INSTRUCTOR: Dr. Laura Youens, Professor of Music

COURSE DESCRIPTION:
The subject of this course is the development of Western European music from its earliest traceable roots to 1643, usually considered the conclusion of the early, experimental Baroque period. Even if you have been studying music for years, you should be forewarned that much of the vocabulary of this course will be unfamiliar to you, with much of it in languages other than English. The instruments of this period are not those of the modern orchestra, the vocal qualities prized throughout most of these centuries are not those commonly cultivated now. The major musicians' names include Guillaume de Machaut, Josquin des Prez, Claudio Monteverdi, Guillaume Dufay—probably not as well-known to you as the names Mozart, Stravinsky, Brahms, and Beethoven. However, if you keep an open mind, you will find this music as sophisticated, diverse, entertaining, bawdy, solemn, and emotionally rich as any music composed in later eras.

TEXTS: All of these are required.
Laura Youens, Music 126 Supplementary Anthology. This will be copied in the departmental office. It should be brought to every class.

Timothy Roden, Craig Wright, Bryan Simms. Anthology for Music in Western Civilization (Thomson-Schirmer, 2006). This anthology should also be brought to every class.

6 CD Set Music in Western Civilization. This is the accompanying set of CDs.

CONSULTATIONS:
My office is in the Academic Center B-136. My office hours for this semester will be Tuesday and Thursday from 11:00 to noon. Times for consultations can be arranged by e-mailing me at lyouens@gwu.edu.

LISTENING ASSIGNMENTS:
Please make it a habit to listen to your CDs on a regular basis and to read the commentaries in your anthology. Some test questions will be drawn from the anthology. A separate list of the CD contents and dates of listening exams will accompany this syllabus, as well as a calendar of classes.

I do not require a term paper because I want you to concentrate on listening and really learning this music. Please note that there are FIVE listening exams; after the 2nd, I will require you to memorize the titles and composers' names. HALF of your grade in this course depends on listening.
I know that students regularly do not bother with the listening until the evening before the exam. You will do poorly in this course if you follow that practice.

SEMESTER GRADE:
Your grade in the course will consist of the average of your 5 listening quiz grades (50%), your mid-term exam grade (25%), and your second exam grade (25%). If, however, you fail both written exams, you will not receive a passing grade in this course. The last exam will include an unknown composition for you to analyze. I do not accept any work for extra credit under any circumstances.

ATTENDANCE AND MAKE-UPS
Attendance at class is required. I will be taking attendance; if you come to class more than 15 minutes late, you will be considered absent. Four unexcused absences and you lose half a letter grade: an A will go down to an A-, for example. My policy on make-up exams, whether written or listening, and excused absences is simple. I accept only 2 excuses: illness severe enough for you to supply me with a doctor's note written on his or her prescription pad or the documented death of an immediate family member. You must notify me in advance, even if it is at 6:00 a.m. the morning of the exam, with, of course, the promise of the required documentation.

WRITTEN EXAMINATION DATES:
First examination date: March 7
Second examination date: Scheduled final examination date,

INCOMPLETES:
I will give a student an Incomplete only if he or she fills out a contract with me in my office. I must be convinced that the reason for requesting an Incomplete is a worthy one. No student currently failing the course can receive an Incomplete.

STUDENT LEARNING OBJECTIVES
By the conclusion of this course, you should know the names of major medieval and Renaissance composers, the salient features of their musical styles, and the historical circumstances that affected their work, including wars, religious movements, rulers, and even the plague. You should be able to identify the major genres of music from both eras and recognize the instruments and voice types (quite different from those of the modern orchestra and choir). You will learn basic information about developments in music theory and music notation. As your textbook consists of 2 musical anthologies, you will study numerous samples of the music: I will expect you to be able to analyze this music, given the coaching and guidance I will provide in class. Your listening exams will require that you be able to identify specific works, usually iconic ones. By the last 2 exams, because performance practice is a huge issue in medieval-Renaissance music, you will be expected to identify works even if not heard in the specific performance on your anthology CD.

By the end of the semester, you should be able to examine an unknown example of music written between c.800 and 1607, write intelligently about its musical characteristics, and suggest a plausible candidate as composer.

ACADEMIC INTEGRITY
The GW Code of Academic Integrity states: Academic dishonesty is defined as cheating of any kind, including misrepresenting one’s own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information. For the remainder of the code, see: http://www.gwu.edu/~ntegrity/code.html.

DISABILITY SUPPORT SERVICES (DSS)
Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-944-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information, refer to http://gwired.gwu.edu/dss/

UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300
The University Counseling Center offers 24/7 assistance and referral to address students’ personal, social, career, and study skills problems. Services for students include crisis and emergency mental health consultations, confidential assessment, counseling services (individual and small group), and referrals.