

**Midwestern State University – Fain College of Fine Arts  
Western and World Music History Syllabus – Fall 2022**

**Course Number** - MUSC 2733

**Course Section** - X10

**Course Meetings** – Online (MTWRF)

**Instructor** – Dr. Susan Harvey

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**Office** – Fain C1170

**Office Hours** – I am available by appointment in person, by phone, or by Zoom. Please email for an appointment time. If on campus, my office hours are TBA and will be posted outside my office.

**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 1700
5. Understand and appreciate the functions of music in society as cultural, religious, ceremonial, inspirational, and recreational

**Textbook:**

***OnMusic of the World (ISBN:978-0-9991160-6-7)***

– Available through Connect for Education.

To obtain online access to the course visit this site:

<https://store.connect4education.com/product/onmusic-of-the-world-3rd-edition/?dids=2>

Once you have purchased the course on the site above, you will receive an access number. Once you receive the access number, please visit this site:

<https://register.c4edu.org/>. You must register using your access number indicating MSU as your school, Harvey as instructor, and *OnMusic of the World* as the course

1. When you have been added the course, I will receive an email from the company.
2. If you need assistance in this process, please email:  
[support@connect4education.com](mailto:support@connect4education.com)

### **Course Assignments and Deadlines:**

**All Assignments /Quizzes are due no later than midnight on the Saturday that ends the week.**

For example, the first week of class shows an assignment for Monday, August 22. The 'leeway' in that deadline is that it must be completed no later than Saturday, August 27 at midnight. There will be no further extensions, exceptions or delays in submitting assignments. Any assignments not completed by the Saturday evening at midnight corresponding to that week, will immediately become a 0. *The 0 grade will not be changed under any circumstances.* Please be sure to complete all work for the week no later than Saturday evening at midnight.

Class assignments are divided into MWF divisions each week to closely align with assignments if the class were meeting in person three times per week. This is a three-credit class and the work load will be the same as a class that meets in person. The only difference is that you have the time each week to set your own study and assignment completion schedule rather than having a set class.

All grades are entered into the textbook, not into D2L. This includes assignments feedback.

### **Course Evaluation:**

90-100-A  
80-89-B  
70-79-C  
60-69-D  
59- F

**Written Assignments:** 20% Total (there are 6)

**Quizzes:** 20% (there are 30)

**Midterm:** 25%

**Final Exam:** 25%

**Group Project:** 10%

Please note that the written assignments are weighted more than the quizzes.

You may work ahead of the scheduled classes. This includes taking the midterm and the final exam early if that aligns with your schedule.

Quizzes and tests are open book. You may print pages in the textbook and use any resources to help you be successful.

If you are unsuccessful on a quiz, please contact me for help. We will coordinate a time in-person or zoom.

**How to be successful in the class:**

In an online class setting, timely and active participation is one of the most important aspects of the course. Understanding the concepts requires practice and discipline to complete all class assignments on a regular basis.

**A lot of hard and intense work is expected! It is estimated that students will have to spend as much as 9-12 hours or more each week for this class. When completing the assignments you may have questions, and could need the instructor's guidance. I will be happy to help. However, start your work EARLY; otherwise, I will be unable to reply on time to help you.**

Use common sense, if you want to reach me Saturday night or Sunday morning it is likely I will be unavailable and I may not respond on time. If you need my help or feedback, it is your responsibility to contact me no less than 48 hours before the pertinent due date, so I can provide you with timely feedback or help.

All students are encouraged to use the writing center if assistance is needed on writing the reading and listening reports. The MSU Writing Lab located in 224 Bea Wood. Writing tutors will not edit your papers for you, but they will provide you with specific suggestions for improving your writing. Alternatively, instructions to use this service for online courses can be found at:

<http://www.mwsu.edu/writingcenter/online-tutoring>

Other examples for a faculty initiated drop with a grade of F (or given a final grade of F without being dropped) include, but are not limited to, Academic Dishonesty, as described in the appropriate university policies referenced in this syllabus under *Academic Dishonesty and Student Honor Creed*, poor performance in the class, absenteeism, or disruptive conduct, as specified below. The instructor may use, at his discretion, the options of an Academic Drop as outlined in the Student Handbook policies. A student dropped by a faculty member for the reasons defined above has the right to a timely appeal by the Student Conduct Committee through the Dean of Student's Office.

**Academic Changes:**

The instructor reserves the right to adjust or cancel grading ranges, assignments, reports, projects, exams, assignments dates, due dates, and other as the course progresses; and to modify, extend, or correct the present syllabus by providing students with a three days' notice, or shorter in case of emergencies.

**Academic Dishonesty and Student Honor Creed:**

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 dishonest act will be sanctioned appropriately.

