GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog
College/School: Herberger Institute for Design and the Arts
Department/School: School of Music
Prefix: MHL
Number: 394
Title: Music in Renaissance Cities
Units: 3

Course description: Examines the civic contexts for music from 15th-16th century Europe through analysis and discussion of style, composition, civic histories, and broader socio-cultural concepts.

Is this a cross-listed course? No
Is this a shared course? No

Note: For courses that are cross-listed and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes, MHL 394

Requested designation: Humanities, Arts, Design – HU Note: a superset Mandatory Review: Yes

Eligibility: Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:
For Fall 2019 Effective Date: October 5, 2018
For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (NS/NS)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:
Signed course proposal cover form
Criteria checklist for General Studies designation being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name: Catherine Saucier
E-mail: catherine.saucier@asu.edu
Phone: 480-965-5197

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Heather Landes
Date: 02/25/19
Chair/Director (Signature): 

Rev. 7/2018
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either* 1, 2 or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria *a central and substantial portion* of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>✅</td>
<td></td>
<td>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
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<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
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<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
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<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
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<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
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<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:**

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Course Prefix | Number | Title | General Studies Designation
--- | --- | --- | ---
MHL | 394 | Music in Renaissance Cities | HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checklist)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts</td>
<td>In-class analysis of musical repertory and discussion of scholarship from varied disciplines (music history, art history, history). Students will also complete a Creative Thinking &amp; Research Project (10pp research paper). Research focuses on analysis and interpretation of a musical composition, a description of a musical event, or a musically-related object.</td>
<td>During every class meeting students will analyze and interpret specific musical compositions from the perspective of the composer's musical choices and how those choices intersect with contemporaneous ideas, practices, and events (political, religious, artistic, literary, etc). See the assigned reading and repertory for each class meeting (syllabus, pp. 7-10). See also the description of the Creative Thinking &amp; Research Project (syllabus, p. 2)</td>
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<tr>
<td>4b. Concerns aesthetic systems and values, especially in literature, arts, and design</td>
<td>Readings on artistic, architectural, and literary styles</td>
<td>See the assigned readings by Harbison (Sept 10), Trachtenberg (Oct 24), and Feldman (Nov 12 and 14)--syllabus, pp. 7, 9, 10</td>
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<td>4c. Emphasizes aesthetic experience and creative process in literature, arts, and design</td>
<td>Readings examining the influence of art, ritual, and architecture on the creation of music</td>
<td>See the assigned readings by Strohm and Nosow (Sept 12), Bloxam (Sept 17), Trachtenberg (Oct 24), Macey (Oct 31), and Cumming (Nov 7)--syllabus, pp. 7-10</td>
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<tr>
<td>1. Emphasizes the study of values; the development of belief systems</td>
<td>Readings on political values and religious beliefs. Students will examine how these values and belief systems intersect with music.</td>
<td>See the assigned readings by Murray (Sept 3), Nosow (Sept 12), Bloxam (Sept 17), Forney (Oct 3), Wilson (Oct 29), Macey (Oct 31), Cumming (Nov 7), and Carter (Nov 7)--syllabus, pp. 7-10</td>
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MHL 394
Music in Renaissance Cities
Fall 2019
TTh 10:30-11:45 W121

Professor: Catherine Saucier
Office: E523
Phone: 965-5197
Email: Catherine.Saucier@asu.edu
Office Hours: TTh noon-1pm and by appointment

Required Reading Assignments –see Canvas (via MyASU)
Grove Music Online http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/

Required Score Study –see Canvas (via MyASU)

Course Objectives
This course introduces students to the civic contexts for a range of sacred and secular musical repertories that developed in the most urbanized regions of fifteenth- and sixteenth-century Europe. Lectures and discussion classes focus on case studies of four cities (Bruges, Antwerp, Florence, and Venice) which flourished under different political systems and sponsored musical production for a variety of social groups and institutions: churches, confraternities, guilds, academies, and printers. For each city, we study the various economic conditions, forms of patronage, and public rituals that favored the cultivation of specific musical genres and styles or encouraged the dissemination of music through printing. Students will make interdisciplinary connections as they examine music from the perspective of civic ritual, artistic style, church symbolism, lay devotion, trade and technology, and various forms of rulership/government. With each case study, we will explore the complex and varied relationships between specific musical works and these broader aspects of civic society.

Learning Outcomes
Students will develop the ability to accurately analyze, discuss, and contextualize a broad range of musical genres that flourished in this era by becoming familiar with relevant musical styles and compositional techniques, terminology, historical events, and broader socio-cultural concepts. By cultivating skills in musical analysis, critical reading, writing, and independent research, students will enrich their understanding of the historical and cultural contexts for individual musical compositions and will learn to articulate their own insights effectively.

