Welcome to Music 200. It is your responsibility to read this syllabus and follow all course policies. Please feel free to come to my office to discuss any course issue. All work in this class is governed by the College Honor Code. This means all course work must be your own, and all ideas derived from outside sources must be acknowledged in a scholarly manner. See the College Honor code statement.

http://oxford.emory.edu/catalog/regulations/honor-code.html

Course Content

This course is designed to introduce music majors and minors to the study of music from a variety of cultural and historical perspectives. We will explore classical and vernacular traditions from throughout the world. This course is designed to help you develop the foundational skills needed to do research and write critically about musical cultures, repertoires, and practices, both in higher-level courses at Emory College and beyond graduation. Requirements fulfilled are HSC and Music Major and Minor for Emory College.

Readings and other materials for the course are on Canvas and on reserve in the Library. Listening materials will be found on YouTube and on the Library website. Tests consist of objective and essay questions requiring identification and analysis of specific compositions, as well as demonstration of knowledge of basic music and cultural vocabulary. Papers are written on assigned topics developed in consultation with the instructor.

Course Goals

The successful student will have achieved:

--Ability to formulate fundamental questions about how music has been practiced and understood differently in various times and places

--Ability to do research using the methods of musicology and to present the results of this research in written form

--Ability to understand how writing is used in music research, and to understand its conventions

--Ability to listen to music of selected cultures with
  a.      attentive and focused listening
b. understanding of structural aspects of the music including melody, rhythm, harmony, texture, timbre, form, and style, as well as aesthetic aspects

--Ability to critically analyze and understand music of selected cultures and describe
  a. important formal aspects of the music in writing
  b. aspects of the music as they relate to cultural context

Assessment of Student Learning

Grading Scale: 200 point total

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<thead>
<tr>
<th>Points earned</th>
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<tbody>
<tr>
<td>190</td>
<td>A</td>
<td>155</td>
<td>C+</td>
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<td>180</td>
<td>A-</td>
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<tr>
<td>160</td>
<td>B-</td>
<td>Below 130</td>
<td>F</td>
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--Final Examination (50 points)

--Mid-Term Examination (50 points)

--Writing Self-Assessment (5 points)

--Critical analysis and response to a scholarly article (10 points)

--Term paper proposal (10 points)

--Annotated Bibliography (10 points)

--Research paper drafts (10 points)

--Completed research paper (20 points) The length of the paper must be 8 pages minimum and 10 pages maximum (12 point font, double-spaced). Page requirements refer to pages of text, not including bibliography and appendices.

--Homework (20 points)
You must come to class with brief typewritten summaries and original discussion questions based on the reading and listening due for that class day. The homework grade is based on your summary, your question, and your participation in class discussion.

--Attendance at required concerts (5 points)
You must attend the following concerts. You will have released time from class to attend them.

Required Concerts Date Time Place
Atlanta Symphony Orchestra*  1/26  3:00 pm  Porter Hall  Covington

Oxford Chorale Spring Concert*  4/16 or 4/17 8:00 pm  Williams Hall

Oxford Chamber Ensemble Concert*  4/22  8 pm  Williams Hall

*Tickets for these concerts will be available the week of the concert at $5.00

**You must also attend two from the following list of concerts:**

- Perimeter Flutes  1/27  8:00 pm  Williams Hall
- Daniel Benitez-Perez, guitar  2/10  7:30 pm  Williams Hall
- Seraph Brass  2/12  8:00 pm  Williams Hall
- Vega String Quartet  3/5  8:00 pm  Williams Hall
- Helfen and Martin, piano 4 hands  3/16  8:00 pm  Williams Hall

To earn credit for any concert, you must write your name and Music 200 on your ticket and hand it to an usher at the conclusion of the event. If you are in Oxford Studies, the ticket will count for Music 200 and Oxford Studies.

