COURSE CALENDAR DESCRIPTION

Explores Renaissance music (c1450 to 1600) concentrating on vocal and instrumental forms with emphasis on repertoire knowledge; and some reference to historical treatises and primary sources. Music by Dufay, Ockeghem, Josquin, Lassus, Palestrina, and others will be studied. Prerequisites or corequisites: FA/MUSI 2201 3.00 and FA/MUSI 2202 3.0 or FA/MUSI 2200 6.00, or permission of course director for non-majors/minors.

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INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Cohen, Judith</td>
<td>Sec. A / LECT / F</td>
<td><a href="mailto:judithc@yorku.ca">judithc@yorku.ca</a></td>
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SPECIAL FEATURES

Music 3331 Syllabus 2017-8

AMPD Music Department Music 3331 3 0 Music of the Renaissance Fall 2017

Course Instructor Dr Judith Cohen, ACE 362 judithc@yorku ca By appointment

Course consultation hours by appointment

Wednesday 2 30-4 30, ACE006 (may be changed)

Students are expected to consult Moodle regularly, for information about dates, assignments, events etc

1 Special Features

This course is for Music majors a limited number of non-major students may be approved by the instructor

An exploration of mostly European music during the Renaissance, preceded by its medieval foundations

For the purposes of the course, the music of the European Medieval period is considered to be that of about 1100 to 1400 CE,

and the music of the European Renaissance or Early Modern period from about 1400 to about 1600 CE

TOPICS AND CONCEPTS

2 Topics and Concepts
We explore the main official contexts of music-making in the Medieval and Renaissance / Early Modern periods – the church, the court, the emerging middle class – and what is known about informal, less documented contexts. The focus is on music available in manuscripts and print from central and western Europe, but, where possible, vernacular music not preserved in notation, and traditional music from other areas, will be considered, using descriptions of vocal timbre, aesthetic norms, communication with the public, and other facets of performance practice. Time permitting, we will consider contemporary popular concepts of “medieval” and “renaissance” music, in fairs, festivals, films, experimental music ensembles, etc., and selected oral traditions whose roots lie in these periods, e.g., Sephardic songs, older songs of French Canada, North African Andalusian music. Where possible, live as well as illustrated examples will be used in class, and students may be invited to sing extracts. The course is based on lectures by the instructor. Each student is expected to supplement the course lectures by focussed listening related to the course material. Required readings and listening material are central, and regular attendance is crucial.

**Course Text / Readings**

The course textbook is **required** and will be available at the York University Bookstore. **Richard Freeman Music in the Renaissance, AND Anthology Music in the Renaissance (Norton), as a package**. The corresponding recordings are mostly available through York’s access to the NAXOS library or elsewhere online (urls provided under “course materials” on Moodle).

Excerpts will be assigned from *Music in the Medieval West* (Margaret Fassler), and *Early Music, a very short introduction* (Thomas Forrest Kelly), and, possibly, others. Supplementary listening examples, especially for the medieval period, will be assigned and/or suggested. These, and any material made available to the class during guest lectures is considered part of the course material and may be included in tests or assignments. The Kelly book, which is very short, is also available for online reading (not downloading) through York's library system.

**Recommended background material**

**NB** Wikipedia is NOT an acceptable reference source for written assignments.

Please check out your free online access through York’s Library to **Oxford Music Online**, which includes several major, reliable reference sources.

**Sound recordings at York**

Most of the examples in the textbook anthology are available for streaming through York’s library system. Naxos [http://york.naxosmusiclibrary.com](http://york.naxosmusiclibrary.com) or at SMIL (Sound and Moving Images Library). Or [http://www.naxos.com/education/glossary.asp](http://www.naxos.com/education/glossary.asp)

**Alexander Street** many recordings available for streaming through York.

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

**3 Learning Outcomes with Examples**

This course develops listening skills and familiarity with main musical forms, repertoires, instruments, performance practice and general approach to music and other arts, in the European medieval and Renaissance periods which are the foundations of the music often called “classical” or “Western art music.”

Students will consider similarities and differences between these periods whose music is often referred to as “early music” and music of later periods, including today, and the role of popularized approaches such as “medieval” fairs.

Students are invited to take an active part by asking questions, offering observations, participating in class discussions, or, by prior arrangement with the instructor, making a brief class presentation.

**Evaluation**

(Please note late penalties, and submission guidelines, below)

**Attendance and participation** 10%
Midterm test  October 18  15%
Listening journal  25% Due October 25 (please don’t leave it for the last minute!)
Final test  November 29  20%
Paper  30%  A solid proposal, with bibliography (including basic comments), worth 5% of the 30% is due November 8, but you are strongly encouraged to submit it earlier in case there are important revisions sometimes even a change of topic is needed. Final version of paper is due by November 30 by 4:00 p.m.
The paper must have a standard academic bibliography (Please do not simply cite the first few pages of a book or article)

Assignments (more details on content and format will be provided)
Date  Assignments must be received by the due date and time specified
Presentation  Staples will not be provided by the instructor (nor the Music Department front desk staff) loose papers, paper clips and hard cover binders will not be accepted
Sources  Cite ALL sources clearly. See section on Academic Honesty, below
Lateness Penalty  For each late assignment without valid reason, 2 marks (ie 2% of the course total mark) per weekday will be deducted. Please provide a doctor’s note in the case of illness or other emergencies. If you are handing an assignment in late, you MUST bring it to Music reception (ACE 371) and have a secretary stamp it with the date, the secretary will then deliver it to me.
Exceptions for valid reasons such as illness, compassionate grounds, etc., may be considered by the Course Instructor but will require appropriate documentation
Missed Tests  Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation, for example, writing a make-up test, from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty

ADDITIONAL INFORMATION

5 Additional Information
Last date to drop a fall term (F) course without receiving a grade  November 10, 2017
Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy (ASCP) provides a Student Information Sheet that includes
• York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
• Access/Disability
• Ethics Review Process for Research Involving Human Participants
• Religious Observance Accommodation
• Student Code of Conduct
Additional information
• Academic Accommodation for Students with Disabilities
• Alternate Exam and Test Scheduling
Grading Scheme and Feedback Policy
• The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e., kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade

Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more
• http://www.registrar.yorku.ca/enrol/dates/index.htm
"20% Rule"

- No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University