

## MUSC 2300: Introduction to European Art Music

M/W 10:15-11:44am | Prof. Mary C. Caldwell

Email: [maryca@sas.upenn.edu](mailto:maryca@sas.upenn.edu) | Office Hour: by appointment

### Course Description

Welcome to Music 2300! In this course we will explore what it means to study the European musical tradition by considering its two earliest epochs, the Middle Ages and Renaissance. We will approach the diverse musics that constitute this early classical tradition from a variety of scholarly perspectives. The goal of this class is to listen deeply, think broadly, and to prepare you for future musical research. We will consider questions such as: what sort of an object is music? Where is it located in historical record and how do we access its sound and meaning? What technologies shaped (and continue to shape) music? Who “makes” music and who performs music? How do we assign value to music, and what is left out of the story? How have we constructed the story of Western Art Music? What is the history of music a history of?—a history of composers? a history of great masterpieces? a history of musicians? What methodological problems confront us when we begin the study of music history at the moment of notation’s inception?

Through a series of chronologically and thematically organized units, we’ll interrogate the idea of art music and the methods of historical musicology. We will also explore how music was captured, disseminated, organized, analyzed, and performed across the two time periods. The goal is to introduce you to a broad range of ways of thinking creatively and deeply about music and its relationship to human culture more broadly.

Music 130 is not a survey course, although we will proceed chronologically through the Middle Ages and Renaissance. The course assumes that you have familiarity with Western Art Music (i.e., that you have a clear notion of the large-scale periods and their characteristics) and that you are comfortable using musical and analytical vocabulary. We will be using scores in every class, so literacy in musical notation is expected and necessary for success in this course. This course is part of the Tier 1 Introductory courses that are required as part of the music major. It also counts towards the Music Minor.

### Texts

TEXTBOOK: Richard Taruskin and Christopher H. Gibbs. *The Oxford History of Western Music: College Edition*. 2nd edition. Oxford University Press, 2019. **REQUIRED**

ANTHOLOGY: David J. Rothenberg and Robert H. Holzer. *Oxford Anthology of Western Music Volume One: The Earliest Notations to the Early Eighteenth Century*. Vol. 1. 2nd edition. **OPTIONAL; I WILL PROVIDE SCANS, BUT FOR THOSE WITH A BOOK BUDGET THIS WOULD BE A GOOD ONE TO HAVE.**

RECORDINGS: Oxford Anthology of Western Music Volume One: The Earliest Notations to the Early Eighteenth Century. Vol. 1 Recorded Anthology (2 CDs): 9780199768288 **PLEASE SEE YOUTUBE LIST; YOU DO NOT NEED TO BUY THIS, ALTHOUGH THESE RECORDINGS ARE USEFUL TO HAVE**

YOUTUBE PLAYLIST:

<https://www.youtube.com/watch?v=9s38QdlbXeY&list=PLC1cigFx6buLmYloBiKoN-ZKiR9Tx8cG->

WEBSITE: [www.oup.com/us/taruskin](http://www.oup.com/us/taruskin)

**REGISTER:** [www.diamm.ac.uk/](http://www.diamm.ac.uk/) (FREE TO REGISTER)

### Evaluation ***THIS MIGHT CHANGE BEFORE FALL 2022***

30% Participation and Attendance

20% Final Exam

30% Final Project (Steps 1-3)

20% Assignments

**TOTAL: 100%**

### Expectations

**Come to class**

Attendance is required. Not only is it difficult to learn anything if you are not present, but the class will suffer without your contributions. Students are permitted one absence for any reason, after which their grade will be negatively affected. Repeated tardiness will also count against your final grade. If you can't avoid an absence, report it through the Penn InTouch Course Absence Report system. If the absence is more than five days, you should contact your home school advising office for assistance and to discuss the academic implications of a longer absence. Please communicate with me if there are reasons you will be missing class for longer periods of time.