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**Final Reflection Essay (5 points)**
In this essay you should explain how and to what extent you achieved the course goals and your own learning goals regarding your writing. If you had a learning issue, explain how you dealt with it. If you learned something beyond the stated course goals, explain. (400-500 words)

**Extra Credit for participation in Oxford Music Department Ensembles or Applied Music**
You may earn up to 5 points extra credit toward your grade for performance in Oxford Chorale, Oxford Chamber Ensemble, or Applied Music recital. An audition is required.

**Oxford Studies Credit**
Performers in Chorale, Chamber Ensemble, and Applied Music may earn performance credit for Oxford Studies. See the Oxford Studies syllabus for details. Fulfilling all performance requirements earns credit for one critique and three attendances.

**Course Policies**
You must come to class prepared. This course requires at least two hours of study for each hour of class. All work is graded on content and writing. Writing includes organization of material and accuracy of spelling and grammar. It is your responsibility to attend class, do homework, ask questions, and participate in discussions. If you miss a class, it is your responsibility to find out about assignments given.
Students requesting accommodations under the Americans with Disabilities Act must present the required documentation to the professor before accommodation can be made. In order to receive consideration, please contact Office of Disability Services and complete the registration process. If you are registered with OAS, you must make an appointment with me to discuss accommodation requests. For more information contact OAS at (770) 784-4690 or oas_oxford@emory.edu

All assignments are due in typewritten form in hard copy on the due date. Extensions may be requested before the due date. Computer or printer problems are not acceptable excuses for late work. All papers must contain your name, and pages must be numbered and stapled together. You are responsible for the receipt of all work. Assignments not meeting these criteria will earn a “0.” Failure to appear for a test earns a 0.

You are expected to attend all classes and participate in the work of each class session. Absences will affect your grade negatively. There are no excused absences except for serious illness or emergency, and religious holidays. These require documentation, and excuses may or may not be granted at the discretion of the professor. You should see me about absences for religious holidays, varsity sports, or other planned absences during the first two weeks of class. Absences will affect your grade as follows:

4 absences: the grade will be B or less
5 absences: the grade will be C or less
6 absences: the grade will be D or less
more than 6 absences: the grade will be F

Please be on time for class. Late arrivals are discourteous and disrupt learning. Arrivals more than five minutes after class begins will be late. Two late arrivals equal one absence. Please do not bring food (including gum) or drinks into the classroom. You may bring water or cough drops. Do not leave the class while it is in session unless you ask for permission to do so. Please take care of personal matters before class begins, and during break times. Please turn off and stow away all electronic devices, including cell phones and computers.

Course Outline

January
15 Introduction to Study in the Liberal Arts
   Explanation of Syllabus

17 The Elements of Music—Rhythm and Melody
   Study the Elements of Music Power point on Canvas

20 No Classes-Dr. Martin Luther King Holiday

22 The Elements of Music-Harmony and Texture

24 The Elements of Music-Timbre and Form
Access online through Library discoverE

QUIZ ON THE ELEMENTS OF MUSIC POWERPOINT

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27  **Unit I: OPENING DOORS: MUSICS, OBJECTS, ONTOLOGIES**
Reading: “Prelude,” *Musicking: The Meanings of Performing and Listening* (Small), pp.-1-18

29  **Unit II: TRANSMITTING MUSIC** How is music transmitted to different people in different places and times? We will explore visual, oral/aural, and tactile transmission, and consider how media shape the experience of making and listening to music.

**Visual, Oral/Aural, and Tactile Transmission, Analog and Digital Media**
Reading: “Recorded, Printed, Written, Oral: Traditions” (Bruno Nettl), pp. 291-301.

