

Musicology Seminar

MUH 7938 Section 7724

Early Music Analysis, ca. 1470-1600

University of Florida, Fall 2015

Dr. Jennifer Thomas

Office hours: T/R 10:30-11:30

or by appointment

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WHAT IS A SEMINAR?

A seminar is a collection of scholars working independently around a common theme, coming together each week to discuss readings, pose questions, and share findings. A successful seminar is open enough to allow the participants to make their own discoveries and plan their own research, but focused enough to allow the findings of the individual members to inform the entire group.

Doctoral seminars in musicology expose students to advanced research on a particular topic, often centered on a specific musical repertory and its cultural context. Work for the seminar will incorporate important primary and secondary sources, pertinent methodologies, and exploration of central research questions and problems related to the topic. At the beginning of the seminar, readings and repertory will be assigned in order to establish a common foundation. As the seminar progresses, participants will become increasingly independent as they identify their own research topics, with corresponding repertory and sources.

Seminars are most successful and rewarding when all the participants are engaged in thinking and working frequently during the week. Allow time to read, study, reflect, and for ideas to germinate. Make note of your questions and observations so that you can share them for the benefit of the group.

WHAT IS THIS SEMINAR?

Early music has, until recently, lacked viable systems of analysis. Strategies effective for common practice tonal music typically fall short of opening an understanding of pre-Baroque music. Recent scholarship has begun to make significant inroads in understanding the thought processes of composers of the period. Contemporary theorists (notably Tinctoris, Glarean, and Zarlino) document the issues of concern to them and to the composers of their era. Techniques for extemporizing sung polyphony often provide a basis for composition. Scholars such as Margaret Bent, Bonnie Blackburn, Julie Cumming, Cristle Collins Judd, John Milsom, Jessie Ann Owens, Peter Schubert, and Rob Wegman have explored the compositional process in light of contemporaneous practices as well as through the tools of modern analysis.

In this seminar, we will examine music of the period 1450-1600 through these varied lenses. We will explore the relationships among the prominent genres of the period (chanson, motet, madrigal, and mass). We will survey the many standard compositional approaches of the period: various kinds of borrowing (cantus firmus, paraphrase, parody), free counterpoint, imitation, use of varied textures, and canon. We will seek an understanding of the variety of approaches and results available through these standard techniques. We will consider the role of humanism and empirical thought in forming the musical culture of the period.

The course is open to all PhD students in musicology and composition. MM students with an interest in the subject who have completed analytical techniques and research methods may enroll with the permission of the instructor.

COURSE OBJECTIVES

Familiarity with the compositional conventions of genre and style in the long 16th century. Knowledge of and experience using appropriate primary and secondary sources; ability to critically select scores to be used for the study of early music.

Understanding and use of appropriate analytical techniques for the repertory under consideration.

Refining of writing and research skills.

Skills in oral and written communication: production of a final paper presenting original research; oral presentation and submission of the written paper.

READING AND ANALYSIS

See attached bibliography. Materials for assigned reading, listening, and score study will be available on reserve in the music library. Students should plan to acquire materials specific to their individual projects as necessary through interlibrary loan, regional libraries, on-line resources, personal contacts with scholars, and personal purchases.

You will prepare an annotated bibliography used in your weekly readings and for your formal paper on a subject that you will choose in consultation with the professor. We will prepare weekly work, according to a logical plan, to answer the research questions stemming from our course objectives. This work will include reading scholarly articles and books; music analysis; source study; collation of evidence; development of logical arguments, hypotheses, and conclusions; and preparation of a final paper to be delivered orally and submitted for a grade.

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. I welcome your visits, your questions, and your ideas.

ASSIGNMENTS AND EVALUATION: Weekly assignments will be the basis for class discussion. It is essential that they be completed fully and on time. Areas to be evaluated as a part of the final grade: attendance, preparation and participation, quality of 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. Plan for your weekly participation! Each student will have responsibility as a discussion leader for assigned readings.

UF grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#grades>

ACADEMIC HONESTY: No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your own. Offenders will be subject to procedures and penalties as stated in the university bulletin and student handbook. **Strictly enforced!**

ATTENDANCE: Required and essential for your success. Unavoidable absences must be discussed with the professor and all missed work must be completed.

GENERAL UF INFORMATION: 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. 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

UF COUNSELING SERVICES

Resources are available on campus for students having personal problems that affect academic performance, or difficulty defining career and academic goals.

- 1 University Counseling Center, 301 Peabody Hall, 392-1575; personal and career counseling.
- 2 Student Mental Health, Student Health Care Center, 392-1171, personal counseling.
- 3 Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
- 4 Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.