

Introduction to Western and World Music

Introductory Content	
MUSC 2733 – spring 2019	Dr. Ruth Morrow
TR 9:30a – 10:50a	Office: Fain FAC C117K
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Course Description: Introduction to Western and World Music History is a course designed to familiarize you with music in its numerous purposes and guises in a variety of settings, most specifically cultural, historical, and functional. You will develop an understanding of the music making (creation and performance) of others in diverse cultures.

Learning Goals: the student who passes this course will be able to:

1. Identify, recognize, and describe general stylistic characteristics of music using accepted musical terminology
2. Accurately place a musical work within an historical, cultural, or stylistic context
3. Distinguish similarities and differences in musical characteristics among art, folk, and world music traditions.
4. Understand and categorize how music functions in different historical cultures from antiquity to the present
5. Understand and appreciate the functions of music in society as cultural, religious, ceremonial, inspirational, and recreational
6. Demonstrate teamwork by participation in research presentations
7. Demonstrate social responsibility through journal entries
8. Attend and meaningfully critique a classical music concert

Grading	Points
2/26 concert critique	25
1 additional concert critique	25
Trip Itinerary and paper	100
Team class presentations	100
Journal entries	125
Quizzes	300
Exam 1	75
Exam 2	75
Exam 3	75
Final Exam (comprehensive)	100
Total	1000

Attendance Policy: You have paid for this class and it would be a shame if you wasted your money through non-attendance. Lectures go hand-in-hand with assignments, and will expand your understanding of the historical and cultural contexts of music. Attendance will be taken at the beginning of class and showing up more than 20 minutes late will be counted as an absence. You have a grace period of three class absences, after which each absence lowers your grade by one letter. Upon your third absence an Attendance Referral will be sent to the Dean of Students. After your fifth absence an Academic Referral will be sent to the Advising Office. The professor may drop a student any time during the semester for more than seven absences, for consistently failing to meet class requirements, for an indifferent attitude, or for disruptive conduct.

If you skip class and miss a quiz or graded exercise, it cannot be made up. If you miss class due to sanctioned university activity or illness, you can make it up as long as you a) call/email before class and b) present written documentation when you return to class.

Course Requirements:

Textbook #1: Soundscapes: Exploring Music in a Changing World, 3rd ed. with Total Access code active, by Kay Kaufman Shelemay; WW Norton, 2015

You may purchase JUST Total Access for only online content; ebook available only for the semester ISBN: 978-0-393-26404-3

Textbook #2 recommended but not required: Language of the Spirit: An Introduction to Classical Music, by Jan Swafford; Basic Books, 2017

10/8: Music Series @ Akin – mandatory evening performance

Assignments and Presentations = a synthesis and interpretation of artistic expression: You will complete several projects both in and out of class in order to synthesize content learned in class and demonstrate your skill level.

Class Schedule:

Date	Unit 1 - Introduction to a Critical Discussion of Music:	Read
8/27	discussing music	Introduction
8/29	Sound: The Materials of Music	Chapter 1
9/3	Chapter 1 continued –	Journal 1 due
9/5	Chapter 1 end + start Chapter 2	Chapter 2
9/10	Chapter 2: Setting: The Story of Local Musics	
9/12	Continuation of Chapter 2	
9/17	Chapter 3: Significance: Music's Meaning	Chapter 3
9/19	Chapter 3 continued	Journal 2 due
9/24	Chapter 3 continued; test prep	
	Quizzes throughout unit due 9/24; Exam 1 on D2L	9/19 – 9/29

Class Schedule (continued):

Date	Unit 2 -	Read
9/26	Chapter 4 – Music and Migration	Chapter 4
10/1		
10/3	Chapter 5 – Music and Memory	Chapter 5
10/8	discussing Music Series @ Akin - mandatory evening concert	
10/10		
10/15	Chapter 6 - Music, Mobility, and the Global Marketplace	Chapter 6 Classical Critique due
10/15		
10/17	Chapter 7 – Music and Dance	Chapter 7
10/22		
10/24	No class – take quizzes and exam 2 on D2L	
	Quizzes due 10/24; Exam 2 on D2L	10/22 – 10/29

Date	Unit 3 -	Read
10/29	Chapter 8 – Music and Ritual	Chapter 8
10/31		
11/5		Journal 3 Due
11/7	Chapter 9 – Music and Politics	Chapter 9
11/12		
11/14		
11/19	Chapter 10 – Music and Identity	
11/21		
11/26	No class - Finalize projects	Chapter 10
11/28	No class - Thanksgiving	
	Quizzes due 11/26; Exam 3 on D2L	11/21 – 12/2

Date	Student Presentations	
12/3	Student presentations	Journal 4 due
12/5	Student presentations	
12/8	Classical Critique - additional	due
12/12	Student presentations during finals time	Journal 5 due
	Final exam on D2L	5/2 – 5/9

Quizzes

Chapter Quizzes: = 300 points, from 10-25 points each

There is a reading and listening quiz for each chapter plus one for the introduction. Each chapter quiz has 25 questions and each listening quiz has 5+; however, each chapter is worth 10 points of your final grade and the intro 25. You need to take each chapter quiz, with the following schedule applying to gain full credit:

- Intro + Chapters 1 – 3: completed by 9/24 @ 11:59p
- Chapters 4 – 7: completed by 10/24 @ 11:59p
- Chapters 8-10: completed by 11/26 @ 11:59p
- Multiple choice quizzes have 3 attempts.
- Quizzes over Western European music to be announced.

