th. 14	continued for the remainder of Ch. 2
2.1 Tu. 19	Library Tour (1:35-2:15), with Library-Related Assignment handed out (due on Sept. 26) then (2:20-2:55) Ch. 3: Roman Liturgy and Chant (experience of mass, characteristics of chant, genres & forms of chant, additions, Hildegard of Bingen, continuing presence of chant)
2.2 Th. 21	continued for the remainder of Ch. 3
3.1 Tu. 26	<b>Library-Related Assignment due</b> Ch. 4: Song and Dance Music in the Middle Ages (European society, 800-1300; Latin & vernacular song, troubadours/trouvères, other lands, instruments, dance, etc.)
3.2 Th. 28	continued for the remainder of Ch. 4
4.1 Tu. <b>Oct. 3</b>	<b>Listening Test 1</b> Ch. 5: Polyphony through the Thirteenth Century (early organum, Aquitaine, Notre Dame, conductus, motet, England, etc.)
4.2 Th. 5	continued for the remainder of Ch. 5
5.1 Tu. 10	Ch. 6: French and Italian Music in the Fourteenth Century (European society in the 14 <sup>th</sup> century, Ars Nova in France, notating rhythm, Machaut, Ars Subtilior, Italian Trecento, etc.)
5.2 Th. 12	continued for the remainder of Ch. 6 (to 2:15), then review for Midterm Test
6.1 Tu. 17	<b>Midterm Test</b>
6.2 Th. 19	<b>Part Two—The Renaissance</b> Ch. 7: The Age of the Renaissance (in culture & art, in music; printing)
7.1 Tu. 24	continued for the remainder of Ch. 7
7.2 Th. 26	Ch. 8: England and Burgundy in the Fifteenth Century (English music, Burgundy, Dufay, polyphonic mass, the musical language of the Renaissance, etc.)
8.1 Tu. 31	continued for the remainder of Ch. 8 – plus Term Paper topic & one-page outline due
8.2 Th. <b>Nov. 2</b>	Ch. 9: Franco-Flemish Composers, 1450-1520 (political change & consolidation, Ockeghem & Busnoys, the next generation, Josquin, old and new)
9.1 Tu. 7	continued for the remainder of Ch. 9
9.2 Th. 9	<b>Listening Test 2</b> Ch. 10: Sacred Music in the Era of the Reformation (Lutheranism, Calvinism, England, Catholicism, Palestrina, Spain & the new world, Germany & Eastern Europe, Jewish music, etc.)
10.1 Tu. 14	continued for the remainder of Ch. 10
10.2 Th. 16	Ch. 11: Madrigal and Secular Song in the Sixteenth Century (music's first market, Spain, Italy, the Italian madrigal, France, Germany, England, the madrigal and its impact)
11.1 Tu. 21	continued for the remainder of Ch. 11
11.2 Th. 23	Ch. 12: The Rise of Instrumental Music (instruments, types of instrumental music, social dance, Venice, instrumental music gains independence)
12.1 Tu. 28	continued for the remainder of Ch. 12
12.2 Th. 30	<b>Term Paper due</b> , incl. a 1-min. presentation of your topic & findings – review for Final Exam
Exam Period	<b>Final Exam</b>

## **Plagiarism and Academic Honesty**

All students in this class are to read and understand the policies on plagiarism and academic honesty referenced in the Policies and Student Resources sections of the <http://plagiarism.dal.ca> website. Ignorance of such policies is no excuse for violations.

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## **Information for Students with Disabilities**

Students with disabilities should register as quickly as possible at Student Accessibility Services, if they want to receive academic accommodations. To do so, please phone 494-2836, email [disabilities@dal.ca](mailto:disabilities@dal.ca), or drop in at the Killam Library, G28.