MUS 048: Music in Florence (1200—1700)
[Music in Pre-Industrial times]

Cross-listed with graduate course MUS 773: Topics in the History of Music.
Eligible for PLAS credit, AP (Arts) and PI (Pre-Industrial), subject to senate approval.
Summer 2012, Florence, Italy

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Music 248
Office hours: 12:30—1:30 Mondays (or by appointment)

The city of Florence looms large in the narrative of Western music history. Fuelled by the power and the pageantry of the Republic and of the Medici dynasty, great art, scientific invention, and extravagant, innovative music developed hand in hand. This class, held in one of the most beautiful cities on earth, traces the chronological span of music history during the years in which the influence and importance of Florence was at its peak: from medieval times, through the Renaissance, and most of the Italian Baroque. Numerous excursions to Florentine institutions, museums and geographic sites of importance around the city will allow us to situate the music of Florence within a rich cultural and historical context.

MUS 048 is open to all Queens College students; no prior musical study is necessary.
This class will be first offered as a three-week Summer course from July 16—August 3 (Summer IV at the Florence University of the Arts). The syllabus, including reading assignments and assessment, has been structured with the time constraints of this intensive schedule in mind; a modified version of this class may, at times, be offered at the Queens College campus during the regular (Fall/Spring) semester.

Required Text(s):

All readings and listening assignments will be available on Blackboard; scores will be made available in class where appropriate. Students may benefit from the use of a portable MP3 player in order to facilitate the listening assignments.
Reading assignments will be short, and in many cases based on primary sources. Examples include extracts from Strunk’s Source Readings in Music History (rev. ed.), ed. Leo Treitler (New York: Norton, 1998), as well as excerpts from recent musicological literature, for example, on Savonarola, Gary Tomlinson’s book Music in Renaissance Magic (Chicago: Chicago UP, 1993); on the Florentine intermedi, Nina Treadwell’s Music and Wonder at the Medici Court (Bloomington: Indiana UP, 2008); on Francesca Caccini, Suzanne G. Cusick’s Francesca Caccini at the Medici Court (Chicago: Chicago UP, 2009).

Grade Breakdown:

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<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Journal entries</td>
<td>40 %</td>
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<tr>
<td>Written response 1</td>
<td>10 %</td>
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<tr>
<td>Written response 2</td>
<td>10 %</td>
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<tr>
<td>In-class listening exercises</td>
<td>20 %</td>
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<tr>
<td>Written response 3</td>
<td>20 %</td>
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</tbody>
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Academic Integrity:

Original work is a crucial component of a university education; plagiarism will not be tolerated in any form. All sources must be properly cited, including online resources. Ignorance is not an adequate excuse for mistakes that concern the appropriation of the intellectual work of others. Be warned: any attempt to pass off the work of others as your own will be dealt with to the fullest extent.

The full university statement on Academic Dishonesty, INCLUDING THE PENALTIES FOR SUCH BEHAVIOUR, can be found at http://web.cuny.edu/academics/informational-centrals/policies.html.

Attendance:

Students are expected to attend all classes and all class excursions. While attendance is not directly factored into the calculation of the grade, poor attendance will have an extremely detrimental effect on your ability to complete the assessment tasks.
**Electronic Devices:**

The use of cell phones for calls or text messaging is not permitted during class time.

**Americans with Disabilities Act:**

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Special Services Office, Kiely 171; (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of classes. For more information about services available to Queens students contact: Mirian Detres-Hickey, Ph.D. Special Services Office; 171 Kiely Hall; 718-997-5870 (8:00 a.m. to 5:00 p.m.). E-mail: mirian.detreshickey@qc.cuny.edu

More information is available at the website: http://sl.qc.cuny.edu/oss/

**Course Structure:**

**WEEK ONE:**

Monday: Medieval roots. The geography of Florence, the city's churches, plainchant and the Dominican rite.
   Class excursion: plainchant evening service, San Miniato.

Tuesday: The trecento. Landini, secular music, the invention of polyphony and the Squarcialupi codex.
   Class excursion: Visit to the Biblioteca Medicea Laurenziana, and to Landini’s grave memorial at San Lorenzo.

Wednesday: Dufay and the Duomo. Polyphonic sacred music and the consecration of the Brunelleschi dome.
   Class excursion: Tour of the Duomo and the Opera del Santa Maria del Fiore di Firenze.

Thursday: Laude and bonfire music. Savonarola, music and magic during the late fifteenth-century.
WEEK TWO:

Monday: The Renaissance madrigal: Isaac → de Rore.
       Class excursion: The Uffizi gallery.

Tuesday: Courtly spectacle, musical performance and popular Italian theatrical
       traditions (commedia dell’arte).
       Class excursion: Palazzo Vecchio.

Wednesday: The 1589 intermedi.
       Class excursion: Pitti Palace and the Boboli gardens.

Thursday: The Florentine Camerata, Emilio de’ Cavalieri, Giulio Caccini’s solo song.
       Class excursion: Tour of the Archivio di stato di Firenze.

WEEK THREE:

Monday: Competing Euridices. The invention of opera.

Tuesday: Francesca Caccini, the long regency, La liberazione di Ruggiero.

Wednesday: Late seventeenth-century accademie, instrumental music and semi-public
          opera.
          Class excursion: Tour of the Teatro della Pergola.

Thursday: Cosimo III, Bartolomeo Christoforo and the invention of the piano.
          Class excursion: Museo degli strumenti musicali (Galleria dell’Accademia).

Assessment and Required Reading:

• For each class, a short reading (circa 15—20 pages) will be available on blackboard. Students are expected to do the reading before each class.

• For each day of instruction students will complete an online journal entry (or blog) discussing the music we have studied within the context of the city of Florence. These may include images and discussion of the class excursions as well, and may serve as a more general blog of the trip, shared with friends and family back home. The only requirement is that students make a serious, scholarly engagement with the class material in this space (and what better way to demonstrate to your families how much you are learning?!).
• There are three stand-alone written responses required. The first (3 pages), will be due on Monday of the second week. The second (3 pages), will be due on Monday of the third week. The third and final response (5 pages), will be due ten days after the final class (though students who are travelling may request more time). A list of possible topics will be given in class.

• A number of in-class listening exercises will be given to gauge familiarity with the music and musical concepts discussed in class. No prior musical experience is required.

• Graduate students enrolled in 773 will be expected to produce an additional written assignment in consultation with the professor teaching the class.