

**PhD/Renaissance Seminar:** *Text, Performance, Interpretation, Aesthetics*

MUH 7938 Section 2C92

MUH 6671 Section 3D62

TH: 1:55 – 3:50; R: 3:003:50 (TBA)

University of Florida, Fall 2018

Dr. Jennifer Thomas

Office hours:

T/TH 10:45 – 11:45 or by appointment

e-mail: [jthomas@arts.ufl.edu](mailto:jthomas@arts.ufl.edu)



## QUESTIONS

- Notated music: How does the appearance of notated music affect performers' perceptions about how to interpret it? What advantages and disadvantages do we find in each type?
- Performance: How does performance serve music? Serve students and scholars? Serve audiences?
- Interpretation: What is interpretation, and how does it come about? How can we determine viable or successful musical interpretations of early music?
- Aesthetics: Whose taste do we/ can we/ should we serve in creating performances, editions, written accounts, interpretations?

## DEVELOPING SKILLS

- in research, writing, discussion, score reading, and music listening
- ability to interpret primary source documents such as musical sources, theoretical treatises, letters
- fluency in using standard library materials for the period, such as critical score editions, music facsimile editions, writings of theorists, source readings, etc.
- ability to interpret and discuss the scholarly work on this period and these topics

## WHAT IS A SEMINAR?

A seminar is a collection of scholars working together to probe issues of mutual interest. (Merriam-Webster: "a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions.") The seminar allows for the possibility of individual discovery as well as for the mastery of particular areas of content. The success of the seminar depends on the quality of the contributions of each member of the group. Each scholar will contribute to the discussion every week (don't hope for it, plan for it), and the quality of the discussion will be dependent on the quality of each individual's preparation. Themes and topics to keep in mind as you read and explore:

- Scholars, scholarship, interpretation, and historiography
- Vocabulary, concepts, issues, assumptions
- Musical sources
- Works and Texts
- Composers and Theorists

- Analysis and Style
- Genre and Function
- Place and Culture
- Patron and Artist
- Time and History
- Reading/Performing/Hearing (music)

## REQUIRED READING AND STUDY

### READINGS, RECORDINGS, SCORES, WEBSITES

We will have weekly assignments that will involve reading, score study, examination of facsimiles of original sources, listening to recordings, and attendance at least one concert. Readings from scholarly literature in dissertations, journals and essay collections will be on reserve in the library or available from JSTOR or on Canvas.

### HANDOUTS:

|                     |   |   |
|---------------------|---|---|
| FAA Library Guide   | Historiography Handout<br>Writing style sheet | Grading of Graduate Papers and<br>Presentations |
| New Grove Worklists | 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

- 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.

**ASSIGNMENTS AND EVALUATION:** Weekly assignments will consist of readings, preparation for discussion, periodic 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.
  - September 25; October 16; November 13
- the Harn project is due September 4
- complete a final project or paper on a topic chosen in consultation with the instructor.
  - Paper due Dec. 10; Presentation TBA (exam week)
- attend a professional performance and report (particulars to be discussed in class)

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 Monday 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.

PhD and MM 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.

### 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](mailto:accessuf@dso.ufl.edu), :352-392-1261, Fax:352-392-5566, TDD:352-392-3008

#### **CAMPUS RESOURCES**

Resources are available on campus to make your life easier:

- [Counseling and Wellness Center](#) for personal and group counseling: (352) 392-1575
- [Mind and Body Center](#) for reducing stress and improving well-being
- [BAM! Best Allyship Movement](#) for social justice and multicultural competency
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio](#) for help brainstorming, formatting, and writing papers
- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies

