

Renaissance Seminar: *Music of the Fifteenth Century*

MUH 6671 Section 2A99

MUH 4930 2A84

TH: 4:00–7:00, or TBA

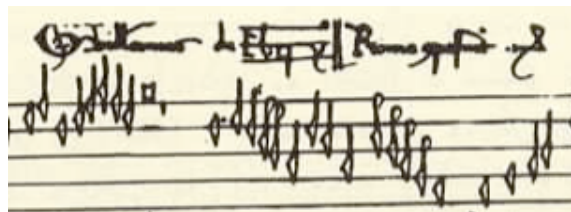
University of Florida, Spring 2017

Office hours: M/W 11:45-12:45 M

or by appointment

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Dr. Jennifer Thomas

**DESCRIPTION**

The fifteenth century is often passed over lightly as a transitional period in music — a passageway between the *Ars nova*, with its ornate, complex isorhythmic motet, and the early modern period, heralded by the text-expressive motets of Josquin Des Prez and his contemporaries. By the end of the

century, music operated in a new sonic and structural dimension: Tinctoris famously observed in 1474 the superiority of new music to old, which was no longer worth hearing. How does the music of the fifteenth century negotiate that aesthetic transformation? How does music characterize the values and culture of the period? How have we understood the period, and what other viewpoints are possible?

The fifteenth century saw the waning of the isorhythmic motet, the institution of the cyclic mass, and a new role for text. The *L'homme armé* mass complex embodied a culture of emulation and would flourish for over a century, with dozens of composers building complex musical structures upon the simple tune with its symbolic text. Composers began to be recognized as creators of musical texts, and some of those texts began to circulate beyond their place of origin. Music continued to follow the tradition of building upon pre-existing melodies and structures, but in new ways. The new style Renaissance motet that emerged in the last quarter of the century displayed different compositional priorities, placing text in a central role in forming musical structure and expression. The French court became the locus of musical prestige, and the music created by composers in residence there radiated throughout Europe — not only to the high courts of the Papacy and the Este family of Ferrara, but also eventually into the north and east. The peripheries began to participate in the mainstream musical culture while maintaining unique regional styles.

We will study music and its culture in works by Johannes Ciconia, John Dunstable, Guillaume Du Fay, Gilles Binchois, Johannes Ockeghem, Antoine de Busnoys, Jacob Obrecht, Johannes Regis, Alexander Agricola, Antoine Brumel, Josquin Des Prez, and others. (Wow!) Our focus will be on the central genres of Mass, motet, and chanson, with forays into less charted territory. Work will include reading, writing, reporting, listening, analysis, source study, and other activities as appropriate.

COURSE OBJECTIVES

- To gain a fundamental understanding of the important repertory, composers, and genres of the period 1400-1500
- To understand this musical culture within its social context
- To gain skills in research, writing, discussion, score reading, and music listening
- To be able to interpret primary source documents such as musical sources, theoretical treatises, letters
- To be fluent in using standard library materials for the period, such as critical score editions, music facsimile editions, writings of theorists, source readings, etc.
- To be aware of and able to interpret and discuss the scholarly work on this period

REQUIRED READING AND STUDY**TEXTBOOKS:**

Readings will be assigned weekly from scholarly literature in journals and essay collections. Most journal articles will be available on JSTOR

HANDOUTS:

FAA Library Guide	Historiography Handout Writing style sheet	Grading of Graduate Papers and Presentations
New Grove Workslists	Research Paper Strategy	Magic Trick for Coherent Writing

STYLE MANUALS:**Required**

- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th ed. Chicago: University of Chicago Press, 2007.

Recommended

- *The Cambridge History of Fifteenth-Century Music*, edited by Anna Maria Busse Berger and Jesse Rodin. Cambridge: Cambridge University Press, 1500. Some essays are available online. See bibliography.
- Strohm, Reinhard. *The Rise of European Music 1380-1500*. Available for under \$60 here: https://www.amazon.com/gp/offer-listing/0521619343/ref=dp_olp_new?ie=UTF8&condition=new
- Strunk, William Jr. and E. B. White. *The Elements of Style*. New York: Macmillan. Any edition after the 3rd.
- Wingell, Richard J. *Writing About Music: An Introductory Guide*, any edition. Englewood Cliffs, NJ: Prentice Hall.