Enrollment in this class constitutes an acceptance to adhere to the Student Honor Creed and all other student conduct policies outlined in the university Student Handbook. <http://www.mwsu.edu/student-life/conduct/index>

<http://mwsu.edu/Assets/documents/student-life/2013-14%20Student%20Handbook.pdf>

**Conduct statement:**

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 and including an F.

Electronic communication imposes a higher threshold of civility, responsiveness, and clarity. Students that engage in uncivil, untimely, or inappropriate communication may be sanctioned at the instructor's discretion, with penalties that may include lowering of the student's grade, up to and including an F.

**Disability Statement and Special Needs:**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

**Social Justice:**

Social justice is one of Midwestern State University's core values, and the professor considers the classroom a place where students are 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. The professor's expectation is that ALL students consider the classroom a safe environment.

**Campus Carry:**

Senate Bill 11 passed by the 84<sup>th</sup> 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 <https://mwsu.edu/campus-carry/rules-policies>.

**Privacy Statement:**

Midwestern State University adheres to the Family Educational Rights and Privacy Act of 1974 (FERPA). Accordingly, and for the purposes of this class, the instructor is limited in his ability to discuss or release student's academic progress records and information to outside parties, and only as permitted by law.

**Core Class Requirement:**

The present class is part of the MSU core curriculum in the area of creative arts. As part of the assessment required in this class the following areas will be evaluated using the different assignments, tests, and activities: critical thinking, communication skills, teamwork, and social responsibility.

**Midwestern State University**  
**Western and World Music**  
**Week by Week Schedule**

**August 22-26**

Introduction to OnMusic of the World

Overview

Ethnomusicology

Active Listening: How to Listen to the Musical Examples in the Text

Timbre and Texture; Form and Improvisation

Instrument Classification and Pedagogy

Class 1: Introduction to the Medieval Period

Medieval Society and Culture

Brief look at Medieval Art

Class 2: Secular Music in the Middle Ages

Medieval Secular Music

Quiz 1: Medieval Period

Class 3: Medieval Instruments and Instrumental Music

Medieval Instrumental Music

Quiz 2: Medieval Period

**August 29 - September 2**

Class 4: Church Music in the Middle Ages

Medieval Church Music

Quiz 3: Medieval Period

Listening Test: Medieval Period

Class 5: Introduction to the Renaissance Period

Introduction to the Renaissance Period

Assignment 1: Short Essay

Class 6: Art and Music in the Renaissance Period

Aspects of Art in the Renaissance

Characteristics of Music in the Renaissance Period

Quiz 1: Renaissance Period

**September 7-9**

Class 7: Church Music in the Renaissance

Aspects of Renaissance Sacred Music

Quiz 2: Renaissance Period

Class 8: Secular Music in the Renaissance

Aspects of Renaissance Secular Music

Quiz 3: Renaissance Period

**September 12-16**

Class 9: Renaissance Composers of Secular Music

Selected Renaissance Secular Composers

Quiz 4: Renaissance Period

Class 10: Renaissance Instrumental Music

Renaissance Instrumental Music

Quiz 5: Renaissance Period

Listening Test: Renaissance Period

Class 11: Mexican American Popular Music

1950's and 60s: Joining the Mainstream

1960s and 70s: La Onda Chicana

Little Joe

1980s: Tejano

Jimmy Gonzales y Mazz and David Lee Garza y los Musicales

Patsy Torres

East Los Angeles Rock: Los Lobos

East Los Angeles Rock: Los Lobos (continued)

Linda Ronstadt: Mariachi

Mariachi Vargas and Mexican Mariachi

Traje de Charro

Son Jalisciense (Song from Jalisco)

1990s: Latino Pride

Selena

Conclusion

Class 11: Quiz

**September 19-23**

Class 12: Broadway and the Development of the American Music

Introduction

From Tin Pan Alley to Broadway Musical

The Composers of Broadway

The Age of Great Standards

Conclusion

Class 13: Jazz in America: The Sounds of Freedom

Introduction

Jazz Begins

Blues Music

Benny Goodman

Billie Holiday and Ella Fitzgerald

Quiz 1: Jazz

Class 14: Hipsters and Lindy-Hopper

Hipsters, Lindy-Hoppers, and Bebop

Afro-Cuban Jazz

Further Explorations: Cool Jazz

**September 26-30**

Class 15: Where Rock and Jazz Shake Hands

Fusion: Where Rock and Jazz Shake Hands

Fusion and Fragmentation; Conclusion

Jazz Music: Short Written Assignment

- Quiz 2: Jazz
- Class 16: Exploring the Landscape of African Music  
Introduction  
Colonial Africa  
Music in Community Life: Music in the Sande Initiation  
Music in Community Life II: Music and Dance
- Class 17: African Instruments  
African Instruments I: Regional Differences  
African Instruments II: Music Instruments and Symbols  
Vocal Music I  
Vocal Music II  
Vocal Music III  
Quiz 1: Music of Africa

