

MUU0456 (2024) – History of Western Music I

Prof. Nathan Seinen (seinen@ntnu.edu.tw)

Tuesdays 10:20–12:00, Main 210

Aims and Objectives

This course will examine masterworks of early music within their historical contexts. Recurring themes include geographical factors, relationships between the arts, and practices of musical performance. Students will contribute to discussions and give presentations on peer-reviewed publications in musicology. A recommended reading list appears below. Books, articles, and scores will be made available via a shared Dropbox folder.

Method of Assessment:

Medieval exam: 30%

Renaissance exam: 30%

Attendance and class contribution: 10%

Presentations: 30%

EXAMS:

An in-class exam on medieval music will be held on 8 October. The second exam, on Renaissance music, is on 26 November.

PRESENTATIONS:

Students will offer two short presentations during the course of the term. The first will be on medieval music (before 1400), and the second on Renaissance music (1400-1600). Students will choose an article or book chapter of at least 15 pages, on any topic of interest, from one of the journals listed below or a book from a reputable academic press (check with me), preferably published after 2000. The presentation should offer a clear summary of the article's or chapter's main points and arguments, also providing musical examples if appropriate.

The first round of presentations will be on 15 and 22 October, and the second round on 3 and 17 December, with ten students presenting in each class. Articles and chapters must be approved by me by 8 October and 26 November at the latest. Students should email me as soon as possible to sign up for either date.

List of journals:

Cambridge Opera Journal

Journal of the American Musicological Society

Music & Letters

Journal of Musicology

The Musical Quarterly

Early Music

Early Music History

Journal of the Royal Musical Association

Acta Musicologica

CONTRIBUTION:

Students are expected to attend every class, study all assigned works, complete all readings, and contribute to class discussions.

Class schedule:

- 1 Plainchant
- 2 Troubadours and Trouvères
- 3 NO CLASS
- 4 Polyphony
- 5 Machaut and the *Ars nova*
- 6 **Medieval exam**
- 7 **Presentations 1**
- 8 **Presentations 1**
- 9 From England to France (Dunstable and Du Fay)
- 10 Franco-Flemish composers (Josquin and the *Ars perfecta*)
- 11 Palestrina
- 12 The Madrigal
- 13 **Renaissance exam**
- 14 **Presentations 2**
- 15 NO CLASS
- 16 **Presentations 2**

Main textbook:

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, Ninth edition (London: Norton, 2014)

Selected readings:

Butt, John. *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002) [NTNU electronic resource]

Fitch, Fabrice. *Renaissance Polyphony* (Cambridge: Cambridge University Press, 2020)

Haar, James (ed). *European Music, 1520-1640* (Woodbridge, UK: Boydell & Brewer, 2006)

Hartt, Jared C. (ed). *A Critical Companion to Medieval Motets*, new edition (Woodbridge, U.K.: Boydell & Brewer, 2018)

Jeppesen, Knud. *The Style of Palestrina and the Dissonance* (Newburyport: Dover Publications, 2012)

Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music* (Bloomington, Ind.: Indiana University Press, 2007)

Levy, Kenneth. *Gregorian Chant and the Carolingians* (Princeton: Princeton University Press, 1998)

McGee, Timothy J. *Medieval and Renaissance Music: A Performer's Guide* (Toronto: University of Toronto Press, 1985)

Owens, Jessie Ann. *Composers at Work: The Craft of Musical Composition 1450-1600* (Oxford: Oxford University Press, 1998)

Wainwright, Jonathan and Peter Holman (eds). *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century* (London: Routledge, 2005)