

## Music 5750: Graduate Seminar in Music History Spring 2020

- Class Meeting: Monday-Wednesday-Friday 8:30–9:20 126 SCPA
- Instructor: Allen Scott                      Email: allen.scott@okstate.edu  
Office: 302-C Gundersen              Phone: 744-2548
- Course Objective: Through selected readings, analysis, listening, discussion, and written and oral presentations, each student will develop his/her personal philosophy and informed process of making musical decisions from selecting the score to realizing a work in performance.
- Class Preparation: For each class meeting, seminar participants are required to read all assigned material and be prepared to discuss each day’s topic.
- Required Text: Butt, John. *Playing with History: The Historical Approach to Music Performance*. New York: Cambridge University Press, 2002.
- Texts on Reserve: Jerold, Beverly. *Music Performance Issues: 1600-1900*. Hillsdale, N.Y.: Pendragon Press, 2016. 781.4309 J56m
- Knighton, Tess and David Fallows, eds. *Companion to Medieval and Renaissance Music*. Berkeley: University of California Press, 1992. 780.902 C737 1997
- Scott, Allen, ed. “Hands-On” *Musicology: Essays in Honor of Jeffery Kite-Powell*. Ann Arbor, Mich.: Steglein Publishing, 2012. 780.9 H236
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. Oxford: Oxford University Press, 1995. 781.43 T196t
- ProQuest Ebrary: Lawson, Colin and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999.

### Assignments:

1. One 15-minute in-class presentation introducing the readings and issues on the first class meeting of your scheduled week plus a written copy of your remarks;
2. a seminar paper on two musical works (one pre-1750 and one post-1750) explaining all of your performance decisions from choosing the score/edition to realizing the work in performance; and
3. attendance and participation.

Grading:	Attendance and participation	100 points	360-400	A
	Reading review and presentation	100 points	320-359	B
	Seminar paper	<u>200 points</u>	280-319	C
		400 points	240-279	D

## Course Calendar

WEEK	TOPIC	READING
1 Jan. 13-17	What is performance practice?	<i>Oxford Companion to Music</i> : “Performance practice” <i>Grove Music Online</i> : “Performing practice I. Western, 1. General” <i>Grove Music Online</i> : “Authenticity” Lawson & Stowell: chapter 6 “The Continuing Debate”
2 Jan. 22-24	“Who is saying what?”	Butt, chapter 1 Andrew Parrott, "Composers' intentions, performers' responsibilities," <i>Early Music</i> 14/1 (February 2013): 37-43.
3 Jan. 27-31	Medieval performance practice	<i>Grove Music Online</i> : “Performing practice I. Western, 2. Medieval monophony, 3. Polyphony to 1400” Knighton & Fallows: Hillier, “Framing the Life of the Words,” 307-310 K&F: Potter, “Reconstructing Lost Voices,” 311-316 Edward Roesner, “The Performance of Parisian Organum,” <i>Early Music</i> 7/2 (April 1979): 174-189.
4 Feb. 3-7	“True interpretation and the interpretation of truth”	Butt, chapter 2
5 Feb. 10-14	Renaissance performance practice 1	<i>Grove Music Online</i> : “Performing practice I. Western, 4. 15th-15th centuries” K&F: Wegman, “Musica Ficta,” 265-274 K&F: Kreitner, "Renaissance Pitch," 275-283 K&F: Segerman, “Tempo and Tactus after 1500,” 337-344
6 Feb. 17-21	Renaissance performance practice 2	G. Dixon, “The Performance of Palestrina: Some Questions, but Fewer Answers,” <i>Early Music</i> 22 (1994): 666-675. Noel O’Regan, “The Performance of Palestrina: Some Further Observations,” <i>Early Music</i> 24/1 (February 1996): 144-154. B. Jerold, “Why Most <i>a cappella</i> Music Could Not Have Been Sung Unaccompanied,” in <i>Music Performance Issues: 1600-1900</i> (Hillsdale, N.Y.: Pendragon Press, 2016), 53-62.
7 Feb. 24-28	“Composer's Intentions?”	Butt, chapter 3
8 March 2-6	Baroque performance practice 1	<i>Grove Music Online</i> : “Performing practice I. Western, 5. 1600-1750” Lawson & Stowell: "Changes in Musical Style," 42-82

9 March 9-13	Baroque performance practice 2	J.S. Bach, "Short but Most Necessary Draft for a Well-Appointed Church Music" in <i>Strunck's Source Readings in Music History</i> , rev. ed. (New York: W.W. Norton, 1998), 565-569. Lawson & Stowell: "St. Matthew Passion," 99-109
March 16-20	<b>Spring Break</b>	
10 March 23-27	"Is that a mistake in the notation?"	Butt, chapter 4
11 March 30-April 3	Classical performance practice	<i>Grove Music Online</i> : "Performing practice I. Western, 6. 1750-1800" James Webster, "On the Absence of Keyboard Continuo in Haydn's Symphonies," <i>Early Music</i> XVIII (1990): 599-608. Lawson & Stowell: "Serenade, K. 361," 109-124 Douglass Seaton, "One More Time: The Case for the Second-Part Repetition in Classic Sonata Form" in <i>"Hands-On" Musicology: Essays in Honor of Jeffery Kite-Powell</i> , ed. by Allen Scott (Ann Arbor, Mich.: Steglein Publishing, 2012), 318-329.
12 April 6-10	"Is the old new or is the new old?"	Butt, chapter 5 Richard Taruskin, "Last Thoughts First: Wherein the Author Gently Replies to a Few of His Critics and Takes Tender Leave of the Topic" in <i>Text and Act: Essays on Music and Performance</i> (Oxford: Oxford University Press, 1995), 3-47.
13 April 13-17	Romantic performance practice 1	<i>Grove Music Online</i> : "Performing practice I. Western, 7. The nineteenth century" B. Jerold, "Maelzel's Role in Beethoven's Symphonic Metronome Marks," in <i>Music Performance Issues: 1600-1900</i> (Hillsdale, N.Y.: Pendragon Press, 2016), 165-192. Clive Brown, "In quest of the distinctive language of Classical and Romantic performance" in <i>Early Music</i> , Volume 42, Issue 1 (1 February 2014): 113-118.
14 April 20-24	Romantic performance practice 2	Lawson & Stowell: "Symphonie fantastique," 124-137 Lawson & Stowell: "Symphony No. 2 in D Major," 137-150
15 April 27-May 1	"Why is it hip to be HIP?"	Butt, chapter 6
May 6	Seminar papers due by 10:00 am	