

MUSC 2733-x20 Introduction to Western and World Music
Midwestern State University
Spring 2026

Instructor: Dr. Amy Thiemann
Phone: 402-660-9058
Credit Hours: 3
Office Hours: See schedule posted outside 117I

Email: amy.thiemann@msutexas.edu
Location: Online
Prerequisites: None

Required Text:

OnMusic of the World, 3rd edition. (ISBN:978-0-9991160-6-7)

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. Listening, lectures, readings, and experiencing performances are vital components of this course.

D2L will be used extensively for posting syllabi, course communication, course schedule, attendance, and the gradebook. You should regularly check D2L and the email hosted via D2L for important course information.

Student Learning Outcomes:

The student who passes this series of courses will be able to:

- Identify, recognize, and describe general stylistic characteristics of music using accepted musical terminology.
- Accurately place a musical work within an historical, cultural, or stylistic context.
- Distinguish similarities and differences in musical characteristics among art, folk, and world music traditions.
- Understand and categorize how music functions in different historical cultures from antiquity to the present.
- Understand and appreciate the functions of music in society as cultural, religious, ceremonial, inspirational, and recreational.
- Demonstrate teamwork by participation in research presentations.

Grading:

Assessment:	# of Assessments	Percentage of Final Grade
Assignments	6	25
Exams	2	40
Chapter Quizzes	22	25
Research Project/Presentation	1	10
Total		100

- Grading scale is: **A** (90-100%), **B** (80-89%), **C** (70-79%), **D** (60-69%), **F** (0-59%)

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 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.

Descriptions:

All Assignments, Quizzes AND Tests are due no later than 11:59pm on the Saturday that ends the week.

- For example, the first week of class shows a range of 1/20-1/23. The 'leeway' in that deadline is that it must be completed no later than Saturday, January 24th (1/24) at 11:59pm. 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 11:59pm.
- 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.
- There will be 2 exams and 22 Quizzes throughout the semester.
- Quizzes and tests are open book. If you are unsuccessful on a quiz, please contact me for help. We will coordinate a time in-person or zoom.

Research Project/Presentation:

- You will be working in a team of four to produce a 15-minute presentation on the traditional music of a chosen country or part of the world.
- You will be responsible for a comprehensive presentation on the characteristics of the chosen countries' traditional music through audio/video examples (other than the ones supplied within the course), its traditional instruments and their techniques.
- Include the different functional roles of the country's traditional music, along with its connection to any other art form.
- Is this country's traditional music influenced other genres of Western Music (Classical, Jazz, Pop, Rock, etc.)
- Introduce the basic musical elements and characteristics of your chosen country's traditional music (melody, rhythm, harmony, texture, form, structure, etc.)
- Talk about its connection to other traditional world music in the region (similarities and differences)
- Discuss in what way and where these musical traditions have been preserved.
- Make your presentation creative and interesting. Create a PowerPoint (or similar) presentation with videos, pictures and/or other graphics. Provide handouts for the class.
- Use your own words. No plagiarism during the presentation, please.
- Rehearse your presentation as a group and make sure that you are roughly within the 15-minute time limit.
- There will be an aggregate group grade and individual grades.
- All written portions and accompanying materials of this project are due in the D2L Dropbox by 11:59pm on 5/8.

Communication: All email communication should include MUSC 2733 in the subject heading. This will ensure that your email is addressed quickly. Professional emails are expected. Include a greeting, closing, proper punctuation, capitalization, and full sentences.

Course Schedule

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor

Week 1: 1/20-1/23**Chapter 1: Getting Started**

- Overview
- Ethnomusicology
- Active Listening: How to Listen to the Musical Examples in the Text
- Timbre and Texture; Form and Improvisation
- Instrument Classification and Pedagogy

Chapter 2: Music of Central Asia and the Caucasus

- Introduction

- Diverse Identities
- Central Asia: Case Studies
- Uzbekistan and Tajikistan
- The Shashmaqam
- **QUIZ: Central Asia and the Caucasus #1**

Week 2: 1/26-1/30

Chapter 3: 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: Central Asia and the Caucasus #2**

Chapter 4: Music of South Asian: Indian Classical Music

- Introduction
- Kyal: North Indian Classical Singing
- Background: History , Religion and Society
- History of the Instruments
- Religion and Music
- **QUIZ: South Asian Music #1**

Chapter 5: Indian Classical Music: Social Factors

- Soloists and Accompanists
- Oral Transmission and Heredity
- Changes in the Social Status of Music and Musicians
- The Performers
- Listening Guide
- **QUIZ: South Asian Music #2**

