

## **Core 103-001: MUSIC AND CULTURE**

Spring 2015

Dr. W. Irwin Ray, professor

### **Course Information:**

Time: MW 2:15-3:45pm  
Location: Hearst Hall Room 114  
Text and Recordings: Ferris, Jean. *Music the Art of Listening* (9<sup>th</sup> edition). Combination package-textbook and MP3 music files

### **Contact Information:**

Office: Hearst 100  
Telephone: 404-364-8429  
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### **Office Hours:**

Tu/Th 9:30-11:00am and 3:00-4:00 pm  
W / F 9:30-11:30 am  
other times by appointment

### **General**

Music, like all art, has been a universal element in the human experience from time immemorial, and as such has been a primary component in the life fully lived. In the hierarchy of human needs, the experience of beauty (*i.e.* aesthetic sensitivity) and expression through creativity has always been near the top.

With music so much a part of human life, musical art is at the core of a truly liberal education – and has been for centuries. Music enables us to know others and ourselves from a unique vantage point – one of sound. That knowledge comes through not just word-based language or ambiguous aural stimulation, but rather through the culture-specific yet trans-cultural organization of sound and silence.

By considering music as a cultural signature, we may gain insight into the way methods of understanding one other evolve, how we determine, set and express value, and how we choose to live our lives.

### **Objectives**

- (1) To begin in-depth listening to music, both objectively and subjectively, utilizing the intellect, the emotions and the soul
- (2) To initiate a broad understanding of music in the western world as well as that of other cultures
- (3) To gain insight into artistic expression through music
- (4) To recognize the reflection of culture, as well as the anticipation of cultural directions through the musical arts

### **Procedures**

- (1) Examining primary sources utilizing focused listening experiences both in and out of class
- (2) Readings in the text and related sources
- (3) Presentations and discussions elucidating the text
- (4) Writing about music and musical experiences, both objectively and subjectively, using standard research protocols and individual syntheses.

### **Attendance and Participation**

Attendance is positively correlated with performance; *participation in class is an essential element in learning*. The cumulative nature of the material requires consistent involvement; consequently, attendance will be recorded and lateness will be noted.

Excessive absences (four or more) will lower the grade; six or more will result in automatic failure (FA). No excuses will be asked for or considered except in the case of prolonged illness or family crisis; such will require signed documentation. The only exceptions are if your absence is required due to official representation of the University or an official religious holiday; in those cases your absence will not be factored into your attendance status. In this circumstance, documentation and prior notice are required.

Attendance will be taken at the beginning of each class. If you arrive later than 2:25 pm, you need to notify the professor after class, otherwise you are considered absent.

### **Writing for Class**

All written materials are to be formal in both style and content, are to be word processed, printed, and presented with a cover sheet for confidentiality. It should be printed in 12-point Times Roman font and double spaced. The cover sheet needs to contain the title of the paper, your name and date, and the specific class for which it has been prepared.

When documentation is required, several types of sources must be consulted and included (books, periodicals, recording covers/inserts, and internet); anything less is insufficient. Such documentation also requires proper citations in the form of end notes, a bibliography, and if recordings are used, a discography. Depth and brevity are highly considered in the grading of all written materials. The preferred resource for questions of style is the *MLA Style Guide*, available both on-line and in the bookstore. Also please see the Honor Code Pledge and notations regarding academic honesty and plagiarism found below under the heading Honor Code. Of specific help will be the library's special site for music research and writing:  
<http://libraryguides.oglethorpe.edu/music>

### **Use of E-Mail**

Face-to-face communication is greatly preferred over electronic correspondence for this class, and should be used whenever possible. Nevertheless, it is important that each student check one's electronic mail on a daily basis. All official correspondence from the university and for this class will come to the [Oglethorpe.edu](http://Oglethorpe.edu) student account address. Important classroom information, changes in assignments, occasional "pop" quizzes, reminders, and personal correspondence will utilize this method for communication. The student may also use the same for clarifying assignments, preview of written work, professor's notes and questions when personal contact is not feasible.

### **Preparation**

Preparation for each class is an important element in your success. The *average* student should expect to spend an average of *eight hours per week* in order to earn an *average* grade. Much of this will be needed in repeated, concentrated listening experiences and preparation for writing.

### **Examinations**

There are three unit exams each of which will consist of two sections: aural (50%) and written (50%). The written portion will be prepared out-of-class and the aural portion completed

in-class. The aural exam will occur promptly at 2:15 pm on the scheduled date; the written portion is due at the beginning of class on its scheduled date. Exams will be comprehensive and drawn from all lectures, discussions, presentations, readings, concerts, listening and ancillary assignments. There will be no make-up exams; late submissions incur an academic penalty (see below).

### **Concert Attendance and Reports**

There are three concerts at which attendance is required. Each will be documented by a written report based on concentrated listening and background information. Each is due at 2:15 pm on the date indicated in the calendar. The report must be submitted with your concert ticket attached. Occasionally roll sheets will be used in addition. If a ticket or reservation is required, it is the student's responsibility to arrange for such.

