

**Western University**  
**Don Wright Faculty of Music**  
**Music 9561A • Fall 2015**  
**Reading Josquin**

Instructor: Dr Kevin Mooney  
Seminar: Wed. 9:30-12:30, TC 340  
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### **Overview**

“What matter who’s speaking, someone said what matter who’s speaking.”  
Samuel Beckett

*Josquin 1*: the first musical author; the first musical works; the artist as individual; the individual as genius. The first music reproduced, disseminated, performed, discussed, and commodified on a large scale. The birth of authenticity (and its opposite). Subjective autonomy in full control of its object. The voice of the Renaissance; the first reified style.

*Josquin 2*: Josse, Gosse, Gossequin, Josquino, Josquinus, Jodocus, Judocus, Juschino, Desprez, des Pres, von Pres, de Pré, de Pratis, de Prato, Pratensis, Lebloitte. Biographical information is scarce. He may or may not have composed much of the music attributed to him, making it hard to speak of style or to use style as a means of authentication. In 1998 we learned his new approximate date of birth. This complicated already shaky assumptions about chronology, authorship, and influence. The list of authenticated works is shrinking.

*Reading Josquin*: Authorial readers read *Josquin 1* and construe him in terms of musical works—closed structures that set or imply limits on meaning. Authorial readers patrol those limits and safeguard the works within. Authorial readers resist unauthorized readings. Textual readers read *Josquin 2*, whose provisional nature entails provisional texts—fields of possibility rather than enclosures of meaning. Textual readers are unconstrained by authorization and may assume authorial functions themselves. Reading Josquin is a two-way street: The historicity of objects (sources) and what they signify lies on one side; the historicity of subjects (us) and the contingency of signification lies on the other. Reading Josquin is never as straightforward as we may think.

### **Requirements**

Assigned readings, class discussions and presentations, one extended essay (research project).

### **Learning Outcomes**

Students will develop an understanding of technical, conceptual, and aesthetic issues in fifteenth-century music. Students will analyze and evaluate historiographical methods used in Josquin scholarship. Students will incorporate relevant insights of French critical theory and apply these to general questions in music scholarship. Finally, students will demonstrate what they have learned by producing a well-organized and well-written research project.

### **Evaluation**

- Project (15–20 pages): 60%
- Presentations: 20%
- Participation: 20%

**Statement on accommodation for medical illness**

University policy regarding medical illness can be found here:  
<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>

A downloadable SMC (student medical certificate) can be found here:  
<http://www.uwo.ca/univsec/handbook/appeals/medicalform.pdf>

**Statement on academic offences**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically the definition of what constitutes a scholastic offence, as found here:  
[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)

**Statement on health and wellness**

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found here:  
[http://www.health.uwo.ca/mental\\_health/resources.html](http://www.health.uwo.ca/mental_health/resources.html).