### **Participate**

Everyone is expected to contribute, actively and thoughtfully, to class discussions and activities. Some students love speaking up in class; others don't. If you are shy or unaccustomed to speaking up frequently, think of this class as a chance to exercise a skill that will serve you well the rest of your time at Penn and beyond. There are many ways you can contribute to class discussion. You will get the most out of this class (and give the most) if you find a balance between discovering the ways in which you can comfortably contribute as well as finding ways in which you can expand your skills.

### **Statement on Disabilities**

Penn provides reasonable accommodations to students with disabilities who have self identified and been approved by the office of Student Disabilities Services (SDS) <http://www.vpul.upenn.edu/lrc/sds/> . Please make an appointment to meet with me as soon as possible in order to discuss your accommodations and your needs. If you have not yet contacted SDS, and would like to request accommodations or have questions, you can make an appointment by calling SDS 215.573.9235. The office is located in the Weingarten Learning Resources Center at Stouffer Commons 3702 Spruce Street, Suite 300. All services are confidential.

### **Academic Integrity**

Intellectual development requires honesty, responsibility, and doing your own work. Taking ideas or words from others—plagiarizing—is dishonest and will result in a failing grade on the paper or assignment and possibly other disciplinary actions. If you are unsure about what constitutes plagiarism, ask me or consult Academic Integrity at the University of Pennsylvania: A Guide for Students, which can be found here: <http://www.upenn.edu/academicintegrity/index.html>

### **Land Acknowledgement for the University of Pennsylvania**

[www.alumni.upenn.edu/s/1587/gid2/16/interior.aspx?sid=1587&gid=2&pgid=1318](http://www.alumni.upenn.edu/s/1587/gid2/16/interior.aspx?sid=1587&gid=2&pgid=1318)

We recognize and acknowledge that the University of Pennsylvania stands on the Indigenous territory known as “Lenapehoking,” the traditional homelands of the Lenape, also called Lenni-Lenape or Delaware Indians. These are the people who, during the 1680s, negotiated with William Penn to facilitate the founding of the colony of Pennsylvania. Their descendants today include the Delaware Tribe and Delaware Nation of Oklahoma; the Nanticoke Lenni-Lenape, Ramapough Lenape, and Powhatan Renape of New Jersey; and the Munsee Delaware of Ontario.

## Course Outline

\*do all listening cited in textbook using anthology and recordings; we will focus in class on the items listed below. Items with asterisk indicate it is in the anthology, otherwise Canvas will link to items with texts etc.\*

