

Course Syllabus MU100: Music and its Contexts

Professors for MU100:

Dr. Kirsten Yri <kyri@wlu.ca> Aird 216

Dr. Gerard Yun <gerard.yun@gmail.com> Aird 403

Class times:

MU100B Tues/Thurs 2:00 pm (A221)

MU100A: Tues/Thurs 3:00 pm (A221)

Tutorial B1 8:30 (rm A224 Charles MacLeod) or B2 9:30 (rm A224 Kim Dolan)

Tutorial A1 8:30 (rm A221) (Kirsten Yri or Gerard Yun)

Tutorial A2 9:30 (rm A221) (Kirsten Yri or Gerard Yun)

Tutorial C1 9:30 (rm A431)(Len McCarthy)

Course Description

This course is a general introduction to music making in social and cultural contexts. Popular, classical, contemporary, world music traditions, improvisation, sacred musics, and participatory musics are explored. The course introduces and examines the social and cultural functions of music, including entertainment; art; dance; ritual; nationalism; media; and advertising. The course draws upon pre-existing and emerging disciplines including musicology, music theory, music education, ethnomusicology, cultural studies, community music studies, communications, and music therapy. Music will be explored in its context through the lens of key theories drawing on gender, race, ethnicity, and ideology.

Course Goals and Learning Outcomes

By the end of the course, students will be able to:

- Define and discuss key theoretical terms ethnicity, gender, ideology and nationalism
- Apply the above terms to a broad range of musics including popular, film, art, and devotional musics
- Successfully articulate a work's musical and contextual meaning using appropriate vocabulary

Required Readings

The required text, available in the bookstore:

Steven Cornelius and Mary Natvig, *Music: A Social Experience*, Toronto: Pearson, 2012.

Extra readings are posted on MLS

Required Listening

Most of the listening assignments will be drawn from MySearchLab, youtube, or electronic sources through the library (Naxos, for instance).

Office hours

Office hours* for Dr. Yun: Thursdays 1:00-2:00 (A403)

Office hours* for Dr. Yri: Tuesdays 10:00-11:00 (A216)

Office hours for Dr. Len McCarthy: Fridays 10:30-11:30 (A206)

Office hours for Kimberly Dolan Thursdays 9:00-10:00 (A205)

Office hours for Charles McLeod: Mondays 1:00-2:00 (A205)

These office hours are offered for weeks when the Professor is teaching the MU100 class .

Course Assignments and Student Evaluation:

20% Weekly Assignments

5% Library Assignment: Due Sept 30

20% Participation (Tutorial, in-class, and on-line)

10% Midterm Exam 1: Friday, Oct. 7

15% Midterm Exam 2: Friday, Nov. 18

15% Term Paper: 6 pages maximum: Due Nov. 25 by 4 PM in Dropbox and in class (hard copy). NB Proposal counts as an Assignment.

15% Final Exam: TBA

The paper and exams must be completed for a passing grade.

More specific information about assignments, quizzes and exams will be posted on MLS

Course expectations**Attendance**

Students are expected to attend all classes and tutorials -your participation mark is drawn partly from this. Students must reserve the examination period for December. Consult with the Undergraduate Calendar for special circumstances for examination deferment. Attendance counts towards your participation mark in the course.

Online Participation

You will be required to participate in online discussions and even post to the class blog (details to follow. Please check for details on My Learning Space.)

Conduct

This course explores musics, societies, and religions that may be unfamiliar to you. You're expected to approach the understanding of these musics and cultures in an open and non-judgmental way, and to carry on course discussion in the same way. Students are expected to treat the instructor and their peers with respect and courtesy at all times. Although it is understandable that some topics will be more contentious and will entail lively debate, respect and courtesy of your peers' viewpoints must be maintained.

It is important to come to class on time and stay for the duration of the class. Late arrivals and departures during class are disruptive to both the professor and other students. There will be

many opportunities for discussion in both the larger class and in smaller groups but during lectures and presentations it is important respect the professor, presenters and classmates around you and refrain from chatting or engaging in other disruptions (eg. coming in late, eating, etc.)

BYOD (Bring Your Own Device)

An internet ready device (standard smart phone or laptop computer) **may be used** for routine classroom responses such as exit polls, attendance, routine feedback, and quizzes. Please bring your device to class and limit your use to constructive class activities.