Week 3: 2/2-2/6

Chapter 6: Exploring the Landscape of African Music

- Introduction
- Colonial Africa
- Music in the Sande Initiation
- Music and Dance

Chapter 7: African Instruments

- Regional Differences
- Musical Instruments as Symbols
- Vocal Music I
- Vocal Music II
- Vocal Music III
- **QUIZ: Music of Africa #1**

Chapter 8: 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

Week 4: 2/9-2/13

Chapter 9: Modern Popular Music in Africa

- Modern Popular Music in African and Conclusion
- **QUIZ: Music of Africa #2**

Chapter 10: Music of the Caribbean Counterpoint

- Haiti
- Haiti continued
- Cuba, the Dominican Republic and Puerto Rico
- Jamaica, Trinidad and Tobago
- Shango in Trinidad and Tobago
- **QUIZ: Caribbean Music #1**

Week 5: 2/26-2/20

Chapter 11: The Continental Counterpoint

- The Continental Counterpoint
- Caribbean Dance-Hall Music I
- Caribbean Dance-Hall Music II
- Caribbean Dance-Hall Music III

Chapter 12: Rara in hair, Gaga in the Dominican Republic

- Rara in Haiti, Gaga in DR; Carnival in Brazil and Trinidad and Tobago
- Carnival in Brazil and Trinidad and Tobago continued
- Summary and Conclusion
- **QUIZ: Caribbean Music #2**
- **ASSIGNMENT #1: Caribbean Music**

Chapter 13: Music in China: History, Ideology and Society

- Intro: Clan and Slave Societies
- Clan and Slave Societies continued
- Confucianism; Early Feudal Period
- Early Feudal continued; Middle Period of Feudal Society
- Middle Fuedal Period continued
- Late Fuedal Society: Ming and Qing Dynasties
- The Republic and People's Republic
- The Republic and People's Republic continued

Week 6: 2/23-2/27

Chapter 14: Regional, National and Ethnic Traditions Today

- Introduction; Folk Songs
- Lullaby; Xiaodiao
- Haozi; Shen'ge
- Xifan Tune; Hani Mountain Songs; Naxi Marriage Lament
- Opera and Ballad: Kunqu
- Suju
- Jingyn dagu
- Meige
- **QUIZ: Music of China #1**

Chapter 15: Chinese Musical Instruments

- Solo: Dizi
- Solo: Qin
- Ensembles: Fujian nanyin; Jiangnan sizhu
- Ensembles: Twelve Muqam; Yi Rice-Planting Drum

Chapter 16: Religious Music Traditions and Popular Music

- Religious Music Traditions
- Taoist Traditions
- Christian Choirs in Miao Villages
- Western Classical Practices in Conservatories
- Popular Music
- Popular Music in Mainland China: 1950-1980 and 1980-present
- Popular Music in Hong Kong and Taiwan
- Conclusion
- **QUIZ: Music of China #2**

Week 7: 3/2-3/6

Chapter 17: Music of Korea, Dance of Spirits

- Introduction
- Characteristics of Korean Music
- Philosophical Foundation of Korean Music
- Philosophical continued

Chapter 18: Spirituality and Class Distinctions

- Spirituality and Class Distinctions
- Class Distinctions
- **QUIZ: Music of Korea #1**

Chapter 19: 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
- **QUIZ: Music of Korea #2**
- **ASSIGNMENT #2: Korean Music**

Week 8: 3/16-3/20

Chapter 20: MIDTERM EXAM

- **Opens 3/9 and Closes 3/20**

Week 9: 3/23-3/27

Chapter 21: Music of Japan

- Introduction and History
- Aesthetics
- Westernization and Religion
- Musical Elements

Chapter 22: Japanese Instruments

- Koto and Shamisen
- Shakuhachi and Taiko
- **QUIZ: Music of Japan #1**
- **ASSIGNMENT #3: Japanese Music**

Chapter 23: Japanese Theatre Genres and Ensemble Music

- Theatre Genres I: Noh
- Bunraku and Kabuki
- Japanese Ensemble Music: Shomyo, Gagaku, Sankyoku

Week 10: 3/30-4/1

Chapter 24: Japanese Folk and Pop Music

- Folk and Pop Music
- **QUIZ: Music of Japan**

Chapter 25: Music of Indonesia

- Intro to the Music of Indonesia
- The Importance of Music in Indonesian Culture
- Key Musical Instruments in Indonesia

Week 11: 4/6-4/10

Chapter 26: The Many Voices of Latin American Music

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

Chapter 27: Music of Colombia

- Colombian Music: Intro
- Colombian Music Continued
- In-Depth Look into the Vocal Music
- Folk Chant: Alabaos
- Gualies
- The Voice of the People I
- The Voice of the People II
- Elements from African and European Music
- **QUIZ: Music of Latin America #1**