<b>Module 1 The First Literate Repertoires in Western Music</b>	
	<b>Rituals of Faith and the Origins of Western Music</b>
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 1-21</li> <li>2. Boethius, Music as a Liberal Art</li> <li>3. Egeria on the Liturgy</li> <li>4. Gregory the Great on St. Scholastica</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *Epitaph of Seikilos</li> <li>2. Kassia, <i>I Edessa</i> (YouTube or Naxos: <a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9977827817403681">franklin.library.upenn.edu/catalog/FRANKLIN_9977827817403681</a>)</li> <li>3. Solfege song from Las Huelgas (YouTube or Naxos: <a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9964512383503681">franklin.library.upenn.edu/catalog/FRANKLIN_9964512383503681</a>)</li> <li>4. Hymn: <i>Virgo dei genitrix</i> (YouTube)</li> <li>5. Antiphon: <i>Salve regina</i> (YouTube)</li> </ol>
	<b>Elaborating Chant in the High Medieval Church</b>
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 21-34 Fassler, “Women and Their Sequences” (only to p. 646, and then again 672-673)</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *<i>Justus ut palma</i> complex</li> <li>2. *Mass Ordinary</li> <li>3. *Sequence: Hildegard, <i>Columba aspexit</i></li> <li>4. *Hymns (<i>Ave maris stella</i>, <i>Pange lingua</i>, and <i>Veni creator omnium</i>)</li> <li>5. Hildegard, <i>Ordo virtutum</i>, “In Principio” (<a href="https://franklin.library.upenn.edu/catalog/FRANKLIN_9977859154403681">https://franklin.library.upenn.edu/catalog/FRANKLIN_9977859154403681</a>)</li> </ol> <p><b>Manuscripts</b></p> <ul style="list-style-type: none"> <li>• “Riesenkodex” (1175), fol. 476r-v: <a href="http://hlbrm.digitale-sammlungen.hebis.de/handschriften-hlbrm/content/pageview/449620">hlbrm.digitale-sammlungen.hebis.de/handschriften-hlbrm/content/pageview/449620</a></li> <li>• Barking Abbey Hymnal (15<sup>th</sup> century) <i>Veni creator omnium</i>, fol. 17r, <i>Pange lingua</i>, 20r <i>Ave maris stella</i> 24v-25r: <a href="http://tinyurl.com/y733c4k7">tinyurl.com/y733c4k7</a></li> </ul> <p><b>Optional Viewing</b></p> <p>Hildegard, <i>Vision</i> (<a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9977288656603681">Available via Amazon Prime and franklin.library.upenn.edu/catalog/FRANKLIN_9977288656603681</a>)</p>
<b>Module 2 Secular and Religious Musics in the High Middle Ages</b>	
	<b>Singers and Song Writers</b>
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 35-46</li> <li>2. Coldwell, “Jouglerses and Trobairitz: Secular Musicians in Medieval France”             <ol style="list-style-type: none"> <li>a. Color Images of female musicians here: Rodriguez Winiarski, “The Trobairitz” <a href="http://www.trob-eu.net/en/the-trobairitz.html">www.trob-eu.net/en/the-trobairitz.html</a></li> </ol> </li> <li>3. Brunel-Lobrichon, “Images of Women and Imagined Trobairitz in the Béziers Chansonnier,” pp. 216-218, read the <i>vidas</i> only</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *Beatrix de Dia, <i>A chantar m'er</i></li> </ol>

	<ul style="list-style-type: none"> <li>a. Jordi Savall</li> <li>b. Azam Ali</li> <li>c. Clemencic Consort</li> <li>d. Early Music New York</li> </ul> <p>2. Anonymous rondeau, <i>Soufrés, maris, et si ne vous annuit</i> (YouTube)</p> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>• Chansonnier du Roi, fol. 204r: <a href="http://gallica.bnf.fr/ark:/12148/btv1b84192440.r=francais%20844?rk=21459;2">gallica.bnf.fr/ark:/12148/btv1b84192440.r=francais%20844?rk=21459;2</a></li> <li>• <a href="http://eeleach.blog/2012/01/17/the-wonders-of-gallica-some-troubadour-and-trouve-re-sources/">eeleach.blog/2012/01/17/the-wonders-of-gallica-some-troubadour-and-trouve-re-sources/</a></li> <li>• Reg. Lat. 1490, fol. 108v: <a href="http://digi.vatlib.it/view/MSS_Reg.lat.1490">digi.vatlib.it/view/MSS_Reg.lat.1490</a></li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.trob-cu.net/en/the-trobairitz.html">www.trob-cu.net/en/the-trobairitz.html</a></li> <li>• Doss-Quinby, Grimbert, Pfeffer, and Aubrey, eds. <i>Songs of the Women Trouvères</i> (<a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9977055642903681">franklin.library.upenn.edu/catalog/FRANKLIN_9977055642903681</a>)</li> </ul>
	<p style="text-align: center;"><b>Polyphony and Reading Rhythm</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 47-64</li> <li>2. Yardley, “The Musical Education of Young Girls in Medieval English Nunneries”</li> <li>3. Franco of Cologne, <i>Ars cantus mensurabilis</i>, entire treatise       <ol style="list-style-type: none"> <li>a. (Latin here: <a href="http://chmtl.indiana.edu/tml/13th/FRAACME_MPBN1666">chmtl.indiana.edu/tml/13th/FRAACME_MPBN1666</a>)</li> </ol> </li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. Herrad of Hohenbourg, <i>Sol oritur occasus nescius</i> (conductus)</li> <li>2. Organum, <i>Rex virginum amator</i>, Codex Las Huelgas</li> <li>3. *Organum duplum, triplum, and quadruplum, <i>Viderunt omnes</i></li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>• Florence MS 29.1 (dropbox link)</li> <li>• Hortus deliciarum (via Library)</li> <li>• Las Huelgas Codex: <a href="http://www.diamm.ac.uk/sources/857/#/">www.diamm.ac.uk/sources/857/#/</a> [see Anderson edition in library catalogue]</li> <li>• F-Pn lat. 16663 <a href="http://gallica.bnf.fr/ark:/12148/btv1b8432480x.r=latin%2016663?rk=21459;2">gallica.bnf.fr/ark:/12148/btv1b8432480x.r=latin%2016663?rk=21459;2</a> fols. 76v–83r (Franco’s <i>Ars cantus</i>)</li> </ul>
	<p><b>NOTES</b></p> <ul style="list-style-type: none"> <li>• Early Polyphony:       <ul style="list-style-type: none"> <li>○ Organum</li> <li>○ Cantus firmus and tenor</li> <li>○ Notating polyphony</li> </ul> </li> <li>• Las Huelgas Codex: polyphony for nuns to sing</li> <li>• Parisian Polyphony       <ul style="list-style-type: none"> <li>○ Organum duplum, triplum, quadruplum</li> </ul> </li> <li>• Reading rhythmic notation BOOTCAMP       <ul style="list-style-type: none"> <li>○ Mensural musical notation</li> <li>○ Reading music theory in the 13<sup>th</sup> century           <ul style="list-style-type: none"> <li>▪ Music education; how were young people taught music? (Yardley)</li> </ul> </li> </ul> </li> </ul>
	<p style="text-align: center;"><b>Medieval Motets</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 64-71</li> <li>2. Colton, “The Articulation of Virginity in the Medieval <i>Chanson de nonne</i>”</li> <li>3. Breen, “A Performance and Reception History of <i>On parole/ A Paris/FRESE NOUVELE</i>”</li> </ol>

