

Conrad Grebel University College, University of Waterloo

MUSIC 110: MUSIC IN CULTURAL CONTEXTS

Fall 2019: *Course Syllabus*

Instructors:	Kate Kennedy Steiner, Mark Vuorinen
Office Hours:	by appointment
Emails:	ksteiner@uwaterloo.ca , mvuorinen@uwaterloo.ca
Class Website:	sign in at: learn.uwaterloo.ca

Class Times and Location:

Tuesdays & Thursdays, 10:00-11:20, CGR 1208

Description: An intensive study of music from around the globe and throughout the ages, employing several approaches in studying how music reflects and responds to its diverse social, political, and historical contexts.

Antirequisite: Music 100

Pre-Requisites / Musical Background: There are no prerequisites for the class but some musical background is assumed. This course is designed for students who are considering further study in music, including, but not limited to, pursuing a Plan in Music (Major, Joint Major, Minor, etc).

Text(s): Readings are available to students on LEARN. Sign in at learn.uwaterloo.ca. A full reading list can be found below.

Listening items: Listening assignments are available on the Naxos playlist unless otherwise indicated on the class schedule. A link can be found on LEARN or here: [Naxos Music Library](#)

Learning Outcomes:

By the end of this course, you will be able to:

- Identify major historical eras and broad categories of music's social functions.
- Identify/distinguish unfamiliar sounds and specific musical features about recorded examples (e.g., instruments, key elements, ensemble type)
- Describe the uses, functions, and meanings of music in diverse world cultures and eras and identify how these may relate your own life (and in the lives of people around you)
- Discuss some different methods of studying music
- Apply musical concepts and terms to music of various traditions
- Analyze connections between music and society, politics, and other cultural influences
- Listen to music thoughtfully and critically

Evaluation, Grade Breakdown and Due Dates:

Assessment	Weighting	Date
Test 1: Listening & Response - Covering material from Unit 1 (classes between Sept 8-Oct 10, inclusive)	25%	Tuesday, October 22
Test 2: Listening & Response - Covering material from Unit 2 (classes between Oct 24- March 5, inclusive)	25%	Thursday, November 28
Musical and Cultural Timeline & Response	20%	Tuesday, December 3
Concert Review 1	10%	Due, in class, Thursday, Oct 31
Concert Review 2	10%	Due in class, Tuesday, Dec 3
Class Activities	10%	Ongoing; journal check and in-class assignments

Reading List:

All Readings are found on the LEARN site for Music 110 and can be downloaded as pdfs or read online.

Unit 1: Kate Kennedy Steiner, instructor (September 8-October 22)

“Antioch”, *The New Oxford Book of Carols*, ed. Andrew Parrott and Hugh Keyte (Oxford University Press, 1992/1994), pp. 273–74

Busman, Joshua Kalin, “Religious listening,” *The Avid Listener*, <https://www.theavidlistener.com/2015/11/religious-listening.html> (August 30, 2019)

Friedman, Richard. “Number, Medicine and Magic” in *Music in the Renaissance*, New York: Norton, 2013, 96-108.

Ford, Phil. “Style as Analysis,” in *The Routledge Companion to Popular Music Analysis*, edited by Ciro Scotto, Kenneth M. Smith, John Brackett. *Routledge*, 2018.

Haefeli, Sara. “[If History Is Written by the Victors.](#)” *The Avid Listener*. (August 30, 2019)

Jones, Alisha Lola. “Singing High: Black Countertenors and Gendered Sound in Gospel Performance” in *The Oxford Handbook of Voice Studies*. Edited by Nina Sun Eidsheim and Katherine Meizel. Oxford Handbooks Online. New York: Oxford University Press, 2019, 35-54.

Midgett, Anne. “Desperately seeking relevance, orchestras grapple with existential questions.” *The Washington Post*, https://www.washingtonpost.com/entertainment/music/our-institutions-existence-are-being-questioned-and-that-now-includes-orchestras/2016/06/13/dbbbf086-3051-11e6-9de3-6e6e7a14000c_story.html (August 30, 2019)

Rothenberg, David. “The Assumption story” in *The Flower of Paradise*, New York: Oxford University Press, 2011, 24-49.

Ross, Alex. "A classical kid learns to love pop music and wonders why he has to make a choice." *The New Yorker*, https://www.newyorker.com/magazine/2004/02/16/listen-to-this?fbclid=IwAR04adsxclHtYF4Qilz_Y-SWJa6t7064ivrgEJHgdz6RsyDytr7FWi72Hpw (August 30, 2019)

Stravinsky, Igor. "What I wished to Express in 'the Rite of Spring.'" In *Music in the Western World*, ed. Richard Taruskin. New York: Oxford University Press, 2008, 372-375.

Shaver-Gleason, Linda. "Beethoven's deafness and the Myth of the Isolated Artist." *The Avid Listener*. <https://www.theavidlistener.com/2017/01/beethovens-deafness-and-the-myth-of-the-isolated-artist.html> (August 30, 2019)

Shaver-Gleason, Linda. "[Is Music a universal language?](#)" *Not Another Music History Cliché* (August 30, 2019)

Taruskin, Richard "In Stravinsky's Songs, The True Man, No Ghostwriters" *New York Times*, April 13, 2008.