**October 3-7**

- Class 18: African Drum Language  
African Drum Language I  
African Drum Language II  
Mbira Music of the Shona People I  
Mbira Music of the Shona People II
- Class 19: Modern Popular Music in Africa  
Modern Popular Music in Africa and Conclusion  
Quiz 2: Music of Africa
- Class 20: Japanese Theatre Genres and Ensemble Music  
Theatre Genres I; Noh  
Theatre Genres II: Bunraku and Kabuki  
Japanese Ensemble Music: Shomyo, Gagaku, and Sankyoku

**October 10-14**

- Class 21: Midterm Exam  
Opens: Monday, February 28, 12 am  
Closes: Saturday, March 5, 11:59 pm
- Class 22 Music of Central Asia and the Caucasus  
Introduction  
Diverse Identities  
Central Asia: Case Studies from Kyrgyzstan, Uzbekistan, and Tajikistan  
Uzbekistan and Tajikistan  
The Shashmaqam  
Quiz 1: Central Asia and the Caucasus
- Class 23: Music of the Caucasus: Case Studies from Armenia and Georgia  
The Caucasus  
Armenia  
Armenia: Soorp Badarak (Divine Liturgy)  
Georgia  
Georgia Polyphonic Secular Sound; Conclusion  
Quiz 2: Central Asia and the Caucasus



**October 17-21**

## Class 24: The Many Voices of Latin American Music

Introduction  
History and Culture of Indigenous Peruvian Music  
Music in Pre-Columbian Peru  
Indigenous Music of Latin America: Peru (continued)  
Indigenous Music of Latin America: Mexico  
Sounds of Africa  
Europeans and Africans in Latin America

## Class 25: Music in Columbia

Columbian Music: Introduction  
Columbian Music (continued)  
An In-Depth Look into the Vocal Music from the Columbian Pacific  
Folk Chang: Alabaos  
Gualies  
The Voice of the People I  
The Voice of the People II  
Elements from African and European Music  
Quiz 1: Music of Latin America

## Class 26: In the Concert Hall

Indigenous, African, and Vernacular Traditions  
Indigenous, African, and Vernacular Traditions (continued)  
Latin American Composers on the World Stage  
Latin American Composers on the World Stage (continued)  
Conclusion  
Latin Music: Short Written Assignment  
Quiz 2: Music of Latin America

**October 24-31**

## Class 27: Music in Native North America: Traditional and Intertribal Styles

Introduction  
Studying Native North America  
Studying Native North America (continued)

## Class 28: Musical Instruments of Native North America

Musical Instruments I: Drums  
Musical Instruments II: Rattles and Flutes  
The Northeast: The Seneca People of the Iroquois Confederacy  
The Southwest: The Din'e or Navajo People  
Intertribal Music  
Quiz 1: Music of Native America

## Class 29: Pow-wows: Southern and Northern

Pow-wows: Southern and Northern  
Pow-wows: Southern and Northern (continued)  
Listening Guides  
Native American Music: Short Written Assignment  
Quiz 2: Music of Native America

## **October 31 - November 4**

Start Group Projects

Class 30: Music in China: History, Ideology, and Society

Introduction: Clan and Slave Societies

Clan and Slave Societies (continued)

Confucianism; Early Feudal Period

Early Feudal Period (continued); Middle Period of Feudal Society

Middle Period of Feudal Society (continued)

Late Feudal Society: Ming and Qing Dynasties

The Republic and People's Republic

The Republic and People's Republic (continued)