Contacting your instructor

Email should be used with discretion. Be sure to use the subject line. Since any e-mail correspondence about the course is considered a professional exchange, students are expected to address the instructor in a professional manner. You must also sign your email with your full name, since some students will have similar first names. Professors will read and respond to emails if they conform to the following: they may not be more than 3 sentences (a short paragraph). They may not require more than a yes/no or one sentence answer. Please allow 48 hours or two business days for responses to emails (though sooner is possible). Any issues that require discussion should be taken up in office hours. Please see the professor who lectured on that topic.

If students have questions about requirements for assignments or readings, please refer to a copy of the syllabus first. Many/most questions can be answered by referring to this document. If you have to miss a test day for well-documented reasons, you must notify the instructor **BEFORE** the assignment day.

Plagiarism

Academic standards and intellectual integrity require that all work you submit for any course represent your own efforts. Only by doing your own work and receiving a response to it will you grow intellectually. One of the most common forms of academic dishonesty is plagiarism. It is normal to consult secondary literature in preparation for writing, but any appropriation of someone else's work, ideas, or languages, whether quoted or paraphrased, must be openly acknowledged through the use of quotation marks or other indications and appropriate footnotes specifying precisely where the information was obtained and can be found. Wilfrid Laurier University uses software that can check for plagiarism. Students will be required to submit their written work in electronic form and have it checked for plagiarism.

Disabilities and Special Needs If you have a documented disability that requires accommodations, please consult with the Learning Center, and Disability Consultants who are present to aid in learning process. The Learning Center is located at: Dr. Alvin Woods Building 1-102, 75 University Avenue West, Waterloo, ON, N2L 3C5, Phone: 519.884.0710 x2220, Fax: 519.884.9958. I will be glad to meet with you privately during my office hours to discuss your special needs. Our mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational

experience at WLU.



Foot Patrol walk home service | 519.886.FOOT (3668)
Foot Patrol is a volunteer operated walk-home service, available daily during evening hours. Male-female, radio-dispatched teams trained in Emergency First Aid are available on request to escort students to and from campus as well as to off-campus destinations, either by foot or by van.



Counselling Services & Peer Help Line | 1-866-281-PEER (7337)
Counselling Services are available to help students deal with emotional, psychological and social challenges of university. Counselling, consultation or referral are available on the 2nd floor of the Student Services Building (across from Health Services), Monday-Thursday 8:30am-8:00pm, Friday 8:30am-4:30pm. Peer Help Line, a confidential listening, referral, information and support line, is available during evening hours to provide support.



Student Food Bank
All Laurier students are eligible to use the Student Food Bank. Anonymous requests can be made online at WLUSU.COM under the Services tab. All dietary restrictions are accommodated, and food hampers typically last up to a week.

For more information visit WLUSU.com

Required:

1. You are expected to use MyLearningSpace for the bulk of coursework. It is your guide through the course.
2. You will also be expected to access and be active on the Course Blog which is serviced on EduBlogs. Note this is outside MyLearningSpace.
3. All assigned readings and listenings must be completed prior to class meetings. These are listed on the syllabus under Course Schedule.
4. In-class writings, quizzes, assignments or exercises cannot be made up in the event of absence or tardiness. It is up to instructor discretion to accept valid excuses for any tardiness or absence.
5. All written homework must be typed legibly and printed prior to class. (please!)
6. Late work will not receive full credit. A percentage will be docked.
7. Student work may be read, discussed, or otherwise shared in class and online.
8. Speaking in class, and listening while others speak, are parts of your participation grade. We will call on students regularly, so stay alert.

COURSE SCHEDULE:

Dates	Topic / Text	Topic/Reminders	Listening	Personnel
Th, Sept 8	Introductions: What is Contexts?			Yun & Yri
F, Sept. 9	Tutorial 1: Experiencing Music (Natvig, Ch. 1)	Talking about music, terminology, listening		Yri
TTh, Sept. 13, 15	Music and Concert (Natvig, Ch. 13) Music in Northern India (Oxford, Ch 2)	Library Tours sign up at A215 and A216	13.2: Hoe-Down, Copland 13.4: Symphony No. 40, Mozart 13.6: Presto, Haydn 13.8: Manasu Visaya 13.10: So What	Yri
F, Sept 16	Tutorial II	The Role of the Audience/workshop	Fabbri's genre codes/audience	Yri
TTh, Sept. 20, 22	Music and Ethnicity (Natvig, Ch. 4) Music and Identity (Ethnicity, Identity, and Music, Martin Stokes)	Identity Culture Transmission	4.2 Kelefaba and Kuruntu Kelafa 4.7 Afro American Symphony 6.2: Yamantanka 3.6: Nezasa Shirabe Sculthorpe: Earth Cry! (YouTube)	Yun
F, Sept. 23	Tutorial III	Indigenization/identity Aboriginal Centre Smudging		Yun
TTh, Sept. 27, 29	Music and Gender (Natvig, Ch. 5) Second-wave Feminism (Feminism, AVSI, Oxford)	Library Assignment 'assigned'	5.2: Respect 5.3 Mekar Sari 5.4: Ma Guarita 5.6 Habanera 5.7 Siegfried	Yri
F, Sept. 30	Tutorial IV	Trouser Rolls	5.8 Non so piu cosa son,	Yri

