

Music 281: Music to 1750 Fall 2015

Dr. Hilde Binford

Mondays and Wednesdays: 2:35 – 3:45 PM, Room 207

Office Hours (Brethren's House, Room 302):

Mondays and Wednesdays 1:30-2:30

Tuesdays through Thursdays: 10:00 AM – 11:45 AM

By appointment

Phone: 610-861-1691 Email: hbinford@moravian.edu

- I. Course Description:** This is a survey course of Western music from the antiquity through 1750. Vocal and instrumental music of the Medieval, Renaissance, and Baroque periods are examined in their respective social, political and aesthetic contexts. Attendance at lectures will be vital, as each lecture will present material complementing the textbooks and include discussion of musical examples and video excerpts. There will be required videos, CDs and readings associated with each lecture.
- II. Goals of Course:** Students will be able to identify the stylistic characteristics for Western music from the medieval, Renaissance, and Baroque periods. For each period, they will learn to identify the characteristics of specific composers by ear. They will be able to apply standard musical terminology and analytical methods in order to provide written analyses of specific compositions. Students will also learn appropriate performance practices and perform prepared pieces for an Early Music Festival. Each student will also learn strategies for research in the discipline.
- III. Instructional Materials:**
Burkholder, J. Peter, Donald Jay Grout and Claude Palisca. *A History of Western Music*, 9th ed. New York: E.W. Norton & Co., 2010.
Burkholder, J. Peter and Claude Palisca, eds. *Norton Anthology of Western Music*, 7th ed., Vol 1. New York: Norton, 2010.
- IV. Teaching Strategies:** The course will be conducted with a series of lectures and class exercises based on the reading assignments, audio-visual materials, and other supplemental materials presented by the instructor.
- V. Course Requirements:** Attendance is mandatory. For each unexcused absence, your overall grade for the class will be lowered by .25 (using a 4.0 scale). Excused absences include illness (doctor's note required) and family funeral (note from home or Student Services required). All absences will be evaluated at the discretion of the instructor. Chronic lateness will not be tolerated, and will be reflected in the overall grade.

Assignments must be turned in on the day they are due in order to receive a letter grade. Assignments not turned in by that time will receive a "zero". The instructor reserves the right to make qualitative judgments in determining grades for an assignment or for the course.

Students are expected to write a reflection paper weekly and submit it via e-mail to Dr. Binford by Sunday evening at 6 PM. The topics will be assigned on Mondays, with a follow-up instructions sent by e-mail.

- VI. Essay, Concert Reviews, Concert Notes, Performances, Homework and Exams:**
Listening Quizzes (24%): There will be two listening quizzes (listening identification/analysis), each worth 12% of the final grade.
Exams (36%): There will be two exams, each worth 18% of the final grade. These exams will include short essays and music analysis.
Early Music Festival Performance (15%): Each student will be preparing a performance for the Early Music Festival, which will be scheduled during the last week of classes. This performance will involve significant research in performance practice. Students will need to submit a proposal for approval. In addition to the performance itself, each student will write a 4 - 6 page paper focusing on a specific aspect of performance practice relevant to the piece

they perform. Students will need to consult both primary and secondary sources for their performance projects. This paper is due on December 10, 2014.

Homework/Reflections (15%): Every week students will be given an assignment on Monday, which will include writing précis of articles, analysis of original documents, analysis of musical examples, research exercises, etc. A reflection paper for each assignment is due by email every Sunday evening. Each reflection paper is worth 1-3% of the final grade.

Discussion/Participation/Attendance at Concerts (10%): Students are expected to attend class regularly and to participate in discussions. In addition, students are expected to go to at least ten, including at least three concerts that feature repertory from our class. A list of accepted concerts will be handed out in class. Attendance at these concerts and the conference will be checked against the department's records.