Thurman, Kira, "Singing against the grain" *The Point Magazine*. <https://thepointmag.com/2018/examined-life/singing-against-grain-playing-beethoven-blacklivesmatter-era?fbclid=IwAR1GARvPhFbLFxQ4pbFL9uS9vSueOQBivALPHnhjSe9FTy4Z34TDVOCqQcC> (August 30, 2019)

Unit 2: Mark Vuorinen, instructor (October 24-November 28)

Arnold, Ben. *Music and War*. New York: Garland Publishing, 1993, xiii-xxiii, and 3-10.

Arnold, Ben. "War Music and its Innovations." *The Music Review* 55:1 [Feb 1994], 52-57.

Auner, Joseph. *Music in the Twentieth and Twenty-First Centuries*. New York: W. W. Norton, 2013, 295-297.

Eddy, Alexandra. *Mirror of the Muses: Music as a Reflection of Culture in the Western Tradition*. San Diego: Cognella, 2015.

Fischer, Jens Peter. *Gustav Mahler*. New Haven: Yale University Press, 2011, 403-408.

Forney, Kristine & Joseph Machlis. *The Enjoyment of Music, 10th Edition*. New York: W.W. Norton & Company, 2007, pgs 2-35.

Frisch, Walter. *Music in the Nineteenth Century*. New York; W. W. Norton, 2013, 19-21, 26-27, 43-44, 93-98.

Gardiner, John Eliot. *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*. London: Allen Lane, 2013, 144-152.

Laki, Peter. "[Notes on Mozart's Piano Concerto No. 23](#)" Accessed December 30, 2018.

Ross, Alex. "Revelations: Messiaen's Quartet for the End of Time." *The New Yorker*, (March 22, 2004). Available at: [The Rest Is Noise](#). Accessed September 1, 2016.

Stedman, Preston. *The Symphony*. London: Prentice-Hall International, 1979, 63-95.

Sweers, Britta. "The Power to Influence Minds: German Folk Music during the Nazi era and after." *Music, Power and Politics* (ed. Annie Randall), New York: Routledge, 2005, 65-86.

Schwab, Katharine. "A Country Created through Music," *The Atlantic*, (Nov 12, 2015). Available at: [The Singing Revolution - Estonia](#). Accessed September 1, 2016.

Taruskin, Richard & Christopher Gibbs. *The Oxford History of Western Music College Edition*, 2nd edition. New York: Oxford University Press, 2019.

Tormis, Veljo. *Raua needmine*. Helsinki: Fennica Gehrman, 2003.

Wolff, Christoph. *Mozart's Requiem*. Berkeley: University of California Press, 1998.

UW Policies on Academic Integrity:

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Refer to Academic Integrity website (<https://uwaterloo.ca/academic-integrity/>) for details.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71>) For typical penalties, check Guidelines for the Assessment of Penalties (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties>)

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - [Student Petitions and Grievances](#), Student Petitions and Grievances, Section 4. When in doubt, please contact the department’s administrative assistant who will provide further assistance.

Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals). <https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72>

Note for students with learning differences: AccessAbility Services (<https://uwaterloo.ca/accessability-services/>), located in Needles Hall Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the office at the beginning of each academic term.

Counselling Services: Counselling Services provides free confidential counselling, in both individual and group sessions, with qualified professionals to help registered students, faculty and staff with personal concerns, educational career decisions, and strategies to studies and exams: www.adm.uwaterloo.ca/infocs, ext. 33528, NH Room 2080.

Accommodation for Illness: A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be accepted. More information can be obtained from Health Services and the form is available in pdf: <https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness>

The Writing Centre: Writing Centre staff offer one-on-one support in planning assignments and presentations, using and documenting research, organizing and structuring papers, and revising for clarity and coherence.

Make an appointment or drop in at the Library for quick questions or feedback. To book a 50-minute appointment and to see drop-in hours, visit www.uwaterloo.ca/writing-centre.

Mental Health Support:

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health supports if they are needed.

Full details can be found online at the Faculty of ARTS [website](#). Download [UWaterloo and regional mental health resources \(PDF\)](#). Download the [WatSafe app](#) to your phone to quickly access mental health support information.

Territorial Acknowledgement:

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes six miles on each side of the Grand River. ^[1]For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory \(PDF\)](#). ^[2]

Some Expectations: MUTUAL RESPECT

Electronic devices: Please turn off cell phones and other electronic devices during class: they distract your peers. Use of a laptop for Music 110 class notes is appropriate.

Listening and speaking: Speak and listen to each other with courtesy and respect.

Late arrivals: Arrive on time and be ready to begin by 10:00am (or let the instructor know if you must be late; if arriving late, please use the back door).

Eating: in class is acceptable as long as you do not disturb your peers and clean up after yourself.

Attendance: Students are expected to attend all classes and to have completed all reading and listening assignments (as indicated on the class schedule) before class. It is the student's responsibility to catch up on any missed lectures. (We will not email class notes.)

Due dates and Penalties: Students are expected to submit assignments at the beginning of class on the day indicated on the class schedule and to be present for all tests. Without a doctor's note or other official document, a student will not be permitted to write an alternate test and assignments will lose 10% for every week or part of a week that they are late.

Schedule conflicts: Students are encouraged to take a pro-active approach to address potential scheduling conflicts or other problems (i.e., please communicate any problems to me as soon as possible).

Communicate: One of the most important things you can do is to communicate with your instructors if there are any issues preventing you from succeeding in the course. You can call, email or talk to us in person and you don't have to tell us anything more than you feel comfortable. If we don't know that there is a problem, we can't help.