Week 12: 4/13-4/17

Chapter 28: In the Concert Hall

- Indigenous, African and Vernacular Traditions
- Continued
- Latin American Composers and the World Stage
- Continued; Conclusion
- **QUIZ: Music of Latin America #2**
- **ASSIGNMENT #4: Latin Music**

Chapter 29: Music in Native North America: Traditional and Intertribal Styles

- Introduction
- Studying Native North America
- Continued

Chapter 30: Musical Instruments of Native North America

- Drums
- Rattles and Flutes
- The Northeast: Seneca People of the Iroquois Confederacy
- The Southwest: The Dine/Navajo People
- Intertribal Music
- **QUIZ: Music of Native America #1**

Week 13: 4/20-4/24

Chapter 31: Powwows: Southern and Northern

- Powwows: Southern and Northern
- Continued
- Listening Guides
- **QUIZ: Music of Native America #2**
- **ASSIGNMENT #5: American Indian Music**

Chapter 32: Jazz in America: The Sounds of Freedom

- Introduction
- Jazz Begins
- Blues Music
- Benny Goodman

- Billie Holiday and Ella Fitzgerald
- **QUIZ: Jazz #1**

Week 14: 4/27-5/1

Chapter 33: Hipsters and Lindy-hoppers

- Hipsters, Lindy-hoppers and Bebop
- Afro-Cuban Jazz
- Further Explorations: Cool Jazz

Chapter 34: Fusion-Where Rock and Jazz Shake Hands

- Fusion
- Fusion and Fragmentation; Conclusion
- **QUIZ: Jazz #2**
- **ASSIGNMENT #6: Jazz Music**

Chapter 35: Country Music Traditions in America

- Introduction
- The 19th Century Crucible
- The Great Divide
- **QUIZ: Country Music #1**

Week 15: 5/4-5/8

Chapter 36: Western Music

- Western Music
- Western Swing
- Bluegrass
- What to Listen for in Country Music

Chapter 37: Country Counterculture

- Country Counterculture
- Alternatives
- Hot Country; Conclusion
- **QUIZ: Country Music #2**

Week 16: FINALS (5/9-5/15)

Chapter 28: Final Exam

- **Opens 5/9 and Closes 5/15**

OFFICE OF DISABILITY ACCOMMODATIONS: In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be

required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

PRIVACY STATEMENT: 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 professors' general policy is to communicate with the students, not their parents, even when a student has signed a consent form. College students are adults and are expected to behave accordingly.

ACADEMIC INTEGRITY: Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not of the individuals to whom credit is given. If a student in the class is caught plagiarizing, appropriate disciplinary action will be taken. The Student Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the Creed reads, "As an MSU student, I pledge not to lie, cheat, steal, or help anyone else to do so." Plagiarism is lying, cheating, and stealing.

ARTICIAL INTELLIGENCE (AI) USE POLICY FOR MUSC 2733: You are permitted to use artificial intelligence (AI) tools to assist you in gathering information and brainstorming ideas **but you may not copy and paste information directly from the AI tool and present it as your own without citation.** You are responsible for the information you submit based on an AI query and for assuring that it does not contain misinformation or unethical content and that it does not violate intellectual property laws. You are expected to include a disclosure statement at the end of your assignment describing which AI tool you used and how you used it. For example, "Artificial Intelligence (cite which one) was used to draft about 50% of this paper and to provide revision assistance. AI-produced content was edited for accuracy and style." Your use of AI tools must be properly documented and cited for academic integrity.

MOFFETT LIBRARY: Moffett Library provides resources and services to support student's studies and assignments, including books, peer-reviewed journals, databases, and multimedia materials accessible both on campus and remotely. The library offers media equipment checkout, reservable study rooms, and research assistance from librarians to help students effectively find, evaluate, and use information. Get started on this Moffett Library webpage to explore these resources and learn how to best utilize the library.

INCLEMENT WEATHER: In the event the university is closed, all classes will be canceled, and assigned material/exams/quizzes, etc. will be postponed to the following scheduled class meeting.

CELLPHONES AND OTHER RECORDING DEVICES POLICY: The use of cell phones and other recording or electronic devices is strictly prohibited during class. The instructor may direct,

from time to time, on the possible use of cell phones for legitimate class reasons. Recording the class is prohibited, unless it is part of a reasonable accommodation under ADA, or by obtaining written consent by the instructor.

CAMPUS CARRY: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes has prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

ACTIVE SHOOTER: The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled "*Run. Hide. Fight.*" which may be electronically accessed via the University police department's webpage: ["Run. Hide. Fight."](#)