VII. Library Literacy. Students are expected to have some knowledge of research methods prior to this course. These competencies include the ability to:

- Define a research need
 - Formulate a research topic
 - Determine an information need
- Plan and execute a search for information
 - Identify key terms and concepts
 - Identify the most appropriate sources of information
 - Use Boolean operators and truncation where appropriate
 - Make use of controlled vocabulary lists (subject headings)
 - Impose limiters (e.g., scholarly vs. popular, date, language)
 - Modify the search based on search results
- Know how and where to find the sources discovered in the search process
 - Determine which sources the library owns or provides access to and retrieve them
 - Request material not owned by the library on Interlibrary Loan
 - Locate material faculty may have put on reserve in the library
- Understand the obligation to credit sources and be able to do so in an appropriate citation style

In the context of this course, students will further learn to:

- Understand the way that knowledge is generated
 - Know the difference between a primary and secondary source and how to effectively search for each one
 - Recognize the differences between scholarly and popular sources
 - Know the difference between fee-based Web material and the free Web
- Judge the relevance of a source to a research topic
- Know the basics of Web searching and evaluation
 - Know the difference between a search engine and a directory
 - Be familiar with one high quality search engine
 - Be able to do simple Web searches
 - Know how to broaden and narrow a Web search
 - Recognize the differences among the major domains (.com, .edu, .org, .gov)

VIII. Academic Honesty: Students are expected to uphold the standards of academic honesty, as they are spelled out in the Student Handbook.

IX. Students can expect to work eight or more hours per week outside of class preparing for this class, in addition to mandatory attendance at ten concerts and the department trip to NYC. Students will also meet individually with Dr. Binford on two occasions to review drafts of their final project. The student work in this course is in full compliance with the federal definition of a four credit hour course.

X. Students who wish to request accommodations in this class for a disability must contact Ms. Laurie Roth at the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

XI. Please note that the syllabus and calendar of class assignments are subject to change.

IMPORTANT DATES:

- 10/5** Listening Quiz (Medieval/Renaissance)
- 10/7** Essay Exam (Medieval/Renaissance); Project topic due
- 10/12** NO CLASS – Fall Break
- 11/11** Reeves Library: RILM and JSTOR
- 11/16** Reeves Library: Evaluating Web Resources
- 11/25** NO CLASS - Thanksgiving Holiday (travel day)
- 12/2** Essay Exam (Baroque)
- 12/7** Listening Review and preparation for Early Music Festival
- 12/9** No class – Individual meetings re: drafts of papers
- TBA** Early Music Festival (Final papers due with performance)

**Music to 1750 – Dr. Binford
MEDIÉVAL and RENAISSANCE PERIOD**

Date Topic

8/31	Syllabus and 1 st assignment
9/2	Chant and Liturgy
9/7	Chant and Transmission
9/9	Monophonic Song
9/14	Early Polyphony
9/16	French and Italian Music, 14th c
9/21	Burgundy and Dunstable
9/23	Josquin and Palestrina
9/28	Review
10/5	Listening Quiz
10/7	Essay Exam

BAROQUE PERIOD

Date Topic

10/12	No Class – Fall break
10/14	Monteverdi and Early Baroque
10/19	Instrumental Music
10/21	Opera and Vocal Music
10/26	Church Music
10/28	No Class – Trip to NYC for Met Opera
11/2	Instrumental Music/Vivaldi
11/4	Bach
11/9	Handel
11/11	Reeves Library -- Music Research
11/16	Reeves Library -- Web Evaluation
11/18	Bach in our Time
11/23	Project Discussion
11/25	No class -- Thanksgiving
11/30	Review
12/2	Essay Exam
12/7	Listening Quiz
12/9	No class – Individual Meetings (by appointment)
TBA	Early Music Festival (Final papers due)

ALL DATES SUBJECT TO CHANGE

Early Music Concerts:

September 8, Bach @ Noon

October 13 (fall break), Bach @ Noon

October 25, Early Music

November 10, Bach @ Noon

**Music 281, Music to 1750
Dr. Hilde Binford**

Welcome to Music 281, Music to 1750!