31  **Aurality, Literacy, and Early Western Notations**
Western notations from the earliest times to ca. 1600: Development of Western notation, Medieval and Renaissance manuscripts, and the advent of printed music


Listening: Introit *Ad te levavi*
https://www.youtube.com/watch?v=U0Elm96fbsk
or https://www.youtube.com/watch?v=VC4Bg3H1Mys

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February


Listening: Introit *Resurrexi*
https://www.youtube.com/watch?v=LNstcQnf6ys
or https://www.youtube.com/watch?v=oPLRZGaqA3A

5  Gregorian chant and its notation

Reading: “Gregorian Chant,” in *Oxford Music Online* (James Mckinnon)
(access online through course research guide)

Listening: Alleluia *Pascha nostrum*
https://www.youtube.com/watch?v=DoqwLvfBrto&list=RDDoqwLvfBrto
or https://www.youtube.com/watch?v=SXzbUGoAgRU

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**RESEARCH PAPER PROPOSAL DUE/PEER EDITING OF PROPOSALS**

7  **Oral/Aural/Tactile Transmission: Sephardic Pizmonim**
Multimedia: Explore recordings of the Sephardic Pizmonim Project (http://www.pizmonim.org/)
Guest lecture on Shape-Note Singing Tradition

10 Oral/Aural/Tactile Transmission: Indonesian Gamelan
Reading: “Gamelan” subject entry in Grove Music Online (Harnish)

12 Reading: “In Gamelan You Have to Become One ‘Feeling’: Sensory Embodiment and Transfer of Musical Knowledge,” (Brashier), http://ethnomusicologyreview.ucla.edu/journal.volume/18/piece/703
Viewing: “Balinese Gamelan in Ubud Palace” (http://youtube.com/watch?v=qIq8LNbYKT8&list=RDqlq8LNbYKT8#t-18)

RESEARCH PAPER PROPOSAL DUE/PEER EDITING OF PROPOSALS

14 Transmission via Mass Media: Cassette Culture
Multimedia: Explore the Mixtape Museum (https://mixtapemuseum.org/)

17 UNIT III SOUNDING MUSIC We will consider “music” as a culturally flexible concept. We will ask: What distinguishes “music” from “sound” or “noise”? What kinds of sounds do different listeners hear as “musical?”

Does Music Make a Sound?
Reading: “Ontologies of Music,” (Bohlman), pp. 17-34.

19 The Sound of Silence: John Cage’s 4’33’’
Reading: Selection from Noise, Water Meat: A History of Sound in the Arts (Kahn), pp. 161-192
Viewing: “4’33’’” performed by David Tudor (https://www.youtube.com/watch?v=HypmW4Yd7SY)

21 American Rap
Stable URL: http://www.jstor.org/stable/924425
Listening: “Fight the Power,” written and performed by Public Enemy (https://www.youtube.com/watch?v=2WHe5fxS3dA)
Working with Primary and Secondary Sources
Reading: “What are Primary Sources?”
http://guides.main.library.emory.edu/primary sources overview
“Primary Sources for Music”
http://guides.main.library.emory.edu/music primary

WRITTEN ANALYSIS AND RESPONSE TO ASSIGNED ARTICLE FROM BIBLIOGRAPHY DUE

MID-TERM EXAMINATION

UNIT IV EMBODYING MUSIC We will examine how music can be “embodied” in the acts of listening, learning, performing, and dancing. How does the body participate in producing and receiving music? What is the body’s role in musical cognition? What is the nature of the relationship between music and dance.


Library presentation

Argentine Tango
Reading: Tracing Tangueros "Introduction" and "Chapter 1" (Wendland)
Listening: "Por una Cabeza" (https://www.youtube.com/watch?v=8dStp5hq294 and https://www.youtube.com/watch?v=Gcxv7i02IXc

OUTLINE OF RESEARCH PAPER DUE

NO CLASSES MARCH 9-13 SPRING VACATION

Stravinsky’s Le Sacre du Printemps
Reading: Selections from “Aristocratic Maximalism,” Oxford History of Western Music (Taruskin), vol. 4, pp. 159-184 (skim) and 184-90 (read); program note and reviews from 1913 in First Nights: Five Musical Premieres (Kelly), pp. 303-17