All course materials (readings, scores, review sheets, assignment guidelines, and other study aids) are available on Canvas (accessible at MyASU).

Assignments
All assignments are due in class on the day indicated on the syllabus.

Grading Scale
A+ = 98-100; A = 94-97; A- = 90-93
B+ = 88-89; B = 84-87; B- = 80-83
C+ = 78-79; C = 70-77
D = 60-69
E = 0-59
**Attendance**

Attendance at lectures, discussion classes, and presentations is required. **Each student is allowed 3 unexcused absences without penalty. For each additional unexcused absence, 5% will be deducted from the final course grade.** Students who have not obtained an excused absence from a quiz or exam will receive a failing grade for that assignment. To request an excused absence, contact Dr. Saucier by email at least 24 hours in advance, or as soon as possible in the case of an emergency. Absences will be excused for the following reasons: medical or family emergency, severe illness (with a signed doctor’s note), religious observances/practices that are in accord with ACD 304–04 “Accommodation for Religious Practices,” and university sanctioned events/activities that are in accord with ACD 304–02 “Missed Classes Due to University-Sanctioned Activities” (with a signed letter from the faculty supervising the academic activity).

To be excused from class due to the observance of religious holidays, students should notify Dr. Saucier at the beginning of the semester. Students will be responsible for materials covered during their absence and should consult with Dr. Saucier to arrange reasonable accommodation for missed assignments.

Absence from class due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform Dr. Saucier early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed assignments will be made. Consult Dr. Saucier BEFORE the absence to arrange for this accommodation.

**Quizzes (2 of 3)**

Three quizzes focusing on assigned readings and score study are scheduled on the syllabus. **Only the 2 highest scores will count** for a combined total of 10% of the final grade. Makeup quizzes will be scheduled on a case-by-case basis.

**Creative Thinking & Research Exercises (4)**

These brief exercises are intended to help students develop topics for the Creative Thinking & Research Project and to share their ideas and experiences. Responses will be posted on the Discussion Board on Canvas. Students are required to complete all 4 exercises. Responses must be each student’s original work and should not be collaborative.

**Creative Thinking & Research Project**

This project will consist of a 10pp research paper and a 5-10 minute oral presentation on how music for a Renaissance city is relevant in the present world. Your research should focus on analysis and interpretation of one of the following (choosing examples not studied in class): a Renaissance musical composition, a Renaissance description of a musical event, or a musically-related Renaissance object (instrument, painting, music manuscript or printed collection, etc.) and relevant aspects of the civic environment for which it was intended. Detailed guidelines for your paper and presentation will be available on Canvas. Individual meetings to discuss research topics will be scheduled during class on September 19 and a research proposal (with an outline and preliminary bibliography) is due October 17.
Student Responsibilities
1-Each student is responsible for signing the attendance sheet at every class, and for keeping count of any unexcused absences. Failure to notify me of a missed signature within 24 hours will jeopardize your attendance grade.
2-Students are expected to access all necessary course materials (especially scores) in every class and to refrain from using laptops, cell phones and other electronic devices for recreational use during class time. Please silence cell phones and pagers.
3-Students must check their ASU email account (…@asu.edu) regularly for important class information and reminders. All email correspondence will be sent to each student’s ASU account. To activate your ASU email or to route it to an external address log on to MyASU and click on the Profile tab. Under Contact Details, click on the ‘ASU Email Forwarding’ link.
4-Check the course website on Canvas (via MyASU) on a weekly basis for announcements and assignment guidelines.
5-Check http://students.asu.edu/academic-calendar for important dates regarding drop, add, and withdrawal. Students are responsible for withdrawing from the class, should they wish to do so.

Disability Resource Center
Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to Dr. Saucier at the beginning of the semester either during office hours or by appointment. It may be difficult to make accommodations retroactively.
Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies: https://eoss.asu.edu/drc

Academic Integrity
All forms of student academic dishonesty, including cheating on academic evaluations or assignments, plagiarizing, fabricating data or information, aiding academic integrity policy violations and inappropriately collaborating, and falsifying academic records are subject to disciplinary action, as stated in the ASU Student Code of Conduct. Note that the Student Academic Integrity Policy includes under academic dishonesty the use of “materials from the Internet or any other source without full and appropriate attribution.” All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated and may result in failure of the course with an XE. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations.
For more information, please see the ASU Student Academic Integrity Policy: https://provost.asu.edu/academicintegrity

