

Conrad Grebel University College, University of Waterloo

MUSIC 110: MUSIC IN CULTURAL CONTEXTS

Winter 2019: *Course Syllabus*

Instructors:	Laura Gray, Maisie Sum, Mark Vuorinen
Office Hours:	by appointment
Emails:	lgray@uwaterloo.ca , maisie.sum@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](#)

Objectives: By the end of the semester, you should be able to:

- place studied musical works into a broader historical context, making meaningful connections between music and social and artistic trends
- communicate your ideas clearly, accurately and responsibly in written work in assignments and on exams
- listen to music thoughtfully and critically

Evaluation, Grade Breakdown and Due Dates:

There will be three in-class written tests (one at the end of each unit) and two written assignments:

Assessment	Weighting	Date
Attendance	5%	Check name on class list each day
Test 1: Covering material from Unit 1 (classes between January 8-Jan 31, inclusive)	25%	Tuesday, February 5
Test 2: Covering material from Unit 2 (classes between Feb 7-March 5, inclusive)	25%	Thursday, March 7
Test 3: Covering material from Unit 3 (classes between March 12-March 28, inclusive)	25%	Tuesday, April 2
Concert Review 1	10%	Due, in class, Thursday, Feb 28 in class
Concert Review 2	10%	Due in class, Thursday, April 4 (will be accepted without penalty until Monday, April 8, 4:30PM – submit to Music Office CGR 1103)

Reading List:

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

Unit 1: Maisie Sum, instructor (January 8- Feb 5)

Gold, Lisa. 2005. "Materials, Tuning, and Timbre." In *Music in Bali: Experiencing Music, Expressing Culture*, 28–51. New York: Oxford University Press. [ML345.I5 G65 2005 on reserve]

Locke, David. 2009. "Africa/Ewe, Mande, Dagbamba, Shona, BaAka." In *Worlds of Music: An Introduction to the Music of the World's Peoples*, 5th Edition, edited by Jeff Titon, 84–89, 134–144. Belmont: Schirmer. [ML3798.W67 2009]

Miller, Terry E. and Andrew C. Shahriari. 2012. *World Music: A Global Journey*, 3rd Edition, 439–440, 444–449.. New York: Routledge. [ML3545.M54 2012 discs]

Shelemay, Kay Kaufman. 2014. "Chapter 3: Case Study - South Indian *Raga Nilambari*." *Soundscapes: Exploring Music in a Changing World*, 3rd Edition, 127–139. [MT90.S53 2006 N.B. 2nd edition on reserve]

Tenzer, Michael. 2011 [1998]. "A Brief History of the Music Through the Late Twentieth Century." In *Balinese Gamelan Music*, 3rd Edition (with companion CD), 22–31. Vermont: Tuttle Publishing. [ML1251.I53 T46 2011 on reserve]

Turino, Thomas. 2008. "Music and Political Movements." In *Music as Social Life: The Politics of Participation*, 189–190, 210–224. Chicago: University of Chicago Press.

Woloshyn, 2017. "'Welcome to the Tundra': Tanya Tagaq's creative and communicative agency as political strategy/" *Journal of Popular Music Studies* 29(4): 1–14

Unit 2: Laura Gray, instructor (February 7-March 7)

Auner, Joseph. *Music in the Twentieth and Twenty-First Centuries*. New York: W.W. Norton, 2013, 200-203.

Eksteins, Modris. "Paris." In *Rites of Spring: The Great War and the Birth of the Modern Age*. Toronto: Lester & Orpen Dennys Ltd., 1989, 9-16.

Forney, Kristine, Andrew Antonio, and Joseph Machlis. *The Enjoyment of Music*. New York: W.W. Norton & Company, 2018, 69-78, 136-140, 151-154, 228-230.

Gibbs, Christopher H. "Notes on Beethoven's Sixth Symphony." Program Notes for Beethoven's Sixth Symphony. The Philadelphia Orchestra. NPR Radio, June 12, 2006. Accessed 3 January 2019.
<https://www.npr.org/templates/story/story.php?storyId=5478661>

Kelly, Thomas Forrest. *Music Then and Now*. New York: W. W. Norton, 2013, 52, 198-199.

Laki, Peter. "Prelude to the Afternoon of a Faun: About the Work." Program Notes for Debussy, *Prelude to the Afternoon of a Faun*. National Symphony Orchestra. Leonard Slatkin, The Kennedy Center, March 15, 2011. Accessed January 3, 2019. <http://www.kennedy-center.org/artist/composition/2466>

Macarthur, Sally. "Bizet's Femme Fatale: Carmen and the Music of Seduction." *The Conversation*, May 12, 2014. Accessed September 1, 2018. <http://theconversation.com/bizets-femme-fatale-carmen-and-the-music-of-seduction-26304>

Moore, Gillian. "The Rite of Spring: Still Crazy After All These Years." *The Guardian*, February 3, 2011. Accessed January 3, 2019. <https://www.theguardian.com/music/2011/feb/03/rite-of-spring-3d-obermaier>

Unit 3: Mark Vuorinen, instructor (March 12-April 2)

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.

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

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

Laki, Peter. "Notes on Mozart's Piano Concerto No. 23" Available at: <http://www.kennedy-center.org/artist/composition/3135>. 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.

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]^[2]For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory \(PDF\)](#). ^[1]^[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).

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.

Your experience in class: Please let us know if there's something that we can do to improve your experience.