

2014

MUSC 116-01-02 Women in Music

Jewel Smith

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Women in Music
Syllabus
Music 116 – 01/02
Fall 2014
TR - 11:30 – 12:45 and 2:30 – 3:45

Instructor: Dr. Jewel A. Smith

Office:

Office hours: arranged by appointment

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Required Text:

Dunbar, Julie C. *Music, Women, Culture: An Introduction*. New York: Routledge, Taylor and Francis Group, 2011.

Course Description

Women in Music is an historical survey of women's lives and accomplishments in Western music from the medieval period to the present time. The course includes women of diverse races, classes, and cultures and the historical issues that impacted or limited their work. An examination of women's roles as composers, performers, and patrons reveals their achievements that have been largely ignored because of their gender. Furthermore, although the cultural and societal values change over time and geographic locations, it is evident that suppression and exploitation are recurring themes with regard to social status, education, economics, politics, religion, or racial prejudice. This course fulfills the criteria for the DCR status by investigating women of diverse ethnic groups and class in the classical, gospel, rock, jazz, country, and popular music fields.

Objectives

1. To understand the place of women in the public/private sphere from the medieval period to the present
2. To understand the cultural and historical issues that have surrounded the roles of women in the public/private sphere
3. To understand how women's roles changed over time and the historical issues that influenced this progression both positively and negatively
4. To understand why women's place in music history has been neglected. Were they forced to play subservient roles to their male counterparts?
5. To understand how suppression and exploitation have been recurring themes in the study of women as composers and performers, regardless of geographic locations
6. To ask the students to think deeply about the music and the message it conveys

Course Schedule

(Note: an asterisk indicates the piece is on the disc that accompanies the textbook)

Date	Chapter	Topic	Reading Assignment	Listening Assignment
Week 1 8/26	1	Course Mechanics Deep Listening	2-22	“Lear,” – Oliveros* “Unbreak My Heart” – Braxton/Warren “Schwanenlied” – Hensel “Swing Shift” – Internat’l Sweethearts of Rhythm
8/28	2	Medieval Music Hildegard von Bingen	23-28	“Kyrie” – Hildegard “The Soul Fights the Devil” – Hildegard
Week 2 9/2	2	Hildegard von Bingen		<i>Vision</i> – DVD
9/4		Hildegard von Bingen		<i>Vision</i> - DVD
Week 3 9/9	2	Hildegard von Bingen Libby Larson Sofia Gubaidulina	29-41	<i>Vision</i> - DVD “Kyrie” – Larson* “It is Finished,” Mvt. VI – Gubaidulina
9/11	4	Quiz I Women in the Courts Countess of Dia Maddalena Casulana	68-86	“A chanter m’er de so” – Countess of Dia “Morir non può il mio cuore” –Casulana
Week 4 9/16	5	Baroque Musical Families Francesca Caccini Barbara Strozzi Elisabeth-Claude Jacquet de la Guerre	88-97 97-104	“Maria, dolce “Maria” – Caccini “Amor dormiglione” – Strozzi <i>Harpsichord Suite #1</i> in D minor, Mvt. III – de la Guerre
9/18		Nanneral Mozart		<i>Mozart's Sister</i> - DVD
Week 5 9/23		Nanneral Mozart		<i>Mozart's Sister</i> - DVD
9/25	6	Quiz II Fanny Mendelssohn Hensel Clara Schumann	106-118	<i>Piano Trio in D Minor</i> , Op. 11, Mvt. I – Mendelssohn* “September: At the River” – Mendelssohn <i>Song of Love</i> - DVD
Week 6 9/30		NO CLASS		
10/2		NO CLASS		