Copyrighted Material
Course content is copyrighted material. Lectures, assignments, discussion materials, study guides, and PowerPoint slides are under copyright protection. Students may not sell notes taken during the conduct of the course. For more information see http://www.asu.edu/aad/manuals/acad/acd304-06.html
Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws. Faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

ASU Policies
Students are responsible for reviewing and complying with all ASU policies, including the following:

Computer, Internet, and Electronic Communications Policy:
http://www.asu.edu/aad/manuals/acd/acd125.html

Missed Classes Due to University Sanctioned Activities:
http://www.asu.edu/aad/manuals/acd/acd304-02.html

Accommodations for Religious Practices:
http://www.asu.edu/aad/manuals/acd/acd304-04.html

Handling Disruptive, Threatening, or Violent Individuals on Campus:
http://www.asu.edu/aad/manuals/ssm/ssm104-02.html

Self-discipline and a respect for the rights of others in the classroom and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class.

Prohibition against Discrimination, Harassment, and Retaliation:
https://www.asu.edu/aad/manuals/acd/acd401.html

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

As an employee of ASU, Dr. Saucier is a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at
http://sexualviolenceprevention.asu.edu
Books on Reserve in the Music Library (https://lib.asu.edu/access/reserves and through Canvas—see ASU Library Reading Lists)
Carter, Tim. *Music in Late Renaissance and Early Baroque Italy* (B.T. Batsford, 1992) [ML290.2 .C37x 1992]
Feldman, Martha. *City Culture and the Madrigal at Venice* (University of California Press, 1995) [online]
McGee, Timothy, ed. *Instruments, Ensembles, and Repertory 1300-1600: Essays in Honour of Keith Polk* (Brepols, 2013) [ML172 .I56 2013]
Pessce, Dolores, ed. *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (Oxford University Press, 1998) [online]

Textbooks and Anthologies on Reserve (https://lib.asu.edu/access/reserves and through Canvas—see ASU Library Reading Lists)
Source Readings

Format (Footnotes, Bibliography, etc.)

Reference Works (on permanent reserve in the reference section of the Music Library)
http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/

Scores and Recordings  (https://lib.asu.edu/access/reserves and through Canvas—see ASU Library Reading Lists)
SCHEDULE OF CLASSES AND ASSIGNMENTS

**Aug 22**—Introduction; Music and Place

**Aug 27**—Music in a Civic Context
Reading for Discussion:

**Aug 29**—Late Medieval and Renaissance Music Genres
Reading:
-Grove Music Online, ‘Salve Regina’
-Freedman, *Music in the Renaissance*; excerpts
Repertory:
-Antiphon, *Salve regina*
-Obrecht, *Salve regina* (various settings)
-La Rue, *Salve regina* (various settings)

**UNIT I—The Low Countries (Bruges and Antwerp)**

**Sept 3**—Bruges I: Civic and Courtly Public Ceremonies
Reading for Discussion:
-Murray, “The Liturgy of the Count’s Advent in Bruges, from Galbert to Van Eyck.” In *City and Spectacle in Medieval Europe*; pp. 137-152

**Sept 5**—Bruges I: Civic and Courtly Music
Reading for Discussion:
-Strohm, *Music in Late Medieval Bruges*; Chapter 1 (pp. 1-13); Chapter 5 (pp. 92-101); Chapter 6 (pp. 106-110)
Repertory:
-Gilles Binchois, *Filles a marier*
-Guillaume Dufay, *Ce jour de l’an, Bon jour bon mois*
-Fabri, *Ach Vlaendere vrie*
-Joye, *Non pas que je veuille penser, Ce qu’on fait a catimini*

+ **Quiz 1**

**Sept 10**—Bruges II: Fifteenth-Century Artists and Portraits
Discussion Reading:
-Harbison, *The Mirror of the Artist: Northern Renaissance Art in its Historical Context*; Introduction and Chapter 1 (especially pp. 11-17, 25-27, 31-34, 47-50, 53-61)
Artwork:
-Jan van Eyck, *Giovanni Arnolfi and his Wife* (1434)
-Hugo van der Goes, *Portinari Altarpiece* (ca. 1475-76)
-Rogier van der Weyden, *Madonna in Red*

**Sept 12**—Bruges II: Artistic Representations of Music Making
Reading for Discussion:

**Artwork:**
- Master of the Legend of St. Lucy, *Coronation of the Virgin*
- Rogier van der Weyden, *Madonna in Red*

**Repertory:**
- Antiphon, *Ave regina caelorum*
- Frye, *Ave regina caelorum*
- Obrecht, *Ave regina caelorum*
- Anonymous, *O pulcherrima mulierum*