Viewing: Le Sacre du Printemps, Joffrey Ballet reconstruction (1987) of Vaslav Nijinsky’s choreography (1913), performed by the Mariinsky Ballet Theater, St. Petersburg (https://www.youtube.com/watch?v=BryIQ9QpXwI)

DRAFT OF RESEARCH PAPER DUE
Peer editing session

UNIT V. MUSIC AND RITUAL Music plays many roles in ritual contexts. In religious practice, music can accompany prayer recitation or processions, or inspire
feelings of transcendence. We will also consider acts of music-making and reception as themselves forms of ritual practice, ones that have perhaps become so ubiquitous in our daily lives that we no longer recognize them as such.

**Reading:** Shelemay, “What Does the Study of Music Bring to the Study of Religion?”

**25 Islamic Call to Prayer**


**Listening and Viewing:** “Islamic Call to Prayer”
[YouTube link](https://www.youtube.com/watch?v=fe8qRj12OhY)
[Another YouTube link](https://www.youtube.com/watch?v=UILaUCAOIQO)

**27 The Western classical concert as ritual**


**REVISED DRAFT OF RESEARCH PAPER DUE**

**31 African-American Spiritual and Gospel Traditions**

**Reading:** “Religious Music,” *African American Music: An Introduction* (Burnim), pp.51-74

**April**

**1**

**Reading:** “The Black Gospel Music Tradition: A Complex of Ideology, Aesthetic and Behavior” (Burnim), pp.135-169.

**Multimedia:** Explore “The Gospel Music History Archive” at USC Library ([link](http://digitallibrary.usc.edu/cdm/landingpage/collection/p15799coll9)) and gospel recordings available through the Great 78 Project ([link](http://great78.archive.org/discovery/))

**3**

**Listening:** “I’m a Soldier in the Army of the Lord” (Silent Grove Baptist Church Congregation) from *Negro Blues and Hollers (The Library of Congress Archive of Folk Culture)*, selections by Mahalia Jackson from *The Apollo Sessions 1946-1951*

**6 Music and Ritual in the Italian Convent, ca. 1600**

“Lucrezia Vizzani’s Musical Apprenticeship,” *Divas in the Convent* (Monson), pp. 41-59 (available online via Emory Libraries)

**8 J.S. Bach Cantata No. 140 Wachet auf**

**Reading:** J.S. Bach and Religious Practice—the Cantata Powerpoint on Canvas

**10 J.S. Bach Cantata No. 140 Wachet auf viewing and listening**

Amsterdam Baroque Orchestra and Choir performance
[YouTube link](https://www.youtube.com/watch?v=QfHfuzKYPI)
Netherlands Bach Society Performance
[YouTube link](https://www.youtube.com/watch?v=DqZ54i-muE)

**April 13-17 No Class meetings at 10:00 am**

Released time for concert attendance
Attendance is required at the Oxford Chorale Spring Concert on April 16 or April 17 at 8:00 p.m. in Williams Hall. Write your name and Music 200 on your ticket and hand your ticket to an usher at the end of the concert to earn attendance credit. If you are in Oxford Studies 100R, this will also be your Oxford Studies ticket for attendance.

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20  Buddhist Musical Traditions
Listening: Selections from Tibetan Sacred Temple Music, performed by lamas from Drepung Loseling Monastery

22  No class meeting at 10:00 am

Attendance is required at the Oxford Chorale Chamber Ensemble Concert on April 22 at 8:00 p.m. in Williams Hall. Write your name and Music 200 on your ticket and hand your ticket to an usher at the end of the concert to earn attendance credit. If you are in Oxford Studies 100R, this will also be your Oxford Studies ticket for attendance.

24  FINAL COPY OF RESEARCH PAPER DUE

27  IDEA Course evaluations
Review for Final Examination
REFLECTION ESSAY DUE

30  FINAL EXAMINATION 9:00 am-12 noon in Chorale Room

N.B. The professor may alter elements of this syllabus for pedagogical reasons. Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.