| 1400-1425   |   |
|---|---|
| Bibliography  | Composers and music   |
| <p><i>Johannes Ciconia, musician de la transition</i>, edited by Philippe Vendrix. Turnhout: Brepols, 2003.</p> <p>Alden, Jane. "Text/Music Design in Ciconia's Ceremonial Motets."</p> <p>Bent, Margaret. "Ciconia, Prodocimus, and the Workings of Musical Grammar."</p> <p>Bent, Margaret. "The Late-medieval Motet." In <i>Companion to Medieval and Renaissance Music</i>, ed. Tess Knighton and David Fallows, 114-19. London: J.M. Dent &amp; Sons, 1992.</p> <p>Hallmark, Anne. "<i>Protector, imo verus pater</i>: Francesco Zabarella's patronage of Johannes Ciconia." In <i>Music in Renaissance cities and courts: Studies in honor of Lewis Lockwood</i>, edited by Anthony M. Cummings and Jessie Ann Owens. Detroit monographs in musicology/Studies in music, No. 18. Detroit: Harmonie Park, 1997.</p> <p>Harrán, Don. "Another Look at the Curious Fifteenth-Century Hebrew-worded Motet <i>Cados cados</i>." <i>Musical Quarterly</i> 94 (2011): 481-517.</p> <p>Lewis, Ann. "Anti-semitism in an Early Fifteenth-Century Motet: <i>Tu, nephanda</i>." <i>Plainsong and Medieval Music</i> 3 (1994): 45-55.</p> <p>Pirotta, Nino. "Music and Cultural Tendencies in 15<sup>th</sup>-Century Italy." <i>Journal of the American Musicological Society</i> 19 (1966): 127-61.</p> | Ciconia   |
| 1425-1450   |   |
| Bibliography  | Composers and music   |
| <p>Blackburn, Bonnie. "On Compositional Process in the Fifteenth Century." <i>The Journal of the American Musicological Society</i> 40, no. 2 (Summer 1987): 210-84.</p> <p>Cumming, Julie. "From Two-Part Framework to Movable Module." In <i>Medieval Music in Practice: Studies in Honor of Richard Crocker</i>. Edited by Judith A Peraino. Miscellanea 8. Middleton, WI: American Institute of Musicology, 2013.</p> <p>Trachtenberg, Marvin. "Architecture and Music Reunited: A New Reading of Du Fay's "Nuper Rosarum Flores" and the Cathedral of Florence." <i>Renaissance Quarterly</i> 54 (2001), 741-775.</p> <p>Wright, Craig. "Dufay's <i>Nuper rosarum flores</i>, King Solomon's Temple, and the Veneration of the Virgin." <i>Journal of the American Musicological Society</i> 47 (1994): 395-439.</p>   | <p>Dunstable<br/>Power</p> <p><i>The Old Hall Manuscript</i>, transcribed and edited by Andrew Hughes and Margaret Bent. Corpus mensurabilis musicae 46. N.p.: American Institute of Musicology, 1969-73.</p> |

| 1450-1475   |   |
|---|---|
| Bibliography  | Composers and music   |
| <p>Bernstein, Lawrence F. "Ockeghem's <i>Ave Maria</i>. Evidence of Structural Cogency." In <i>From Ciconia to Sweelinck: Donum natalicium Willem Elders</i>, ed. Albert Clement and Eric Jas, 75-89. Amsterdam: Rodopi, 1994.</p> <p>Dumitrescu, Ted. "Reconstructing and Repositioning Regis's <i>Ave Maria</i> . . . <i>virgo serena</i>." <i>Early Music</i> 37 (2009): 73-88.</p> <p>Kirkman, Andrew. "The Invention of the Cyclic Mass." <i>Journal of the American Musicological Society</i> 54, No. 1 (Spring, 2001): 1-47.</p> <p>Luko, Alexis. "Tinctoris on <i>Varietas</i>." <i>Early Music History</i> 27 (2008): 99-136.</p> <p>Macey, Patrick. <i>Bonfire Songs: Savanarola's Musical Legacy</i>. Oxford: Clarendon Press, 1998.</p> <p>Pack, Timothy Shane. "Obrecht's Approach to Five-voice Composition as an Extension of Regis' Axial Tenor Model." <i>Journal of the Alamire Foundation</i> 3/1 (2011): 76-108.</p> <p>Vendrix, Philippe, ed. <i>Johannes Ockeghem, Actes du XL<sup>e</sup> Colloque International d'Études Humanistes</i>. Collection "Épitome musical." [Paris]: Klincksieck, 1998.</p> <p>Wegman, Rob. "From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450-1500." <i>Journal of the American Musicological Society</i> 49, No. 3 (Autumn, 1996): 409-479.</p> <p>Wegman, Rob. "Publication Before Printing: How Did Flemish Polyphony Travel in Manuscript Culture?" In <span style="background-color: green; color: black;">XXXXXXXXXX</span></p> | <p>Du Fay<br/>Binchois<br/>Busnoys<br/>Ockeghem</p> <p>Fallows, David, editor. <i>Oxford, Bodleian Library, MS. Canon. Misc. 213</i>. Late Medieval and Early Renaissance Music in Facsimile 1, gen. ed. Margaret Bent. Chicago: University of Chicago Press, 1995.</p> |
| 1475-1500   |   |
| Bibliography  | Composers and music   |
| <p>Clement, Albert and Eric Jas, eds. <i>Josquin and the Sublime: Proceedings for the International Josquin Symposium at Roosevelt Academy</i> (Middelburg, 12-15 July 2009). Collection "Épitome musical," dir. Philippe Vendix. Turnhout: Brepols, 2011.</p> <p><i>The Journal of Musicology</i> 28, no. 1 (2011).<br/>Special issue devoted to essays from "Heinrich Isaac and</p>   | <p>Isaac<br/>Josquin<br/>La Rue<br/>Mouton<br/>Obrecht</p>  |