READINGS: Weekly readings on the topic of the week. Most will be on reserve in the library or available from JSTOR or on Canvas.

LISTENING AND SCORE STUDY: Weekly assignments will complement the topical readings for the week.

ASSIGNMENTS AND EVALUATION: Weekly assignments will consist of readings, preparation for discussion, periodic short writing assignments, musical analysis, and relevant short projects.

Each student will

- prepare questions for weekly class discussion.
- keep an annotated bibliography of all readings for the course, both assigned and independently chosen (e.g., reading in preparation for your final project).
- submit a portfolio of all work completed at three evenly-spaced times during the semester.
- complete a final project or paper on a topic chosen in consultation with the instructor.

Weekly assignments will be the basis for class discussion. It is essential that readings be completed fully and on time so that you can fully participate in discussion each week. All seminar members will create discussion questions based on the readings for the week; these questions will be submitted to the members of the seminar by 8:00 Tuesday evening via Canvas. Each member of the seminar is responsible to consider the questions and the issues and implications they raise. The questions will be the basis for class discussion.

Writing assignments will consist of occasional brief essays, one major paper or project, and other activities as appropriate for the class content. Areas to be evaluated as a part of the final grade: attendance, participation, quality of group and individual work, both oral and written. Evaluation of

quality will take into account accuracy, logic, organization, clarity, pertinence to the general topic, writing, citation practices, and overall effectiveness.

Undergraduate and graduate requirements will reflect the appropriate adjustments in the nature of the assignments.

Grading Scale: 94-100% = A ; 91-93% = A- ; 87-90% = B+ ; 84-86% = B ; 81-83% = B- ; 77-80% = C+ ; 74-76% = C ; 71-73% = C- ; 67-70% = D+ ; 64-66% = D ; 61-63% = D- ; 60 and below = E.

IMPORTANT DATES:

Portfolio submissions: Feb. 2; Mar. 16; Apr. 20

Final written paper due: April 22

Final oral presentation: during exam week, TBA

LEARNING SUPPORT

OFFICE HOURS: As above or by appointment. Please see me before or after class or contact me by email or telephone to schedule appointments outside regular office hours.

Students with disabilities are strongly encouraged to use the resources offered by the University of Florida Dean of Students Office to assist anyone who qualifies. See information below.

Students who need extra help with writing should make use of the campus writing center. Students who use the writing center must submit all drafts of the paper, including the suggestions and revisions from the center. Information about the center is available at <http://www.at.ufl.edu/r&w/>. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of the paper.

PROFESSIONALISM

Attendance: Attendance is required and essential for your success in the class. Come on time, every time, and stay the whole time.

Classroom Policies: Class begins promptly; come prepared, come on time, stay the whole time. As graduate scholars, members of the seminar will naturally show respect and courtesy to the members of the seminar by being on time, participating fully in the process of the seminar, and refraining from distracting behaviors, such as eating, inappropriate use of technology, private conversations, etc.

Academic Honesty: No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University." The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. **Strictly enforced!**

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

***e-mail etiquette:** Please make every effort to see me in person as listed above or to solve your problem using the information and resources at hand; look at the syllabus and assignment sheet first. Please do not email me for information that you can get from a classmate or figure out on your own, but feel free to email when you require my personal attention or need to make an appointment. Please use your ufl.edu account in all of your transactions for the class; please check your ufl.edu

account at least once a day. I will often email you before or after class to follow up on something or to alert you to a change. I will attempt to answer your questions in a timely manner, but please do not expect an immediate reply. I may be occupied with other classes, away from my computer, or in need of time to find an answer to your question. I will make every attempt to answer your emails within 24 hours, M–F.

UF Policies:

University Policy on Accommodating Students with Disabilities: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations. To learn more, see <http://www.dso.ufl.edu/drp/as.htm> or visit the office: Disability Resources Program, P202 Peabody Hall, Email: accessuf@dso.ufl.edu, :352-392-1261, Fax:352-392-5566, TDD:352-392-3008