Date	Chapter	Topic	Reading Assignment	Listening Assignment
Week 7 10/7	6	Clara Schumann		<i>Song of Love</i> - DVD
10/9		NO CLASS		
Week 8 10/14	6	Clara Schumann		<i>Song of Love</i> – DVD
10/16	6	Clara Schumann	118-126	<i>Variations on a Theme by Robert Schumann,</i> ” Op. 20 – Schumann*
Week 9 10/21		Mid-Term Exam		
10/23	7	American Popular Music Tin Pan Alley Carrie Jacobs – The Parlor	130-143	"I Love You Truly" – Bond
Week 10 10/28	7 8	Women on Stage Kay Swift Gospel and Blues Mahalia Jackson Marion Williams	143-152 153-164	"Can't We Be Friends?" – Swift/Fitzgerald/Armstrong "Surely God is Able" – Williams
10/30	10	Twentieth-Century Instrumental Ensembles	194-214	
Week 11 11/4	11	Quiz III Twentieth-Century Large-Scale Works Amy Beach	216-224	"The Gaelic," Mvt. I - Beach
11/6	11	Ellen Taafee Zwilich Chen Yi Thea Musgrave	230-233 233-236 236-239	<i>Symphony Number One,</i> Mvt. I - Zwilich "Nu Wa Creates Humans," Mvt. II – Yi* "The Shipwreck," Mvt. II - Musgrave
Week 12 11/11	12	Experimental Voices Joan Tower Meredith Monk	240 249-251 255-258	" <i>Fanfare for the Uncommon Woman</i> , No. 1 – Tower* "Travel Dream Song" – Monk
11/13	13 14	Instrumental to Jazz May Aufderheide Lil Hardin Armstrong Beyond the War Toshiko Akiyoshi	262-278 281-286	"The Thriller" – Aufderheide "Boogie Me" – Armstrong "Harlequin's Tear - Akiyoshi

Date	Chapter	Topic	Reading Assignment	Listening Assignment
Week 13 11/18		QUIZ IV Presentations	TBA	TBA
11/13		Presentations	TBA	TBA
Week 14 11/18		Presentations	TBA	TBA
11/20		Presentations	TBA	TBA
Week 15 11/25		Presentations	TBA	TBA
11/27		THANKSGIVING		
Week 16 12/2		Presentations	TBA	TBA
12/4		Presentations	TBA	TBA
Week 17 12/9		Presentations	TBA	TBA
12/11		Review for Final Exam Evaluations		
Week 18 12/16		FINAL EXAM 11:30 Class – 10:30 2:30 Class – 1:00		

Course Requirements

1. Mid-term and Final Exams
2. Four quizzes
3. One presentation on a composer/performer from the list below.
4. Class participation and attendance. You are expected to come to class prepared to participate in anything from active, critical listening to discussion of whatever issues are pertinent. Your attendance and participation will either positively or negatively affect your grade.

Grading

Mid-Term Exam – 20%

Final Exam – 20%

Quizzes – 10% each

Presentation – 15 %

Attendance – 5%

You are allowed to miss three class periods with no penalty. After the third absence, your grade will drop one letter for each absence. Absences will not be excused unless you can provide a doctor's excuse, there is an emergency in the family, or it is school related and can be verified. Going home early for Thanksgiving does not constitute an excused absence. If you know you are going to need to miss, please plan accordingly.

List of Women Composers/Performers for Presentations

Marion Williams
Sister Rosetta Tharpe
Mahalia Jackson
Gertrude “Ma” Rainey
Bessie Smith
Memphis Minnie
Ethel Leginska
Nadia Boulanger
JoAnn Falletta
Marin Alsop
Amy Beach
Florence Price
Thea Musgrave
Joan Tower
May Aufderheide
Lil Hardin Armstrong
Billie Holiday
Mary Lou Williams
Melba Liston
Clora Bryant
Marian Anderson
Jenny Lind
Emma Thursby
Charlotte Church
Susan Boyle
Laurie Anderson
Pauline Oliveros
Mercedes Sosa
Dolly Parton
Sarah McLachlan

Cheating will result in failure of the course.

NO LATE WORK WILL BE ACCEPTED. NO EXCUSES WILL BE ACCEPTED unless accompanied by a doctor’s excuse. In the case of a death in your immediate family, a written notification from a family member must be provided.

The instructor reserves the right to change this syllabus at any given time.