

The Long Venetian Century ca. 1500-1650 Overview



Gentile Bellini - Procession in St. Mark's Square (Galleria dell'Accademia, Venice)

The iconic piazza of San Marco has recently been before us as twenty-first-century Venice threatens to sink into the lagoon from which it arose when refugees fled from invaders, by at least the fifth century.

Situated at the intersection of East and West, Venice became a military, political, commercial, and cultural power in its own right. Insular by design, Venice experienced a unique Renaissance, marking the early modern world with its own democratic, cosmopolitan perspective. Humanist, technologically-pioneering Venice invented a particular face of modernity, drawing international travelers in the sixteenth-century just as it does today. Music, drama, and ceremony played out in Venice's piazzas, churches, and courts, and its publishing houses disseminated music more widely than ever before.

Musical genres, including madrigal, laude, motet, mass, and opera, hint at Venice's visual and aural splendor. The seminar will begin with the humanist cultural milieu at the turn of the 16th century, when Petrucci began to print polyphonic music, permanently transforming ideas of ownership and authorship, and conclude with the birth of the new genre of opera in the early 17th century. Canonic composers such as Adrian Willaert, Cipriano de Rore, Claudio Monteverdi, and Alessandro and Giovanni Gabrieli, as well as less-famous contemporaries, allow us to consider ideas about musical style and its change over time and the development of new genres and musical media. Seminar activities will include reading, discussion, writing, music listening and analysis, and development and presentation of an individual project (performance, scholarship, digital module, or TBA.)



Syllabus:

Seminar in Renaissance Music: The Long Venetian Century

Dr. Jennifer Thomas

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Office hours: M/W 11:45-12:45; T 5-6 pm, or by appointment

COURSE OBJECTIVES

- To gain a fundamental understanding of the important repertory, composers, and genres developed and promoted in Venice, 1500-ca. 1650;
- To understand the musical culture in the social context of a particular place, cosmopolitan Venice;
- To develop skills in research, reading, writing, discussion, score reading, music listening, and musical analysis;
- To be able to interpret primary source documents such as musical sources, theoretical treatises, letters, etc.
- To be fluent in using standard library and online materials for the period, such as critical score editions, music facsimile editions, writings of theorists, source readings, etc.
- To be aware of and able to interpret and discuss the scholarly work on this period

READING AND STUDY

Readings will be assigned weekly from scholarly literature in journals and essay collections. Most journal articles will be available on JSTOR

TEXTS:

Required

- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th or 9th ed. Chicago: University of Chicago Press, 2007, 2018.

Other recommended books on writing:

- Pinker, Steven. *The Sense of Style*. New York: Penguin, 2015.
- Sword, Helen. *Stylish Academic Writing*. Cambridge, MA: Harvard, 2012.
- Strunk, William Jr. and E. B. White. *The Elements of Style*. New York: Macmillan. Any edition after the 3rd.

ASSIGNMENTS AND EVALUATION: Weekly assignments will consist of readings, preparation for discussion, periodic short 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). Annotations will be brief – about 100 words, and will summarize the significant elements of the reading.
- submit a portfolio of all work completed at four evenly-spaced times during the semester. Portfolios will contain the annotated bibliographies, a unit essay of 3-6 pages, and any other work from the unit, such as musical analysis, listening responses,
- complete a final project or paper on a topic chosen in consultation with the instructor.

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 Tuesday 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 brief unit 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.

CANVAS

The syllabus and pertinent course information and materials will be available on Canvas. We will primarily use Files, Announcements, Assignments. I will post most of the class Powerpoints after class. Most of these will have supplemental material that we do not cover in class – additional analysis of NAWM scores, discussion questions, etc.

To submit your papers to Turnitin: Do not submit your papers directly to Turnitin.com. When you upload your paper on Canvas, it will be submitted to Turnitin. This is important; please ask your TA if you have any problems.

GRADE DISTRIBUTION: Weekly participation: 30% Portfolios: 40% Final project: 30%

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.

IMPORTANT DATES:

Portfolio submissions: Jan. 28; Feb. 25; Mar. 24; Apr. 21.

Final written and oral project/presentation due: Exam week

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.

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: 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.

UF POLICIES:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

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. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations

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
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio \(https://writing.ufl.edu/writing-studio/\)](https://writing.ufl.edu/writing-studio/) for help brainstorming, formatting, and writing papers
- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies

Schedule: subject to change, according to the needs and interests of the class members.

Week	Topic	Representative Sample Readings (in progress, TBA, and subject to change)	Writing
1 Jan 7	Introduction		
	Music:		
2 Jan 14	Humanism	Grove (Oxford): Venice; Humanism; Brown, Howard M. Brown: "The Mirror of Man's Salvation." Cumming, Julie. "Music for the Doge."	Reading responses (annotations)
	Music: Josquin, <i>Ave Maria</i> ; Mille regretz; Lasso, <i>Cum essem parvulus</i>		
3 Jan 21	Petrucchi, printing, and genre	Grove (Oxford): Music printing; Petrucci; Mary Lewis; Stanley Boorman	Reading responses (annotations)
	Music: from <i>Odhecaton</i> ; <i>Frottole</i> ; <i>Misse Josquin</i> ; <i>Motetti A</i> ; <i>Canti B</i>		
4 Jan 28	Printing and dissemination	TBA	Essay and portfolio
	Music:		
5 Feb 4	Madrigal and motet at mid-century	Fromson, Michelle. "Willaert's <i>Musica nova</i> "	Reading responses (annotations)
	Willaert, <i>Musica nova</i>		
6 Feb 11	Music and text; analysis	Owens, Jessie Ann. Unpublished manuscript, PDF.	Reading responses (annotations)
	Cipriano de Rore; <i>I madrigali a cinque voci</i>		
7 Feb 18	Text and texture; analysis	Carver, Anthony. "Polychoral Music: A Venetian Phenomenon?"	Reading responses (annotations)
	Willaert, <i>Musica nova</i> ; Cipriano de Rore; <i>I madrigali a cinque voci</i>		
8 Feb 25	Compositional explorations	TBA	Essay and portfolio
	Willaert, <i>Musica nova</i> ; Cipriano de Rore; <i>I madrigali a cinque voci</i>		
9 Mar 10	San Marco; music and architecture	TBA	Reading responses (annotations)
	Willaert; Rore; G. Gabrieli; H. Schutz		
10 Mar 17	Composers and repertory	TBA	Reading responses (annotations)
	G. Gabrieli; H. Schutz		
11 Mar 24	Instrumental innovations; analysis	TBA	Essay and portfolio
	G. Gabrieli; H. Schutz, et al.		
12 Mar 31	Music and drama	TBA	
	Rore; Gabrielli; Monteverdi, Book V		
13 Apr 7	Monteverdi Vespers Listening; diverse styles	Kurtzman, Jeffrey. "Monteverdi's Mass and Vespers of 1610: The Economic, Social, and Courtly Context." <i>Journal of Seventeenth-Century Music</i> 8 (2012):	Reading responses (annotations)

Monteverdi <i>Vespers of 1610</i>			
14 Apr 14	Monteverdi: Opera	Thomas Kelly: <i>First Nights, Orfeo</i> TBA	Reading responses (annotations)
	<i>Orfeo</i>		
15 Apr 21	Monteverdi: Opera	TBA	Essay and portfolio
	<i>Poppea</i>		
Exam week	Time TBA	Individual presentations	Submit project