**Sept 17** – Bruges III: Mass Music for the City’s Patron Saint

**Reading for Discussion:**
- See also Bloxam’s Saint Donation Mass website [http://obrechtmass.com/home.php](http://obrechtmass.com/home.php)

**Repertory:**
- Obrecht, *Missa de Sancto Donatiano*

+ **Creative Thinking & Research Exercise 1 due**

**Sept 19** – Individual meetings to discuss research topics

**Sept 24** – Antwerp I: Music and the Book Market

**Reading for Discussion:**

**Repertory:**
- André Pevernage, *Livre quatrième des chansons* (Plantin, 1591): *Louange de la ville d’Anvers*

**Sept 26** – Antwerp I: Tielman Susato’s Prints and Chansons

**Reading for Discussion:**
- Grove Music Online, ‘Souterliedekens’
- McTaggart, “Susato’s Musyck Boexken I and II: Music for a Flemish Middle Class,” pp. 307-309, 312-318

**Repertory:**
- Tielman Susato, selections from *Musyck boexken*: *Ghepeys* (Anon), *Myns liefkens bruyn ooghen* (Susato and Swillart), *O wrede fortune* (Susato and Vinders), *Peynsen en trueren* (Susato)
- Clemens non Papa, Psalm 34, Psalm 87, Psalm 106

+ **Quiz 2**

**Oct 1** – Antwerp II: Tielman Susato and Instrumental Music

**Reading for Discussion:**

**Repertory:**
- Susato, Selections from *Danserye*: Pavane and Galliard “La dona”, Passe et medio, Basse danse “Mon désir”
Oct 3 –Antwerp II: Musical Instrument Makers
Reading for Discussion:
- Forney, “Renaissance Piety and Ceremony: Antwerp's Speellieden at Work,” in *Instruments, Ensembles, and Repertory 1300-1600*, pp. 113-152
+ Creative Thinking & Research Exercise 2 due

Oct 8 –Midterm Review

Oct 10 –Midterm Exam

Oct 15 —Fall break!

Oct 17 –Research Sharing Exercise
+ Research Proposal due

UNIT 2—Italy (Florence and Venice)

Oct 22 –Florence I: Dufay’s Florentine Motets
Reading for Discussion:
Repertory:
- Guillaume Dufay, *Salve flos tusce gentis, Mirandas parit, Gaude virgo mater Christi*

Oct 24 –Florence I: Dufay’s *Nuper rosarum flores* and Florence Cathedral
Reading for Discussion:
Repertory:
- Guillaume Dufay, *Nuper rosarum flores*
+ Creative Thinking & Research Exercise 3 due

Oct 29 –Florence II: Lay Devotion and the Lauda
Reading for Discussion:
Repertory:
- Selections from the Florence Laudario: *Laudate la surrectione, Peccatrice nominata*

Oct 31 –Florence II: Savonarola and the Lauda
Reading for Discussion:
Repertory:
- Luca Bettini, *Ecce quam bonum*
- Various settings of Savonarola’s *Iesu, sommo conforto*
+ Quiz 3
**Nov 5** – Venice I: The Myth of Venice  
**Reading for Discussion:**  
**Repertory:**  
- Andrea Gabrieli, *Felice d’Adria, Asia felice hor ben posso*

**Nov 7** – Venice I: Motets for the Doge  
**Reading for Discussion:**  
**Repertory:**  
- Johannes Ciconia, *Venecie mundi splendor*

**Nov 12** – Venice II: Madrigals and Literary Theory (Willaert)  
**Reading for Discussion:**  
**Repertory:**  
- Adrian Willaert, Madrigals from *Musica Nova* (1559): *Aspro core, Liete e pensose*
  
**Creative Thinking & Research Exercise 4 due**

**Nov 14** – Venice II: Madrigals and Literary Theory (Rore)  
**Reading for Discussion:**  
**Repertory:**  
- Cipriano de Rore, *Le Vergine* madrigal cycle

**Nov 19** – Venice III: Civic ceremonies and Music for St Mark  
**Reading for Discussion:**  
- Carter, *Music in Late Renaissance and Early Baroque Italy*; pp. 113-122.  
**Repertory:**  
- Giovanni Gabrieli, Motet from *Sacrae symphonie* (1597): *Deus qui beatum Marcum*  
- Claudio Merulo, *Cumque beatissimus Marcus*

**Nov 21** – Student Presentations  
**Creative Thinking & Research Project due**

**Nov 26** – Student Presentations

**Nov 28** – Thanksgiving holiday

**Dec 3** – Student Presentations

**Dec 5** – Final Review

**Dec 10** – Final Exam