		Workshop Library Assignment		
TTh, Oct 4,6	Music and Spirituality (Natvig, Ch. 6) <i>Experiencing Music: Restoring the Spiritual,</i> (Ch. 9, Use of Music for Peace and Justice Making, June Boyce-Tillman)	What does it all mean? Religious, Holy, Sacred, Spiritual, Ritual (Making the implicit explicit)	Shakuhachi/Shomyo chant 2.6.3a,b,c Amazing Grace 6.7 Eluggua 6.9 Naat-i Sheff 6.6 St. Matthew Passion	Yun
F, Oct. 7	Tutorial V- Midterm			Yun, Yri
Oct. 10-14 FALL READING WEEK				
T, Oct. 18	Research skills	Deborah Wills		Yri
Th, Oct. 20	Introduction to Essay	Essay Proposal		Yri
F, Oct. 21	Tutorial VI: Essay Meetings	Workshopping the essay		Yun, Yri,
TTh Oct. 25,27	Music and Broadway (Natvig, Ch. 10) Music and Stories (Ch. 4, from <i>Music in Bali</i> , EMEC, Oxford)	Image, commerce, popularity	10.2 No Place like London 10.3 Show boat 10.5 West Side Story Wayang Kulit	Yri
F, Oct. 28	Tutorial VII	Commerce and Media Creating advertisements		Yri
TTh, Nov. 1, 3	Music and Power Striking a Chord: From Political Communication to Political Representation (Street, Ch. 3) Music and Politics (Natvig, Ch. 7)	Power 101, Politics of Culture, UNESCO, Money and Music, Appropriation and Covers	Estonia: Ilus maa (YouTube) Bob Marley: Survival, Redemption Song Dark Forest: Lullaby for the World GLEE: Imagine Song of Survival Red Detachment of Women (Ballet) Nkosi Sikelele' iAfrica	Yun

F, Nov. 4	Tutorial VIII	The power of environments/regional/national		Yun
TTh, Nov. 8,10	Peace and Conflict Peace, Music, and the Arts: In Search of Interconnections, (Ch. 4 Galtung, in Urbain)	When Powers collide, Music of winners and losers	8.6 Ghost dance songs Arapaho and Comanche Nickel. Requiem for Peace Adams, Transmigration of Souls Shostakovich: Quartet #8 (Mvt. 1)	Yun
F, Nov. 11	Tutorial IX	Cultivating Peace through listening Can music be peaceful?	2:15 Anonymous: Kyrie 6:2 Yamantaka: Gyuto Monks	Yun
TTh, Nov. 15, 17	Music, Therapy and Healing	Guest lecture		Yun & Colin Lee
F, Nov. 18	Tutorial X	midterm		Yun & Yri
TTh, Nov. 22,24	Music and Film (Natvig, Ch. 11) Film, The Moving Image (Ch. 4, Arthur Asa Berger)	Analyzing film music	11.0 E.T. 11.1 Metropolis 11.3 Cabin in the Sky 11.5 Day the Earth Stood Still	Yri
F, Nov. 25	Tutorial XI	Analyzing music and ethnicity in Lord of the Rings		Yri
TTh, Nov 29, Dec 1	Community Arts and Community Cultural Development, (Lee Higgins, Ch. 2)	Community music session/workshop		Yun
F, Dec. 2	Tutorial XII Face-to-Face Encounters (Lee Higgins, Ch. 10)	Improvisation and Community Music Assignment		Yun
T, Dec. 6	Final Review	Final Exam prep		Yun & Yri
TBA	Final Exam			Yun & Yri