

# Introduction to Western and World Music

<b>Introductory Content</b>	
MUSC 2733 – fall 2022	Dr. Ruth Morrow
TR 9:30a – 10:50a	Office: Fain FAC C117K
C117C + supplemental D2L	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>Grading</b>	<b>Weight</b>
Teamwork for presentation	3%
Team class presentations	7%
Journal entries & Critiques	25%
Listening exam(s)	10%
Western music exam	10%
Exam 1	10%
Exam 2	10%
Exam 3	10%
Final Exam (comprehensive)	15%
<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
8/23	discussing music	Introduction
8/25	Sound: The Materials of Music	Chapter 1
8/30	Chapter 1 continued –	<b>Journal 1 due</b>
9/1	Chapter 1 end + start Chapter 2	Chapter 2
9/6	Chapter 2: Setting: The Story of Local Musics	
9/8	Continuation of Chapter 2	
9/13	Chapter 3: Significance: Music's Meaning	Chapter 3
9/15	Chapter 3 continued	<b>Journal 2 due</b>
9/20	Chapter 3 continued; test prep	
	<b>Exam 1 on D2L</b>	<b>9/15 – 9/26</b>

**Class Schedule (continued):**

Date	Unit 2 -	Read
9/22	Chapter 4 – Music and Migration	Chapter 4
9/27		
9/29	Chapter 5 – Music and Memory	Chapter 5
10/4		
10/6	Chapter 6 - Music, Mobility, and the Global Marketplace	Chapter 6 <b>Recording Critique due</b>
10/11		
	<b>Exam 2 on D2L</b>	<b>10/06 – 10/17</b>

Date	Unit 3 -	Read
10/13	Western European Classical Music - Overview	
10/18		
10/20		
	<b>Western music exam on D2L</b>	<b>10/20 – 10/24</b>
10/25	Chapter 7 – Music and Dance	Chapter 7
10/27		
11/1	Chapter 8 – Music and Ritual	Chapter 8
11/3		<b>Journal 3 Due</b>
11/8	Chapter 9 – Music and Politics	Chapter 9
11/10		
11/15	Chapter 10 – Music and Identity	Chapter 10
11/17		
11/22	Catch up; work on projects	
	<b>Exam 3 on D2L</b>	<b>11/21 – 12/2</b>

Date	Student Presentations	
11/29	Student presentations	
12/1	Student presentations	
12/6	Student presentations during finals time <b>8:00a</b>	
12/8	<b>Everything due @ 11:59p</b>	<b>Journal 4 due</b>
	<b>Final exam on D2L</b>	<b>11/27 – 12/10</b>

## 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.***

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

## Exams

Exams allow you to internalize and integrate the music and information discussed in class and in the text. Doing the extra credit quizzes (see below) in advance will allow you to prepare for each exam and illuminate potential weaknesses in your preparation. Written exams will be given over a period of time in D2L; for each you will have three attempts with the highest score taken. Listening exams will occur in class and will be announced at least one week prior.

## Quizzes

Chapter Quizzes: = extra credit

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+. You need to take each chapter quiz, with the following schedule applying to gain full extra 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.

## Western and World Music Project – Group and Individual Requirements TBA (as of 8/23/22)

Needs class discussion for creation of this semester's project  
Will be prominently posted in D2L once finalized

## **Classical Concert Critique Guidelines**

The following format is to be used for submission of critiques of the concerts you attend:

1. The critique must be at least 3 pages long plus cover page, stapled once at top left.
2. The critique is to be printed using 12 point Times New Roman font, double-spaced.
3. Critiques need to be written using complete sentences using the attached rubric as a guideline.
4. Your name must be printed in the upper right corner of each page of the critique.
5. Use a cover page that includes: your name, the concert, and where and when you attended.

The following are guidelines for a concert critique:

1. Answer the following questions:
  - What pieces were performed?
  - Was there a soloist or soloists? How did their participation enhance the concert?
  - Was there a sense of progression or other unifying order to the selection of pieces?
  - What was the most successful piece, in your opinion? Why?
  - What was your impression of the audience response to the concert?
  - Did your impression of the concert or to a specific piece change upon your perception of its response from others?
  - How did your attendance at this concert impact your musical life?
2. Write and rewrite. Proof your work.
3. Use examples from pieces in the concert to illustrate points as you are able.

## **Recording Critique Guidelines**

The following format is to be used for submission of critiques of the concerts you attend:

1. The critique must be at least 3 pages long plus cover page, stapled once at top left.
2. The critique is to be printed using 12 point Times New Roman font, double-spaced.
3. Critiques need to be written using complete sentences using the attached rubric as a guideline.
4. Your name must be printed in the upper right corner of each page of the critique.
5. Use a cover page that includes: your name, the recording, the artists, record label and original release date.

The following are guidelines for a recording critique:

1. Answer the following questions:
  - What is the genre of this recording? Explain the genre in addition to naming it.
  - Why have you picked this genre to critique?
  - Why have you picked this particular recording to critique?
  - Is this a recording with which you were already familiar?
  - What is the artist/composer/group trying to say?
  - How are they conveying that message?
  - Is the message worthwhile?
  - Do all tracks of the recording convey the same message? Explain.
  - What is/are your favorite track/s? What makes it/them so?
  - What has been the media response to this recording? Do you agree with it?
2. Write and rewrite. Proof your work.

### **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.

**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: *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)

### 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)

## Emergency Phone Numbers

**(940) 397-4239**....MSU Police  
**911**.....Emergency Dispatch

### Course Information

Instructor	<u>Ruth Morrow</u>
Course	<u>Introduction to Western &amp; World Music</u>
Building	<u>Fain Fine Arts Center</u>
Room	<u>C117C</u>

## FIRE

Never assume an alarm is false, and do not use the elevators.

### Rescue:

- > Assist anyone in immediate danger and help get them to a safe area as fast as possible.

### Alarm:

- > Alert others by activating the building's fire alarm. Contact 911 to report the location of the fire.

### Contain:

- > Confine the fire as much as possible by closing doors and windows behind you as you leave.

### Evacuate:

- > Leave the building and stay 200 feet away from the building.

## URGENT SITUATION

### Call 9-1-1

- > State who, what, where, when, and how the situation occurred.

### Bomb Threat:

- > Call MSU PD/911 from a landline phone only! Turn off all electronics and wait for further instructions

## SEVERE WEATHER

### Alert

- > If you received an MSU alert or a wireless emergency alert from the National Weather Service, read all of the information.

### Take

- > Grab your phone, keys, wallet/purse, university/government ID, and wear close-toed shoes.



## **Move**

- > Go to a Severe Weather Refuge Area in your building, if available. Stay away from windows and exterior walls. Move to the lowest floor and most interior part of the building.

## **VIOLENT INCIDENT**

### **RUN. HIDE. FIGHT**

If an active shooter or Violent Incident is in your vicinity, attempt to take the following steps:

#### **RUN:**

- > Getting away from the shooter is the top priority. Leave your belongings and exit if the path to outside is safe. Call 911 from a safe place. Describe the shooter, location, and weapon(s).

#### **HIDE:**

- > If you cannot escape, hide. Get out of the shooter's view and stay quiet. Lock and block doors, close blinds, and turn off lights/electronic devices.

#### **FIGHT:**

- > Fighting is your last resort. Commit to your actions and act as aggressively as possible. Recruit others to help and get the weapon away from the shooter.
- > **When law enforcement arrives, show your hands empty and follow commands.**