	<p><b>Listening</b></p> <ol style="list-style-type: none"> <li>Motet: <i>Nonne sans amour / Moine qui a cuer jolif / ET SUPER</i> (MO, fols. 152v-154r) (edited in Colton)</li> <li>*Motet: <i>On parole / A Paris / FRESE NOUVELE</i> <ol style="list-style-type: none"> <li>Musica Reservata: <a href="http://www.youtube.com/watch?v=FcsiSK1i8yE">www.youtube.com/watch?v=FcsiSK1i8yE</a></li> <li>Early Music Consort: <a href="http://www.youtube.com/watch?v=0FBGmgCN6N4">www.youtube.com/watch?v=0FBGmgCN6N4</a></li> </ol> </li> <li>Motet: <i>O Maria virgo / O Maria maris stella / [In Veritate]</i></li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>MO: <a href="http://ged.biu-montpellier.fr/florabium/jsp/bium/num/view_diaporama_report.jsp?recordId=documents:BIU_DOCUMENTS:565&amp;volumeIndex=1">ged.biu-montpellier.fr/florabium/jsp/bium/num/view_diaporama_report.jsp?recordId=documents:BIU_DOCUMENTS:565&amp;volumeIndex=1</a></li> <li>DIAMM for Mo: <a href="http://www.diamm.ac.uk/sources/888/#/information=manuf">www.diamm.ac.uk/sources/888/#/information=manuf</a></li> <li>Las Huelgas Codex: <a href="http://www.diamm.ac.uk/sources/857/#/">www.diamm.ac.uk/sources/857/#/</a> [see Anderson edition in library catalogue]</li> </ul>
	<b>Final Project-Step 1</b>