|  |  |
|--|--|
| <p>His World,” a conference held at Indiana University in May 2010.</p> <p>Cumming, Julie. “From Variety to Repetition: The Birth of Imitative Polyphony.” <i>Yearbook of the Alamire Foundation</i> 6 (2008): 21-44.</p> <p>Edwards, Warwick. “Word Setting in a Perfect World: The Case of Obrecht’s Motets.” <i>Journal of the Alamire Foundation</i> 3 (2011): 52-75.</p> <p>Judd, Cristle Collins. “Some Problems of Pre-Baroque Analysis: An Examination of Josquin’s <i>Ave Maria... virgo serena</i>.” <i>Music Analysis</i> 4, no. 3 (1985): 201-39.</p> <p>Kellman, Herbert, ed. <i>The Treasury of Petrus Alamire: Music and Art in Flemish Court Manuscripts 1500-1535</i>. Sponsored by the Alamire Foundation, Katholieke Universiteit Leuven; Eugene Schreurs, general editor. Ghent: Ludion (distributed by the University of Chicago Press), 1999.</p> <p>Meconi, Honey. <i>Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court</i>. Oxford: Oxford University Press, 2003.</p> <p><i>Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance</i>, ed. David J. Burns and Stefan Gasch. Collection “Épitome musical,” dir. Philippe Vendrix. Turnhout: Brepols, 2011.</p> <p>Rothenberg, David. “Angels, Archangels, and a Woman in Distress: The Meaning of Isaac’s <i>Angeli archangeli</i>.” <i>Journal of Musicology</i> 21 (2004): 514-78.</p> <p>Sherr, Richard. “<i>Illibata Dei Virgo Nutrix</i> and Josquin’s Roman Style.” <i>Journal of the American Musicological Society</i> 41 (Fall 1988): 434-63.</p> <p>Wegman, Rob. <i>The Crisis of Music in Early Modern Europe</i>. New York: Routledge, 2005; paperback, 2007.</p> |  |
|--|--|

Higgins, Paula. “Musical 'parents' and their 'progeny': The discourse of creative patriarchy in early modern Europe.” In *Music in Renaissance cities and courts: Studies in honor of Lewis Lockwood*, edited by Anthony M. Cummings and Jessie Ann Owens. Detroit monographs in musicology/Studies in music, No. 18. Detroit: Harmonie Park, 1997.

Ward, Lynn Halpern. “The *motetti missales* Repertory Reconsidered.” *Journal of the American Musicological Society* 39 (1986): 491-523.

### Other (newer) sources for *motetti missales*?

Fallows, David. *Josquin*. Centre D'Études Supérieures de la Renaissance. Tournhout: Brepols, 2009.

*Josquin des Prez*, ed. Edward Lowinsky in collaboration with Bonnie J. Blackburn. Proceedings of the International Josquin Festival-Conference held at The Juilliard School at Lincoln Center in New York City, 21-25 June 1971. Sponsored by the American Musicological Society and the Renaissance Society of America. New York: Oxford University Press, 1976.

Milsom, John. "Surface, Structure, and 'Style' in 'Absalon fili mi.'" In *Essays on Renaissance Music in Honor of David Fallows*, ed. by Fabrice Fitch and Jacobijn Kiel, 261-71. Studies of Medieval and Renaissance Music, General Editor, Tess Knighton. Woodbridge, UK: Boydell & Brewer, 2011.

New Josquin Edition, chair of the editorial board, Willem Elders. Utrecht: Vereniging voor Nederlandse Muziekgeschiedenis, 1987-.

Reynolds, Christopher. "Structural Uses of Polyphonic Imitation, ca. 1450-1500." In *Studies in the History of Music: A Festschrift for Ludwig Finscher*, edited by Annegrit Laubenthal and Kara Kusan-Windweh. Kassel: Bärenreiter, 1995.

Rodin, Jesse. "When in Rome. . .": What Josquin Learned in the Sistine Chapel." *Journal of the American Musicological Society* 61 (2008): 307-372.

Josquin's tenure in the Papal chapel figures as an important formative period in his new biographical chronology. Analysis shows that his exposure to the mature style of Johannes Regis finds clear expression in his Masses, motets, and chansons.

Sherr Richard, ed. *The Josquin Companion*. Oxford: Oxford University Press, 2000.

Teramoto, Mariko. "Text und Musik in den Psalmmotetten von Josquin Desprez." [Text and music in the Psalm motets of Josquin Desprez]. In *Studies in the History of Music: A Festschrift for Ludwig Finscher*, edited by Annegrit Laubenthal and Kara Kusan-Windweh. Kassel: Bärenreiter, 1995.