

## Introduction to Western and World Music

<b><i>Introductory Content</i></b>	
MUSC 2733 – fall 2020	Dr. Ruth Morrow
TR 9:30a – 10:50a	Office: Fain FAC C117K
C117C + online in D2L/zoom	940-397-4789 (office)
Office hours: posted outside office door	940-867-2760 (cell)

***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 people 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 group research presentations
7. Demonstrate social responsibility through journal entries

<b><i>Grading</i></b>	<b><i>Weight</i></b>
Teamwork for presentation	3%
Team class presentations	7%
Journal entries	25%
Quizzes	25%
Exam 1	10%
Exam 2	10%
Exam 3	10%
Final Exam (comprehensive)	10%
<b>Total</b>	<b>100%</b>

**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. See also the syllabus page on COVID-19 Information.

### **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

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
8/25	discussing music	Introduction
8/27	Sound: The Materials of Music	Chapter 1
9/1	Chapter 1 continued –	<b>Journal 1 due</b>
9/3	Chapter 1 end + start Chapter 2	Chapter 2
9/8	Chapter 2: Setting: The Story of Local Musics	
9/10	Continuation of Chapter 2	
9/15	Chapter 3: Significance: Music's Meaning	Chapter 3
9/17	Chapter 3 continued	<b>Journal 2 due</b>
9/22	Chapter 3 continued; test prep	
	<b>Quizzes throughout unit due 9/22; Exam 1 on D2L</b>	<b>9/17 – 9/28</b>

**Class Schedule (continued):**

Date	Unit 2 -	Read
9/24	Chapter 4 – Music and Migration	Chapter 4
9/29		
10/1	Chapter 5 – Music and Memory	Chapter 5
10/6		
10/8	Chapter 6 - Music, Mobility, and the Global Marketplace	Chapter 6 <b>Classical Critique due</b>
10/13		
	<b>Quizzes due 10/13; Exam 2 on D2L</b>	<b>10/10 – 10/19</b>

Date	Unit 3 -	Read
10/15	Western European Classical Music - Overview	
10/20		
10/22		
10/27	Chapter 7 – Music and Dance	Chapter 7
10/29		
11/3	Chapter 8 – Music and Ritual	Chapter 8
11/5		<b>Journal 3 Due</b>
11/10	Chapter 9 – Music and Politics	Chapter 9
11/12		
11/17	Chapter 10 – Music and Identity	Chapter 10
11/19		
11/24	Catch up; work on projects	
	<b>Quizzes due 11/26; Exam 3 on D2L</b>	<b>11/21 – 12/2</b>

Date	Student Presentations	
12/1	Student presentations	<b>Journal 4 due</b>
12/3	Student presentations	
12/8	Student presentations during finals time	
12/10	<b>Everything due @ 11:59p</b>	<b>Journal 5 due</b>
	<b>Final exam on D2L</b>	<b>11/27 – 12/10</b>

## Quizzes

Chapter Quizzes: = 25% of grade

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 4+; however, each chapter quiz is worth 6.5% points and each listening quiz is worth 1.9% (the Intro listening = 3.8%) of the 25% grade weight for quizzes. You need to take each chapter quiz, with the following schedule applying to gain full credit:

- Intro + Chapters 1 – 3: completed by 9/22 @ 11:59p
- Chapters 4 – 6: completed by 10/13 @ 11:59p
- Chapters 7-10: completed by 11/26 @ 11:59p
- Multiple choice quizzes have 3 attempts.
- Quizzes over Western European music to be announced.

## 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.***

***Journal 1    9/3***  
***Journal 2    9/19***  
***Journal 3    11/5***  
***Journal 4    11/19***  
***Journal 5    12/12***

## Zoom Link

Topic: MUSC-2733-101 Intro to Western - World Music Fall Semester 2020

Time: This is a recurring meeting – save this link and use it each time you come remotely!

Join Zoom Meeting link: [Zoom address for MUSC 2733 class meetings](#)

Meeting ID: 976 7175 7743

Passcode: cats!

## Western and World Music Project – Group and Individual Requirements

**TBA (as of 8/23/20)**

Needs student poll and class discussion for creation of this semester's project

Will be prominently posted in D2L once finalized

## **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.

## **COVID-19 Information**

**Course Delivery:** Class will be student split; that is, half of the class will come in-person Tuesdays and the other half Thursdays. The day not attending in-person will be attended during regular class meeting time through D2L zoom.

**Attendance:** There will be a seating chart for the class period in which you are in-person to facilitate attendance. Zoom allows for the professor to see who attended each remote lecture and for what period(s) of time. PLEASE DO NOT COME TO CAMPUS IF YOU ARE SICK. Should you have need to remain at home on a day you are scheduled for in-person instruction, please inform the professor as soon as possible (preferably before class) and attend through D2L. Please refer to the "Attendance" policy for this class on p. 2 of this syllabus; see also "Emergency Situations" below and pp. 56 and 59-61 of the [MSU Texas Return to Campus Task Force Report](#). In-person and online attendance are weighted equally.

**Cleaning Protocols:** Before class, the professor will have cleaned the door handles, light switches, and have sprayed all desks and chairs with disinfectant. It is each student's responsibility to take a paper towel and wipe their desk and chair. At the end of class, the professor will once again spray the desks and chairs with disinfectant and students will wipe their seats and desks with the provided paper towel.

**Face Coverings:** As stated in the [MSU Texas Facial Covering Requirement](#), students are required to wear protective face coverings in classrooms as well as on their way to and from. Please wear a clean mask you have procured yourself and keep it on through the entire class when attending in person. Please see Disability Support Services should you believe you have an exemption to this policy and p. 62 of the [MSU Texas Return to Campus Task Force Report](#).

**Grading:** The professor is mindful that this is not a normal semester. Please contact the professor at your earliest convenience should circumstances arise which prevent your timely attendance in the class and/or completion of its requirements so that your grade does not suffer.

**Emergency Situations:** Should you need an accommodation to limit or eliminate your physical class attendance, please work through Disability Support Services for approval. If you experience a situation during the semester that affects your ability to attend class, including illness of a family member, a vulnerable family member, or issues with child care due to school closures, the professor will work with you towards understanding and completion of material missed in class. Please refer to pp. 57-58 of the [MSU Texas Return to Campus Task Force Report](#).

**Resources:** [MSU Texas Return to Campus Task Force Report](#)  
[MSU Texas Facial Covering Requirement](#)

**Safe Zones/Social Justice Statement:** 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.

**Student Conduct:** Behavior that interferes with either the professor'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 professor 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.

**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, 1<sup>st</sup> movement (Wolfgang Amadeus Mozart)

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

Piano sonata: Op. 13, 1<sup>st</sup> movement (Beethoven)

Symphony: Number 3 ("Eroica"), 2<sup>nd</sup> movement (Beethoven)

### Romantic/19<sup>th</sup> century (c. 1800 – c. 1900):

Lieder: *Erkling* (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)

### 20<sup>th</sup> – 21<sup>st</sup> centuries (1900 – present):

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

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

String Quartet: Number 4, 5<sup>th</sup> 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)