<b>Module 3 The Ars Nova: Musical Developments in the Fourteenth Century</b>	
	<b>Ars Nova</b>
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>OHWB, pp. 72-86</li> <li>Regelado, “Allegories of Power: The Tournament of Vices and Virtues in the Roman de Fauvel (BN MS Fr. 146)”</li> <li>Machaut, Letter to Peronnelle D' Armentieres</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>*Vitry, <i>Tribum/Quoniam/MERITO</i></li> <li>Machaut, <i>Le Voir Dit</i>, Lai, <i>Le lay de bonne esperance</i> and Ballade, <i>Plourez dames</i> (translations <a href="http://www.oxfordlieder.co.uk/song/5228">www.oxfordlieder.co.uk/song/5228</a> and <a href="http://www.oxfordlieder.co.uk/song/5224">www.oxfordlieder.co.uk/song/5224</a>) <ol style="list-style-type: none"> <li>→ <a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9977851882703681">franklin.library.upenn.edu/catalog/FRANKLIN_9977851882703681</a> (read booklet)</li> </ol> </li> <li>*Machaut, <i>Messe de Nostre Dame</i>, Kyrie <ol style="list-style-type: none"> <li>→ <a href="http://franklin.library.upenn.edu/catalog/FRANKLIN_9977851882703681">franklin.library.upenn.edu/catalog/FRANKLIN_9977851882703681</a> (read booklet)</li> <li>COMPARE WITH: <a href="http://www.youtube.com/watch?v=w_2OnhEB-8E&amp;t=98s">www.youtube.com/watch?v=w_2OnhEB-8E&amp;t=98s</a> (Graindelavoix: <a href="http://graindelavoix.be/paginas/graindelavoix.html">graindelavoix.be/paginas/graindelavoix.html</a>)</li> <li>Sung from Ferrell-Vogüé manuscript: <a href="http://www.youtube.com/watch?v=1SmCHzZ4FfA">www.youtube.com/watch?v=1SmCHzZ4FfA</a></li> </ol> </li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>Roman de Fauvel: <a href="http://gallica.bnf.fr/ark:/12148/btv1b8454675g.r=francais%20146%20roman%20de%20fauvel?rk=42918;4">gallica.bnf.fr/ark:/12148/btv1b8454675g.r=francais%20146%20roman%20de%20fauvel?rk=42918;4</a></li> <li>Machaut MS E: <a href="http://gallica.bnf.fr/ark:/12148/btv1b6000795k?rk=42918;4">gallica.bnf.fr/ark:/12148/btv1b6000795k?rk=42918;4</a></li> <li>Vogüé, Wildenstein, Machaut Vg [starting 283v]: <a href="http://www.diamm.ac.uk/sources/3774/#/">www.diamm.ac.uk/sources/3774/#/</a></li> </ul> <p><b>Optional Viewing</b>  <i>The Little Hours</i> (2017) (content warning: profanity and sexual situations)</p>
	<b>Ars subtilior and Trecento</b>
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>OHWB, pp. 86-100</li> <li>Beck, “Women and Trecento Music”</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>Landini, <i>Or su, gentili spirti</i></li> <li>*Solage, <i>Fumeux fume</i></li> </ol>