ASSIGNMENT ONE

For this assignment, please read the article "Performance Practice" in the *Oxford Companion to Music Online*. Write a short précis (1 page single spaced) of the article. At the end, please identify a possible Performance Practice project for the semester.

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Music 281, Music to 1750
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Welcome to Music 281, Music to 1750!

One word of advice: Don't panic! The first assignment may seem pretty hard because we're not used to learning songs by rote. Each assignment and reflection paper will be different and focus on different areas.

ASSIGNMENT ONE:

Please read chapters 2 and 3 of the Grout text. In addition, I expect you to learn three chant melodies by memory. You will learn two of the chants by ear, and they are on a CD in the music library (on reserve) with the beginning of the texts below. The text (and music for the first example) can be found in your anthology. When we meet on September 5th, I expect each student to be able to sing these three chants, using the text alone.

Example 1. Alleluia, pg. 16 in your anthology.

Example 2. "Resurrexi"

Example 3. "O Gott Vater"

Text: O Gott Vater, wir loben dich.

By Sunday night (September 2), I expect each student to email me a reflection paper. Please address the following questions:

- 1. Are there any difficulties in learning these three chants?**
- 2. Are different strategies required for learning these chants?**
- 3. Is one easier to learn than the others? Why?**
- 4. What can one learn from this exercise?**

Note: Unless specifically stated otherwise, reflection papers should be 1-2 pages in length.

Music to 1750
Dr. Hilde Binford

ASSIGNMENT TWO:

In class, we listened to "Veni dilectissime" from the CD *Lost Songs of a Rhineland Harper*. Please research analyze the text below, and compare it to the Biblical text of the Song of Songs.

**Veni dilectissime et a et o
Gratam me invisere, et a et o et a et o
In languore pereo, et a et o
Venerem desidero
Et a et o et a et o [missing text]
Si cum clave veneris, et a et o
Mox intrare poteris et a et o**

**Come dearest love, with ah and oh!
To visit me and I will please you,
With Ah! And Oh! And Ah! And Oh!
I am dying with desire, with ah and oh,
How I long for love, with ah and oh
If you come with the key, with ah ...
You will soon be able to enter**

**from the *Older Cambridge Songs* (11th century)
composed by (anonymous) student musician**

Note: Unless specifically stated otherwise, reflection papers should be 1-2 pages in length.

ASSIGNMENT THREE:

In class, we learned about the community of nuns at Regina Laudis living in seclusion in Bethlehem, Connecticut. For this reflection paper, I want you to pick a set of writings or letters I've placed on reserve concerning Heloise or Hildegard. Both of these medieval women became nuns, albeit under different circumstances! Please choose one of these women, and reflect upon her ideas and views towards music, love, and the religious life. How do you think their views might be the same or different from the nuns at Regina Laudis? There are two books on reserve about these women that will provide additional background information if you are interested. The DVD we watched about Regina Laudis is also on reserve.

In general, expect your reflection papers to be 2 (to 3) pages long, double-spaced. Be very specific in examples you cite.

Readings (photocopied) on reserve:

Concerning Hildegard: Margot Fassler, "Music for the Love Feast: Hildegard of Bingen and the Song of Songs" *Women's Voices Across Musical Worlds*. Ed. Jane A. Bernstein. Boston: Northeastern University, 2004.

Concerning Heloise (and Abelard): a series of short love letters, followed by a longer letter from Heloise to Abelard asking for direction, after she has joined the convent.

For additional information there are two books on reserve:

The Letters of Abelard and Heloise and *Voice of the Living Light: Hildegard of Bingen and Her World*.

ASSIGNMENT THREE:

Begin by reading Chapter 5.