Music Series at Akin – Ticket Instructions

1. Open your browser and go to this link: [Music Series at Akin tickets](#)
2. Click on the maroon tab that reads Music Series at Akin. Select the concert that you would like to reserve a ticket for.
3. A page should load that shows the event information and details. Under “Ticketing Information,” you should see text that reads “Please login to purchase tickets.” Click the link to be directed to the next page.
4. You should be at a page that provides two login options. Click the option that says Midwestern State University Community and follow the link to the login page.
5. Sign in with your MWSU Portal username/password.
6. If you haven’t logged into the ticket system yet, you will be asked to fill out some information. Once you fill out all of the information, click Save.
7. Once you are all set up and logged in, the event information page should reappear, this time with a ticket selection option. Under the Student drop-down menu, select the number 1 to reserve a ticket for yourself. Click on the button that says Select Seats to proceed to the next step.
8. Select the seat you would like to reserve, then click the reserve selected seats button. This will take you to the checkout page.
9. Click Checkout.
10. Select E-Ticket under the menu labeled “select delivery option.”
11. Click Checkout.
12. PRINT YOUR TICKET!!! Don’t forget this step!
13. Please bring your printed ticket to the concert with you

Classical Concert Critique Guidelines

See guidelines and prompts on D2L.

Journals

Journals are intended to give you a chance to reflect on various topics throughout the course. They are to be written in Word, Times New Roman, 12-point font, double-spaced, and be your personal reflections and in your own words. They are due by 11:59p as follows to the appropriate folder in the class dropbox. *On time for up to full credit; past due for up to half credit.*

<i>Journal 1</i>	9/3
<i>Journal 2</i>	9/19
<i>Journal 3</i>	11/5
<i>Journal 4</i>	11/19
<i>Journal 5</i>	12/12

Western and World Music Project – Group Requirements

- You will be working in a team to produce a 20 minute presentation of your planned trips to your assigned countries within a specified continent. These presentations will occur during December.
- You will be working as a team to present the music from a broad spectrum of sources (truly Western and world music) of the functional types as outlined in the chapters 4-10 of *Soundscapes* as part of your larger travel topic.
- It is expected that you will create a thoroughly planned trip through appropriately documented material from additional printed, recorded, and internet sources. You will need to show travel, lodging, tours/attractions, typical food and music, and how all this can be done within your budget of \$5,000 for 2 people.
- While popular music is not prohibited in the music section, it is expected that the majority of your musical examples will be of world, world influenced by Western, or Western classical music.
- Choose individual countries that each team member will present the music of during the presentation.
- Have notes that you look at (no turning and reading off the screen).
- Have both words and images on your slides, and remember that the slides are to indicate the broad idea of your topic, not give us all the information.
- USE YOUR OWN WORDS!! No plagiarism during the presentation, please!
- Put together ONE PowerPoint/Prezzi/etc. presentation for the group.
- Rehearse your presentation as a group and make sure that you are within the time limit. Hand-outs are suggested – or emailed in advance even better to save paper.
- There will be an aggregate group grade and individual grades.
- Journal 5 (reflections on this project) due in dropbox 12/12 @ 11:59p.

Western and World Music Project – Individual Requirements

- You have a budget of \$5,000 for a 7-10 day trip for 1 or 2 people.
- This budget must include items for
 - Transportation – use google.com/flights
 - You may fly out of Wichita Falls (SPS), DFW, Love Field (DAL), or Lawton (LAW).
 - You may search directly to your destination or use a combination of flights (including more than one ticket), trains, busses, etc.
 - Google flights allows you to search an entire continent or area as the destination: for example, if you start typing “Europe”, by the time you get to two letters, “Europe” will come up with a globe designation as a potential destination. Once you select that, it will give you fares to multiple airports within Europe.
 - You must click through and create a sample ticket complete with cost to include in your final report.
 - Lodging – your choice: kayak, expedia, hostelworkd, priceline, etc.
 - As above, you must be able to save and print out a sample reservation.
 - Meals, and types of food available
 - Musical experiences/activities – use tripadvisor or viator, etc.
 - Other experiences/activities – use tripadvisor or viator, etc.
- You do not need to stay in one place for your entire trip. For example, if you are going to Japan you might land in Osaka and use it as a base to travel to Hiroshima and Kyoto (you must figure out these day trips, what you are going to see and how to get there) before taking a bullet train to Sapporo and onward to Tokyo, flying into Osaka and out from Tokyo.
- You will give the music portion of your trip as part of the group presentation for your continent/assigned global region. You will work together for the presentation and present together; you can use each other for help and guidance as possible in your individual trips. You will be submitting your entire trip into the dropbox for a grade.