### **Grading**

Late submissions incur a significant academic penalty (one letter grade for each 24 hour period late). Accuracy, thoroughness, clarity and conciseness are considered the minimums required in written assignments. The grade earned in the course will be based on the following items in the indicated proportions:

Three exams @ 20% each = 60%

Three concerts and reports @ 10% each = 30%

Class participation / quizzes / inquiries / misc. = 10%

Final grades of A, B, C, D, or F may have a plus or minus added in accordance with University policy set by the faculty. (See the current *Oglethorpe University Bulletin*.) The University's policy on incomplete grades may also be found there.

### **The Oglethorpe Honor Code and Civility Statement**

This course, like all at Oglethorpe, is governed by the University's Honor Code. All cases of suspected academic dishonesty will be handled in accordance to its provisions. Please see the current *OU Bulletin* for complete information on the Code and the Civility policy.

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. Students are also expected to insist on honest behavior from their peers as well.

The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity involving the use of deceit, or fraud in order to secure an unfair academic advantage for oneself or others, or an attempt to cause an unfair academic disadvantage to others. Cheating deprives persons of the opportunity for a fair and reasonable assessment of their own work and/or a fair comparative assessment between and among the work produced by a group. Cheating undermines our community's confidence in the honorable state to which we aspire."

A lengthy but non-exhaustive list of specific examples of cheating is given in Section 3 of the *Oglethorpe Honor Code* found in the University Bulletin. The following is a subset (again, non-exhaustive) that pertains to this course:

- The unauthorized possession or use of notes, texts, electronic devices (including, for example, computers and mobile phones), online materials or other such unauthorized materials/devices in fulfillment of course requirements.
- Copying another person's work or participation in such an effort.
- An attempt or participation in an attempt to fulfill the requirements of a course with work other than one's original work for that course.
- Violating the specific directions concerning the operation of the honor code in relation to a particular assignment.
- Making unauthorized copies of graded work for future distribution.
- Plagiarism, which includes representing someone else's words, ideas, data or original research as one's own and in general failing to footnote or otherwise acknowledge the source of such work. One has the responsibility of avoiding plagiarism by taking adequate notes on reference materials (including material taken off the internet or other electronic sources) used in the preparation of reports, papers and other coursework.
- Lying, such as: Lying about the reason for an absence to avoid a punitive attendance penalty or to receive an extension on an exam or on a paper's due date.
- Stealing, such as: Stealing another's work so that he/she may not submit it or so that work can be illicitly shared; stealing reserve or other materials from the library; stealing devices and materials (such as computers, calculators, textbooks, notebooks and software) used in whole or in part to support the academic enterprise.
- Fraudulent interaction on the part of students with the honor council, such as: Willfully refusing to testify after having been duly summoned; failing to appear to testify (barring a *bona fide* last-minute emergency) after having been duly summoned; testifying untruthfully.

A few even more specific examples are:

- Having access to any exams or exam questions used in Music and Culture any time during the previous five years.
- Making a written or electronic record of any current exam questions.
- Having any electronic device on your possession during an exam. Cell phones, laptops, I Pads, etc. and other such hand-held electronic devices may not be in your possession during an exam. If they are they must be switched off and out of sight.
- Having any written or electronically stored information on your person during an exam.
- Informing any student of the content of an exam prior to that student taking the exam.

Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

*"I pledge that I have acted honorably."* (Followed by the student's signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.

**CIVILITY** assumes mutual respect, fostering a healthy climate for the exchange of thoughts, and the avoidance of disruptive activity in the classroom. The University's Policy on Civility will also be honored and observed at all times; please see the current *Oglethorpe University Bulletin* for the complete statement. **This includes rules specific to this class: no foods, beverages, or electronic devices such as phones, laptops, pads and tablets etc. will be allowed in the classroom. *Electronic devices must be switched off and placed out-of-sight.***

*Special Note*

*If the University is closed, or the class does not meet for any reason,  
all assignments will be due at the next class period.*

*See Next Page*

Please sign and return this page no later than the beginning of class on Wednesday January 14, 2015

**I have read and understand the syllabus for CORE 103-001 / Spring 2015 and agree to all of the course requirements.**

**Name (printed)** \_\_\_\_\_

**Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

**University E-Mail** \_\_\_\_\_

**Preferred Phone Number** \_\_\_\_\_

**Core 103-001: Music and Culture**  
**Spring 2015 CLASS CALENDARS**

Dr. W. Irwin Ray, professor

**REQUIRED CONCERTS\***

Three concerts require your attendance and a written report.