For this reflection paper, you will be reviewing an article by Jeremy Yudkin on "The Rhythm of Organum Purum." Please read this article and then listen again to the recording of the Leonin piece (#17) in your anthology. For your reflection, first summarize the main thesis of the article. Then figure out what rhythmic principles are being followed in the anthology recording. Does the anthology recording take into account any of Yudkin's ideas?

In general, expect this reflection paper to be 2 pages long. Be very specific in examples you cite.

Please submit this assignment by Sunday evening at 6 PM.

The text can be found on JSTOR (Reeves library page)

The Rhythm of Organum Purum

Jeremy Yudkin

The Journal of Musicology

Vol. 2, No. 4 (Autumn, 1983), pp. 355-376

Published by: [University of California Press](#)

DOI: 10.2307/763685

Stable URL: <http://0-www.jstor.org.webpac.lvlspa.org/stable/763685>

Page Count: 22

Possible Essay Questions for Music 281

Music to 1750: Midterm

Dr. Binford

1. Discuss the various medieval song traditions (other than chant). Include the various genres of troubadour and trouvère songs, as well as the cantigas. Use specific examples when possible.
2. Discuss the development of rhythmic notation, beginning with the 13th century rhythmic modes and ending with ars subtilior. Provide specific examples.
3. Explain the development of the polyphonic Mass, beginning with Machaut and ending with Palestrina. Include a discussion of the compositional techniques that were employed. Cite specific examples.
4. Discuss the development of the motet, from its origins in organum through the Ars Nova. Discuss specific examples.
5. Discuss the development of polyphony, especially in relationship to notation, from 1000 to 1400.
6. Discuss at least three issues of performance practice that are important for music of the medieval and Renaissance periods.

For the Listening Quiz: Be familiar with the works in your anthology by:

Anon. (chant), Hildegard of Bingen, de la Halle, Ventadorn, Comtessa de Dia, de la Halle, Vogelweide, Cantiga 159, Leonin, Perotin, de Cruce, de Vitry, Machaut, Caserta, Bologna, Landini, Dunstable, Binchois, Du Fay, Ockeghem, Josquin des Prez. Also be familiar with the organa, clausulae, 13th century motets (14, 18, 21), and “Sumer is icumen in.” I hope that covers everything!

In your anthology: #3, 7-12, 14-15, 17-19, 21-32, 34-38, 40, 44-45.

ASSIGNMENT FOUR:

For this assignment, I need you to decide on the topic for your final performance practice project. You will need to pick a general area, do some basic research, and then write a paragraph describing the project itself. We discussed various possibilities in class. In your paragraph, you will need to identify what primary research materials you will be using to complete your project. This is just the beginning of a conversation that I will be having with each of you individually during the quarter as you work on these projects.

We have talked about lots of different possibilities, including writing songs in the 12th century monophonic style to pre-existing words, creating or performing Notre Dame organum, performing the ars subtilior, performing some of the Renaissance pieces from the manuscripts, and figuring out Baroque ornamentation. Performing on early instruments is also possible – this will require you to arrange for instruction from appropriate faculty. If you are completely stuck, come see me!

ASSIGNMENT SIX:

For this assignment, pick a single madrigal. Once you've chosen your madrigal, write the name of the piece and composer on the list outside of my office. Avoid duplication with other students. Provide the following:

- short history of composer with overview of his/her works
- analysis of piece, particularly relationship of text to music
- state whether piece is considered early, middle or late, and justify your response

Provide a short bibliography. final paper should be 2-3 pages, double-spaced. Attach a copy of the song analyzed.

ASSIGNMENT SEVEN:

You should be working on your final performance project. By Sunday, I want to see a preliminary bibliography (in MLA format). You should include at least one primary source and several secondary sources. I will be meeting with each of you individually in the next couple of weeks to review your bibliography and to discuss your project.

ASSIGNMENT EIGHT (two parts):

Part One: You need to read the first two parts of the Section Six of the Reeves Library Tutorial: The Nature of Academic Sources and Evaluation Criteria.