	<p>3. FOR FUN: circle canons and harp songs</p> <ol style="list-style-type: none"> <li>a. <a href="http://www.youtube.com/watch?v=iaeOWdXM4Pg">www.youtube.com/watch?v=iaeOWdXM4Pg</a></li> <li>b. <a href="http://www.youtube.com/watch?v=R9wl1XqV6Nk">www.youtube.com/watch?v=R9wl1XqV6Nk</a></li> <li>c. <a href="http://www.youtube.com/watch?v=Vm6WqK3cr_8">www.youtube.com/watch?v=Vm6WqK3cr_8</a></li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>• Squarcialupi Codex [fol. 142r]: <a href="http://www.dropbox.com/s/ukfows8npd9co6a/Squarcialupi%20Codex%20I-FI%20MS%20Mediceo%20Palatino%2087%20%28Codex%20Squarcialupi%29.pdf?dl=0">www.dropbox.com/s/ukfows8npd9co6a/Squarcialupi%20Codex%20I-FI%20MS%20Mediceo%20Palatino%2087%20%28Codex%20Squarcialupi%29.pdf?dl=0</a></li> <li>• DIAMM Squarcialupi: <a href="http://www.diamm.ac.uk/sources/671/#/">www.diamm.ac.uk/sources/671/#/</a></li> <li>• Contents: <a href="http://www.lib.latrobe.edu.au/MMDB/Mss/SQ.htm">www.lib.latrobe.edu.au/MMDB/Mss/SQ.htm</a></li> <li>• Chantilly Codex [fol. 59r]: <a href="http://bymm.irht.cnrs.fr/sommaire/sommaire.php?reproductionId=374">bymm.irht.cnrs.fr/sommaire/sommaire.php?reproductionId=374</a></li> <li>• DIAMM Chantilly: <a href="http://www.diamm.ac.uk/sources/201/#/">www.diamm.ac.uk/sources/201/#/</a></li> </ul>
	<p style="text-align: center;"><b>Late Medieval Polyphony and Monophony</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 93-100</li> <li>2. Zazulia, “Out of Proportion”       <ol style="list-style-type: none"> <li>a. For fun: <a href="http://www.youtube.com/watch?v= IOPIGPQPuM">www.youtube.com/watch?v= IOPIGPQPuM</a></li> </ol> </li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *Dufay, <i>Nuper rosarum flores</i></li> <li>2. Bologna Q.11, fol. 6v, Credo a2 and fol. 22v, <i>Benedicamus a2</i> <ol style="list-style-type: none"> <li>a. Listen: <a href="http://hdl.library.upenn.edu/1017.12/2510816">http://hdl.library.upenn.edu/1017.12/2510816</a> (liner notes have details and texts)</li> </ol> </li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>• I-MOe MS {alpha}.X.1.11 (Modena B; ModB) (70v-71v): <a href="http://www.diamm.ac.uk/sources/146/#/">www.diamm.ac.uk/sources/146/#/</a></li> <li>• I-TRbc MS 1379 [92] (Trent 92) (21v-23): <a href="http://www.diamm.ac.uk/sources/812/#/">www.diamm.ac.uk/sources/812/#/</a></li> <li>• Bologna Q.11: fol. 6v, Credo a2 and fol. 22v, <i>Benedicamus a2</i> <a href="http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Q/Q011/">www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Q/Q011/</a></li> <li>• DIAMM Bologna Q. 11: <a href="http://www.diamm.ac.uk/sources/115/#/">www.diamm.ac.uk/sources/115/#/</a></li> </ul>
	<p><b>NOTES</b></p> <ul style="list-style-type: none"> <li>• Monuments vs. everyday ritual music</li> <li>• Decentering monuments; Zazulia and Dufay</li> <li>• What were most people singing?</li> <li>• If certain manuscripts and works are canonic, the luxurious, special monuments of western music, what else was happening? What were ordinary men and women singing?       <ul style="list-style-type: none"> <li>○ Liturgical music still a thing; many institutions introduced polyphony and tropes, and are commonly found in ars nova manuscripts</li> <li>○ Bologna Q.11 is a good example, linked to an Italian nunnery, from the 14<sup>th</sup> century           <ul style="list-style-type: none"> <li>▪ EX: <i>Benedicamus</i> and Credo</li> </ul> </li> <li>○ Late medieval devotional songbooks were a dime a dozen too in the late Middle Ages.</li> </ul> </li> </ul>

<b>Module 4 Toward a Pan-European Style</b>	
	<p style="text-align: center;"><b>Nationalism</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 101-115</li> <li>2. Curtius, “Christine de Pizan and ‘Deuil Angloissex’”</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *<i>Sumer is icumen in</i></li> </ol>