Class 31: Regional, National, and Ethnic Traditions Today

Introduction; Folk Songs

Folk Songs (continued): Lullaby; Xianodiao

Folk Songs (continued): Haozi; Shan'ge

Folk Songs (continued): Xifan Tune; Hani Mountain Songs; Naxi Marriage

Opera and Ballad

Opera and Ballad (continued): Kunqu

Opera and Ballad (continued): Suju

Opera and Ballad (continued) Jingyun dagu

Opera and Ballad (continued) Meige

Quiz 1: Music of China

Class 32: Chinese Musical Instruments and Ensembles

Solo Instruments: Dizi

Solo Instruments (continued): Qin

Ensembles: Fujian nanyin; Jiangnan sizhu

Ensembles (continued): Twelve Muqam, Yi Rice-Planting Drum

## **November 7-11**

Class 33: Religious Music Traditions and Popular Music

Religious Music Traditions

Religious Music Traditions (continued): Taoist Traditions

Religious Music Traditions (continued); Christian Choirs in Miao Villages

Western Classical Practices in Conservatories

Popular Music

Popular Music in Mainland China: 1950 to 1980 and 1980 to present

Popular Music in Hong Kong and Taiwan

Conclusion

Quiz 2: Music of China

Glossary: Genres and Technical Terminology; Compositions

Glossary: Books and Instruments

Class 34: Music of South Asia: Indian Classical Music

Introduction

Khyal – North Indian Classical Singing

Background History, Religion, and Society

History of the Instruments  
Religion and Music  
Quiz 1: South Asian Music  
Class 35: Indian Classical Music: Social Factors  
Society I: Soloists and Accompanists  
Society II: Oral Transmission and Heredity  
Society III: Changes in the Social Status of Music and Musicians  
The Performers  
Listening Guide  
Quiz 2: South Asian Music

### **November 14-18**

Class 36: Music of Korea, Dance of Spirits  
Introduction  
Characteristics of Korean Music  
Philosophical Foundations of Korean Music  
Philosophical Foundations of Korean Music (continued)  
Class 37: Spirituality and Class Distinctions  
Spirituality and Class Distinctions  
Class Distinctions  
Quiz 1: Music of Korea  
Class 38: Genre, Context, and Style  
Korean Music: Genre, Context and Style  
P'ungmul  
Vocal Music I  
Vocal Music II  
Vocal Music III  
Vocal Music IV  
Conclusion  
Korean Music: Short Written Assignment  
Quiz 2: Music of Korea

### **November 21**

Class 39: The Music of the Caribbean Counterpoint  
Haiti, the Essence of Africa in the Caribbean  
Haiti, the Essence of Africa in the Caribbean (continued)  
Cuba, the Dominican Republic, and Puerto Rico  
Jamaica, Trinidad, and Tobago  
Shango in Trinidad and Tobago  
Quiz 1: Caribbean Music

### **November 28-30**

Class 40: The Continental Counterpoint  
The Continental Counterpoint  
Caribbean Dance-Hall Music I: Merengue – The National Dance of Haiti  
Caribbean Dance – Hall Music II: Samba – The National Dance of Brazil

Caribbean Dance-Hall Music III: Rumba – The National Dance of Cuba  
Class 41: Rara in Haiti, Gaga in the Dominican Republic  
Rara in Haiti, Gaga in the Dominican Republic; Carnival in Brazil and Trinidad  
and Tobago  
Carnival in Brazil and Trinidad and Tobago (continued)  
Summary and Conclusion  
Caribbean Music: Written Assignment  
Quiz 2: Caribbean Music  
Group Project: TBA  
Class 42 Final Exam: will close Tuesday, December 6 at midnight

## **Intro W & W Music Group Project**

The group project is a university requirement for this class. It is intended to be fun and interesting. The final project should be no more than 4-5 paragraphs (or bulleted information for each question) OR can fit onto 4-5 power point slides with information bulleted and not in paragraph form. Extra slides can exist for pictures of performers, artwork, etc. associated with the topic.

Each group member is graded on contributing 1 paragraph or bulleted list or slide, not the entire project. Include your last name on your work. If you partner with a group member on certain questions, include both names. Question 3 below may not relate to your topic. If it does not, then group members need to work together to answer another question.

This project should take no more than 1 hour for your contribution.

An example of a bulleted list is the below instructions. You will not be graded on grammar, only on topic information.

Send an email when your group project is complete in Dropbox so I can view it.

## **Project Instructions/Guidelines**

This will be set-up by October 31 in D2L.

Log into our class in D2L.

Sign up for a group. As you sign up, you will be automatically placed in a group. A drobox will be set up for each group.

Divide the questions among your group members. If you are the first to enter the group, you may start the project by selecting a music style/genre from a country and choose which question(s) you will answer. Let your group know what you chose. Each member can sign up for the part they are interested in.

- Select a Country (USA is an option – example topic: hip-hop)
- Select a music style or genre of music from that country (any time period)
- Describe the music
  1. Does it serve a function in society (ex. ceremonies, rituals, etc.)?
    - If yes, describe them
    - If no, when it is performed? Why it popular?
    - Who are recognized performers of this style/genre?
    - Are particular instruments and/or voices are used?
      - If unusual instruments, describe and include pictures

- If lyrics are used, do they have a particular text and/or meaning?
- 2. Give a history of the music
  - How did it originate?
  - Does the music relate to the culture of the country?
- 3. Are there art movements/cultural movements associated with the music?
  - If yes, describe and copy/paste examples of artwork
- 4. Include links to the music if recordings exist
  - Describe why you selected the links?
  - Are they good examples and why?
  - Relate it to the above answers to questions