<http://home.moravian.edu/public/reevestutorial/pages/SourceEval/WebSol.htm> and
<http://home.moravian.edu/public/reevestutorial/pages/SourceEval/EvalCriteria.htm>

Answer the following questions:

Why is it so important to evaluate Web sites?

What five things have you learned about evaluating Web sources that you didn't know before?

In what specific ways will the reading be helpful to you?

Part Two: Finally, refresh your RILM skills and complete the attached exercise. This should be an individual effort – this will help Dr. Glew make sure we have covered the essentials.

ASSIGNMENT SIX:

Please read Chapter Four, "The Castrato Ascendancy" in the text *Angels & Monsters: Male and Female Sopranos in the Story of Opera*. Comment on what you find most surprising about this particular time in the history of opera. If you want to know about the clinical specifics of the practice, see the article "The Voice of the Castrato" http://www.usrf.org/news/010308-jenkins_lancet.html online. There you will find the surgical specifics (and yes, this could also be done by a barber-surgeon!) and some of the cold hard facts about the "conspiracy of silence" that allowed the practice to continue despite it being illegal. (Sometimes "accidents," like being gored by a wild boar, are cited as cause for surgery. As many as 4000(!) a year.) Finally, do listen to the archived recording of Moreschi, the last surviving castrato when he was 44 years old at <http://www.archive.org/details/AlessandroMoreschi>.



Pictures of castrati from "Singing in the Pain"

http://news.bbc.co.uk/2/hi/uk_news/magazine/4853432.stm.

ASSIGNMENT SEVEN

Please read the article by Michael Marissen, "Unsettling History of That Joyous 'Hallelujah.'"

Write a reflection paper of 1-2 pages in length with your response to the main thesis. It is due by 6 p.m. on Sunday.

You can access this NYTimes article at:

<http://www.nytimes.com/2007/04/08/arts/music/08mari.html?scp=1&sq=unsettling+history+of+that+joyous&st=nyt>

ASSIGNMENT EIGHT

Please watch excerpts of the following performances of Bach's St. Matthew and St. John Passion

Selection 1: Masaaki Suzuki conducts the Bach Collegium Japan in a performance of Bach's St. John Passion BWV 245 at the Suntory Hall in Tokyo on July 28, 2000. Suzuki is considered the foremost interpreter of Bach's music, and this is an exceptional performance.

<https://www.youtube.com/watch?v=-d9FLEIQfME>

The text can be found here:

<http://www.bach-cantatas.com/Texts/BWV245-Eng3.htm>

Selection 2, Aria and Chorus: "Ich will bei meinem Jesu wachen" (Part One, #26) from the St. Matthew Passion.

<https://www.youtube.com/watch?v=PO1uxy3grpU>

A translation of the entire text of the Passion can be found here:

http://www.gbt.org/music/St_Matthew_text.pdf

Also watch this introduction to the Opera Queensland presentation of the St. Matthew Passion:

<https://www.youtube.com/watch?v=z6CBpA0oOzU>

In what ways do these performances differ from each other? What are the strengths of each performance? Which performance do you find more convincing and why?

ASSIGNMENT NINE:

Please watch the beginning of Act 1, Scene 1, of Julius Caesar (by Handel) with the links provided below.

Listen to the first 15 minutes of each production. Comment on how each production differs. What do you like or dislike about each production? Which production is closest to 18th century performance practice?

<https://www.youtube.com/watch?v=gieOpvfyfvY>

<https://www.youtube.com/watch?v=orfVtWfHs2Q>

<https://www.youtube.com/watch?v=-tP0oqkLEQg>

Basic information and synopsis is here: http://en.wikipedia.org/wiki/Giulio_Cesare

ASSIGNMENT TEN:

Please prepare a "Listening Guide" for the 1st movement of Vivaldi's concerto for recorder, Rv 443. The CD is on reserve, and you need to listen to track 21. The listening guide should be similar to those completed for Music of the Western World. If you have any questions, please see me.