Changes in Course Expectations:

The instructor reserves the right to cancel or adjust assignments as the course progresses. Students will be informed how this may effect grading.

Student Conduct: Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor's removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and receive a final lower grade, up to an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

Academic (Dis)Honesty: The university policy and procedures for academic dishonesty are outlined in the current Student Handbook in Appendix E. No cheating, collusion, or plagiarism will be tolerated in this class. Any student engaging in an academic dishonesty act will be sanctioned appropriately..

Special Needs: If you need course adaptations or accommodations because of a disability, if you have emergency medical information that needs sharing, or if you need special accommodations in case the building must be evacuated, please make an appointment with the professor to discuss these needs as soon as possible. Please note that in order to qualify for consideration of special accommodations, the student must be registered with the MSU Office of Disability Services, and the professor must receive a memo on file from that office, along with the Special Accommodations Request Form.

Student Privacy: Federal privacy law prohibits the instructor from releasing information about students to certain parties outside of the university without the signed consent of the student. Thus, in almost all cases the professor will not discuss students' academic progress or other matters with their parents. Please do not have them call. Regardless of these important legal considerations, the professor's general policy is to communicate with the student(s), not their parents, even when a student has signed a consent form.

Social Justice: Social justice is stated as one of Midwestern State University's core values, and the professor considers the classroom to be a place where the students will be treated with respect as human beings, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Moreover, diversity of thought is appreciated and encouraged, provided the students can agree to disagree. It is the professor's expectation that ALL students be able to consider the classroom a safe environment.

Campus Carry: Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at [Campus Carry Rules/Policies](#).

Western European Musical Examples

will be chosen from the following:

Medieval (up to 1400):

Chant: *Viderunt Omnes* (gradual; anonymous)

Organum: *Viderunt Omnes* (Leonin, Perotin)

Motet: *De ma dame vient/Dieus, comment porroie/Omnes* (Adam de la Halle)

Rondeau (secular): *Ma fin est mon commencement* (Guillaume de Machaut)

Renaissance (1400 - 1600):

Motet: *Ave Maria, gratia plena* (Josquin des Prez)

Mass: from *Missa prolationum* (Johannes Ockeghem)

from *Missa Pappae Marcelli* (Giovanni Perluigi da Palestrina)

Baroque (1600 - 1750):

Madrigal: *zefiro torna* (Monteverdi)

Prelude & Fugue: from *Well-Tempered Clavier* (Johann Sebastian Bach)

Ritornello Concerto form: from *Four Seasons* (Antonio Vivaldi)

Classic (1750 - c. 1820):

Symphony: Number 40 in g minor, 1st movement (Wolfgang Amadeus Mozart)

Opera aria: *Queen of the Night* from *The Magic Flute* (Mozart)

Piano sonata: Op. 13, 1st movement (Beethoven)

Symphony: Number 3 ("Eroica"), 2nd movement (Beethoven)

Romantic/19th century (c. 1800 – c. 1900):

Lieder: *Erlking* (and possibly *Gretchen am Spinnrad*) (Franz Schubert)

Symphony: *Symphonie fantastique*, movement 5 (Hector Berlioz)

Character Piece: from *Carnaval*: Florestan, Eusebius, Estrella, Chiarina, Paganini, Chopin (Robert Schumann)

Opera/Music Drama: *Tristan und Isolde* prelude (Richard Wagner)

Ride of the Valkyries from *Die Walkure* (Richard Wagner)

Requiem Mass: *Ein Deutsches Requiem*, movement 4 (Johannes Brahms)

Tone Poem: *Die Moldau* (Smetana)

Symphony: "From the New World" selections (Antonin Dvorak)

20th – 21st centuries (1900 – present):

Impressionism/gamelan influence: "Pagodes" from *Estampes* (Claude Debussy)

Orchestral Suite: *Music for Strings, Percussion and Celeste*, 3rd movement (Bela Bartok)

String Quartet: Number 4, 5th movement (Bartok)

Symphony: Number 5, opening of movements 1 and 4 (Dmitri Shostakovich)

Ballet: from *Appalachian Spring* (Aaron Copland)

Chamber Music: from *Quartet for the End of Time* (Olivier Messiaen)

Prepared Piano: *Sonata 5* from *Sonatas and Interludes for Prepared Piano* (John Cage)

Tone Poem: *Short Ride in a Fast Machine* (John Adams)

On the Transmigration of Souls (John Adams)