**I. Thursday, March 5 / 8:00 pm**

Atlanta Symphony Orchestra

Woodruff Arts Center – Symphony Hall / ticket required / reserved  
seating / required lecture at 7:00pm / concert at 8:00pm

Performing: Mahler's *Symphony No. 5* and *Rückert Lieder*

*Report Due: Wednesday March 18 at 2:15 pm*

**II. Thursday, March 19 / 8:00 pm**

Jazz Orchestra Atlanta

Temple Sinai / Ticket required: appx. \$10

*Report Due: Wednesday, March 25 at 2:15 pm*

**III. Friday, April 24 / 8:00 pm**

Oglethorpe University Singers and Chorale Fall Concert

Conant Center / Free - no ticket required / no reserved seating

*Report Due: Wednesday, April 29 at 2:15 pm*

\*Note Professor's Policy on Date Conflicts: If you cannot attend a required concert, that event must be replaced by attending two concerts of a similar nature and writing two reports for the same credit. These must be approved by the professor in advance. If there is a conflict with another class meeting time, see Dr. Ray.

DAILY ASSIGNMENTS  
with  
EXAMINATION AND REPORT SCHEDULE

-- begins on the reverse --

**DAILY ASSIGNMENTS**  
**with**  
**EXAMINATION AND REPORT SCHEDULE**  
All listening examples are to be completed out-of-class  
using the guides provided.

Note: *If the University is closed, or the class does not meet for any reason, all assignments will be due at the next class period.*

**UNIT I**

**JANUARY**

- |        |   |
|--------|---|
| 12 (M) | Prelude: Syllabus Review / Introduction /<br>Elements of Music                  |
| 14 (W) | Elements of Music xxv-xxx plus Chap. 1-6 and<br>Listening #1 and #5             |
| 19 (M) | Martin Luther King Holiday – class does not meet                                |
| 21 (W) | Elements continued  |
| 26 (M) | The Era of Ancient Greece and Medieval Music<br>Ch. 7-8 and Listening #6 and #9 |
| 28 (W) | The Renaissance Era<br>Chap. 9-11 and Listening #10 and #13                     |

**FEBRUARY**

- |        |  |
|--------|--|
| 2 (M)  | Transition to Baroque<br>Chap. 12 pp.91-105 and Listening #13, 14,<br>and 15                               |
| 4 (W)  | The Baroque Era<br>Chap. 13-15 and Listening #17, 18, 19, 20, 21<br>and 22 (1 <sup>st</sup> movement only) |
| 9 (M)  | continued  |
| 11 (W) | continued [Oglethorpe Day]   |
| 16 (M) | <i>Exam I [Written] Distributed</i>  |

## **UNIT II**

- 18 (W) Transition and the Classic Era  
Chap. 16-19 and Listening #24, 25, 26, 27 and  
28  
*EXAM I [Listening] DUE*
- 23 (M) *EXAM I [Written] DUE*
- 25 (W) continued

## **MARCH**

- 2 (M) Transition and the Romantic Era  
Chap. 20-24 and Listening #29, 30,  
31, 32, 33, 35, 37, 39 and 40
- 4 (W) Concert Preview
- 5 (Th) **Concert I: Atlanta Symphony Orchestra**  
**7pm- Lecture / 8pm- Concert / Woodruff Arts**  
**Center – Symphony Hall / ticket required /**  
**All Mahler Concert**  
***Report Due: Wednesday, March 18*****
- 9 and 11 (MW) Spring Break – class does not meet
- 16 (M) continued
- 18 (W) *CONCERT REPORT I DUE*  
Concert Preview
- 19 (Th) **Concert II: Jazz Orchestra Atlanta / 8:00 pm**  
**Temple Sinai / ticket required: appx. \$10**  
***Report Due: Wednesday, March 25 at 2:15 pm***
- 23 (M) continued
- 25 (W) *Exam II [Written] Distributed*  
*CONCERT REPORT II DUE*

## **UNIT III**

- 30 (M) Transition and Twentieth Century

Chap. 25, 26, 27, 28, 29 and Listening # 44, 45,  
46, 48, 50, 53, 54, 56, 57, 58, 59, 60, 61 and 62  
pp.240-257 and Listening 42, 43, 44, and 45  
*EXAM II [Listening] DUE*

**APRIL**

- 1 (W)      *EXAM II [Written] DUE*
- 6 (M)      continued
- 8 (W)      continued
- 13 (M)     continued
- 15 (W)     continued
- 20 (M)     continued
- 22 (W)     Jazz  
                 Chap. 30, pp. 325-341 and Listening #63, 64,  
                 65, 66, 67 and 68  
                 Concert Preview
- 24 (F )     **Concert III: Oglethorpe University Singers and  
Chorale Concert / 8 pm / Conant / free – no  
reserved seating**  
***Report Due: Wednesday, April 29 at 2:15 pm***
- 27 (M)     continued
- 29 (W)     continued  
*Exam III [written] Distributed*  
*Concert III Report Due*

**MAY**

- 4 (M)      Postlude  
                 Last Day to turn in any extra credit or written work

**6 (W) / 2:30-5:30 pm**

*EXAM III [both written and listening] DUE*