	<ol style="list-style-type: none"> <li>2. English carol (anonymous): <i>Comedentes convenite</i></li> <li>3. *Du Fay, polyphonic hymn <i>Ave maris stella</i> (fauxbourdon) <ol style="list-style-type: none"> <li>a. Fauxbourdon: <a href="http://www.youtube.com/watch?v=D895HnM1ioA">www.youtube.com/watch?v=D895HnM1ioA</a></li> </ol> </li> <li>4. *Binchois, ballade on a poem by Christine de Pizan: <i>Deuil Angoisseux</i></li> </ol> <p><b>Manuscript Links</b></p> <ul style="list-style-type: none"> <li>• Carols: GB-Lbl Egerton 3307, fol. 71r: <a href="http://www.diamm.ac.uk/sources/207/#/images?p=71">www.diamm.ac.uk/sources/207/#/images?p=71</a></li> <li>• Du Fay: I-Bc Q.15, fol. 321v: <a href="http://www.diamm.ac.uk/sources/117/#/">www.diamm.ac.uk/sources/117/#/</a></li> <li>• For fun: <a href="http://www.undoulxregard.org/chansonniers/index.html">www.undoulxregard.org/chansonniers/index.html</a></li> <li>• Binchois: varied sources; see <a href="http://www.diamm.ac.uk/sources/142/#/images?p=2">www.diamm.ac.uk/sources/142/#/images?p=2</a>; <a href="http://daten.digital-sammlungen.de/~db/0004/bsb00043167/images/index.html">daten.digital-sammlungen.de/~db/0004/bsb00043167/images/index.html</a></li> </ul>
	<p><b>Cyclic Mass, Improvising Renaissance Polyphony, and High, Middle, Low Genres</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 115-132</li> <li>2. Brown, “Women Singers”</li> <li>3. Picker, “Margaret of Austria”</li> <li>4. Cumming, “Renaissance Improvisation and Musicology” (<a href="http://mtosmt.org/issues/mto.13.19.2/mto.13.19.2.cumming.html">mtosmt.org/issues/mto.13.19.2/mto.13.19.2.cumming.html</a>)</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *Anonymous, “Caput” Mass, Kyrie, Deus creator omnium</li> <li>2. Improvisation (4 voices with an ornamented cantus in the tenor part): <a href="http://www.youtube.com/watch?v=eH9hj-SsNI">www.youtube.com/watch?v=eH9hj-SsNI</a></li> <li>3. Improvised hymn settings: <a href="http://www.youtube.com/watch?v=s413ZwUMq_Y">www.youtube.com/watch?v=s413ZwUMq_Y</a></li> <li>4. Improvising a canon in 3 voices: <a href="http://www.youtube.com/watch?v=eu-OfAABHw">www.youtube.com/watch?v=eu-OfAABHw</a></li> <li>5. Margaret of Austria, chanson-motet, <i>Se je souspire/Ecce iterum</i></li> <li>6. Basse dances (dedicated to Margaret of Austria): “La Franchoise nouvelle” (fol. 22v) and “La Danza Cleves” (fol. 22r)</li> </ol> <p><b>Manuscript/Source Links</b></p> <ul style="list-style-type: none"> <li>• Basses dances dites de Marguerite d'Autriche (Ms. 9085 aus dem Besitz der Bibliothèque royale Albert Ier, Bruxelles): <a href="http://www.loc.gov/resource/musdi.112.0/">www.loc.gov/resource/musdi.112.0/</a></li> <li>• B-Br MS 228, fols. 56v-58r (<i>Se je souspire/Ecce iterum</i>): <a href="http://www.idemdatabse.org/items/show/79/">www.idemdatabse.org/items/show/79/</a> (Chansonnier of Margaret of Austria)</li> <li>• DIAMM of B-Br MS 228: <a href="http://www.diamm.ac.uk/sources/1628/#/">www.diamm.ac.uk/sources/1628/#/</a></li> <li>• GB-Lbl Add. : <a href="http://MS.54324">MS 54324</a> (fragmentary): <a href="http://www.diamm.ac.uk/sources/405/#/">www.diamm.ac.uk/sources/405/#/</a></li> </ul>
<b>Final Project-Step 2</b>	