Note particularly the contrasts between the virtuosic and non-virtuosic sections, the stable and unstable sections, and the contrasting forces of soloist and orchestra. Where is the rhythmic and melodic interest?

Please send me your listening guide by email. It is due by 6 p.m. on Sunday.

ASSIGNMENT ELEVEN:

Please read the article by Michael Marissen, "On the Musically Theological in J. S. Bach's Church Cantatas" on reserve in the library. Write a synopsis of the article, presenting the main points, and send it to me by e-mail. It is due by 6 p.m. on Sunday.

Review for Final Exam – Fall 2014

Listening:

Students should be able to recognize each piece from NAWM that we listened to in class. There will be ten examples. For each example, students need to identify style characteristics, the genre and composer. This portion of the exam is worth 40%.

NAWM Excerpts: 56-59, 62, 64, 70, 73-75, 78, 80-85, 88-89, 94-96, 97, 100-106
Composers: Arcadelt, de Rore, Marenzio, Gesualdo, Le Jeune, Weelkes, Gabrieli, Peri, Monteverdi, Carissimi, Schutz, Frescobaldi, Marini, Lully, de la Guerre, Purcell, Corelli, Buxtehude, Vivaldi, Couperin, Bach, Handel.

Essays:

Students should be able to write three essays. Possible topics are listed below, but the actual test questions may vary slightly. For all questions, citing specific examples is important. Each essay will be worth 20%.

1. Discuss the development of the madrigal: early, middle and late. Cite specific examples.
2. Discuss the development of opera, from Monteverdi through Handel.
3. Discuss the characteristics of Baroque music and how it was different from the Renaissance period.
4. Discuss the role of singers in the music of the Baroque period.
5. Discuss the secular and sacred vocal genres of the 17th century. Include examples.
6. Discuss the instrumental genres associated with the early 17th century. Include examples.
7. Contrast and compare the opera, oratorio and church cantata from the late Baroque period. Cite specific composers.
8. Discuss the instrumental genres of the late Baroque period, especially the sonatas, concertos, and instrumental suites. Cite specific composers and works.
9. Describe Bach's career, focusing on his three primary work places and the types of composition associated with each. Cite specific examples.
10. Describe Handel's career. Cite specific examples.
11. Discuss at least three issues of performance practice that are important for music of the late Renaissance and Baroque periods.

LISTENING QUIZ

NAME: _____

1. Genre/Composer _____
Style Characteristics

2. Genre/Composer _____
Style Characteristics

3. Genre/Composer _____
Style Characteristics

4. Genre/Composer _____
Style Characteristics

5. Genre/Composer _____
Style Characteristics

6. Genre/Composer _____
Style Characteristics

7. Genre/Composer _____
Style Characteristics

8. Genre/Composer _____
Style Characteristics

9. Genre/Composer _____
Style Characteristics

10. Genre/Composer _____
Style Characteristics

Composers: Arcadelt, de Rore, Marenzio, Gesualdo, Le Jeune, Weelkes, Gabrieli, Peri, Monteverdi, Carissimi, Schutz, Frescobaldi, Marini, Lully, de la Guerre, Purcell, Corelli, Buxtehude, Vivaldi, Couperin, Bach, Handel.

Essay Questions for Music 281

Music to 1750: Midterm

Dr. Binford

Name: _____

Choose two of the following three essay prompts, using the blue books provided.

1. Discuss the various medieval song traditions (other than chant). Include the various genres of troubadour and trouvère songs, as well as the cantigas. Use specific examples when possible.
2. Explain the development of the polyphonic Mass, beginning with Machaut and ending with Palestrina. Include a discussion of the compositional techniques that were employed. Cite specific examples.
3. Discuss the development of the motet, from its origins in organum through the Ars Nova. Discuss specific examples.