<b>Module 5 A Perfected Art: Polyphony in the Late Fifteenth and Sixteenth Centuries</b>	
<b>The Perfected Art</b>	
	<p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 133-155</li> <li>2. Wegman, ““And Josquin Laughed...””</li> <li>3. Council of Trent, “Decree Concerning the Things to be Observed, and to be Avoided, in the Celebration of Mass.”</li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. *Josquin motet, <i>Ave Maria...virgo serena</i></li> <li>2. *Palestrina mass, <i>Missa Papae Marvelli</i>, Kyrie</li> </ol> <p><b>Source Links</b></p> <ul style="list-style-type: none"> <li>• Petrucci, <i>Motetti A</i> (1502): <a href="http://imslp.org/wiki/Motetti_A_(Petrucci,_Ottaviano)">imslp.org/wiki/Motetti_A_(Petrucci,_Ottaviano)</a></li> <li>• Palestrina, <i>Missarum, Liber 2</i>: <a href="http://imslp.org/wiki/Missarum,_Liber_2_(Palestrina,_Giovanni_Pierluigi_da)">imslp.org/wiki/Missarum,_Liber_2_(Palestrina,_Giovanni_Pierluigi_da)</a></li> </ul>

	<p style="text-align: center;"><b>NO ASSIGNMENT: WORK ON DIGITAL EXHIBIT</b></p> <p style="text-align: center;"><b>Religious and Secular Music of the 16<sup>th</sup> Century</b></p> <p><b>Reading</b></p> <ol style="list-style-type: none"> <li>1. OHWM, pp. 163-187</li> <li>2. Cyrus and Mather, "Rereading Absence"</li> <li>3. Stras, <i>Women and Music in Sixteenth-Century Ferrara</i>, Introduction</li> <li>4. Stras, "Sisters doing it for themselves: radical motets from a 16th-century nunnery"  <a href="http://www.theguardian.com/music/musicblog/2017/mar/10/radical-motets-from-16th-century-nunnery-musica-secreta-lucrezia-borgia#comment-94652426">www.theguardian.com/music/musicblog/2017/mar/10/radical-motets-from-16th-century-nunnery-musica-secreta-lucrezia-borgia#comment-94652426</a></li> </ol> <p><b>Listening</b></p> <ol style="list-style-type: none"> <li>1. Music Secreta &amp; Celestial Sirens, <i>Lucrezia Borgia's Daughter: Princess, Nun and Musician Motets from a 16th Century Convent</i>. franklin.library.upenn.edu/catalog/FRANKLIN_9977233567103681       <ol style="list-style-type: none"> <li>a. <a href="http://www.musicasecreta.com">www.musicasecreta.com</a></li> </ol> </li> <li>2. Luzzasco Luzzaschi (1545-1607). Concerto Delle Dame Di Ferrara, Madrigali (1601): <i>Ochi Del Pianto Mio</i> <a href="http://www.youtube.com/watch?v=Li8PTfUkxj0">www.youtube.com/watch?v=Li8PTfUkxj0</a></li> <li>3. *Weelkes, <i>As Vesta was from Latmos Hill Descending</i> (madrigal)</li> </ol> <p><b>Source Links</b></p> <ul style="list-style-type: none"> <li>• <i>Musica quinque vocum: motteta materna lingua vocata</i> (1543), part books:  <a href="http://imslp.org/wiki/Musica_quinque_vocum_(Anonymous)">imslp.org/wiki/Musica_quinque_vocum_(Anonymous)</a></li> <li>• Luzzasco, <i>Madrigali</i> (1601), p. 38:  <a href="http://www.imslp.org/wiki/12_Madrigali_per_cantare_e_sonare_(Luzzaschi%2C_Luzzasco)">www.imslp.org/wiki/12_Madrigali_per_cantare_e_sonare_(Luzzaschi%2C_Luzzasco)</a></li> <li>• Morley, ed., <i>The Triumphs of Oriana</i> (1601), no. 17 (XVII) for Weelkes:  <a href="http://imslp.org/wiki/The_Triumphes_of_Oriana_(Morley%2C_Thomas)">imslp.org/wiki/The_Triumphes_of_Oriana_(Morley%2C_Thomas)</a></li> </ul>
	<p style="text-align: center;"><b>NO ASSIGNMENT: WORK ON DIGITAL EXHIBIT</b></p>
	<p style="text-align: center;"><b>Final Project Due</b></p>