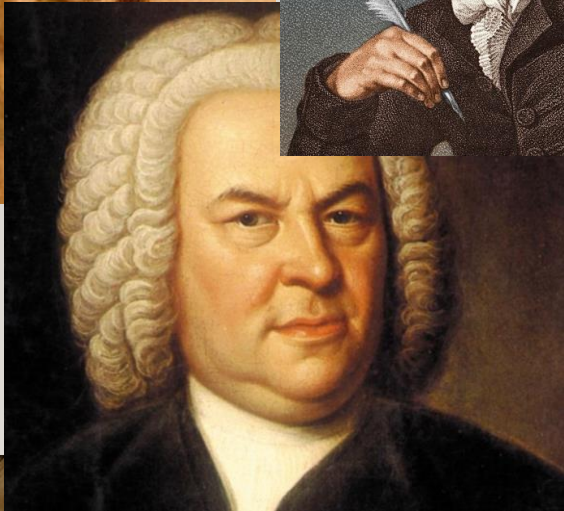
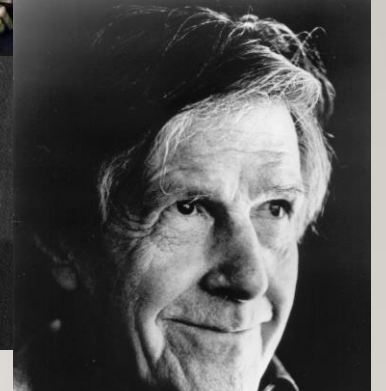
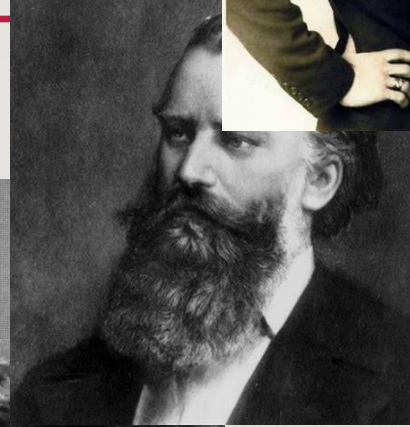
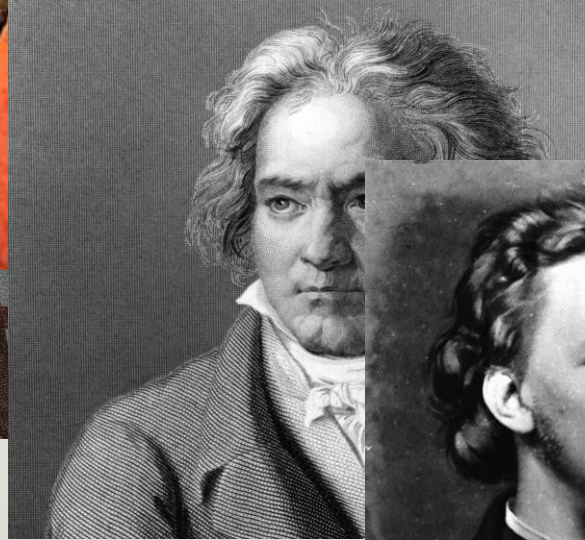




A REMOTE OPPORTUNITY FOR INCLUSIVE MUSIC HISTORY

MARGARET WALKER DAN SCHOOL OF DRAMA AND MUSIC

“MUSIC HISTORY”



CTL-FUNDED STUDY ON STUDENT PERCEPTIONS OF MUSIC AND MUSIC HISTORY – 2017-18

- Survey of Undergraduate Students in BMus, BA(H) Music Major and Medial
- $N = 193$ / $n = 41$
- Interviews with nine of these students (conducted by RA)
- Connect the study of music history with playing their instruments
- A division between students interested in “global” music and students rejecting material beyond Western Art Music
- Separation of the “West” from the “rest” and history from culture
- Ethnocentric about the function and nature of “music”



INTERDISCIPLINARY HISTORY CURRICULUM

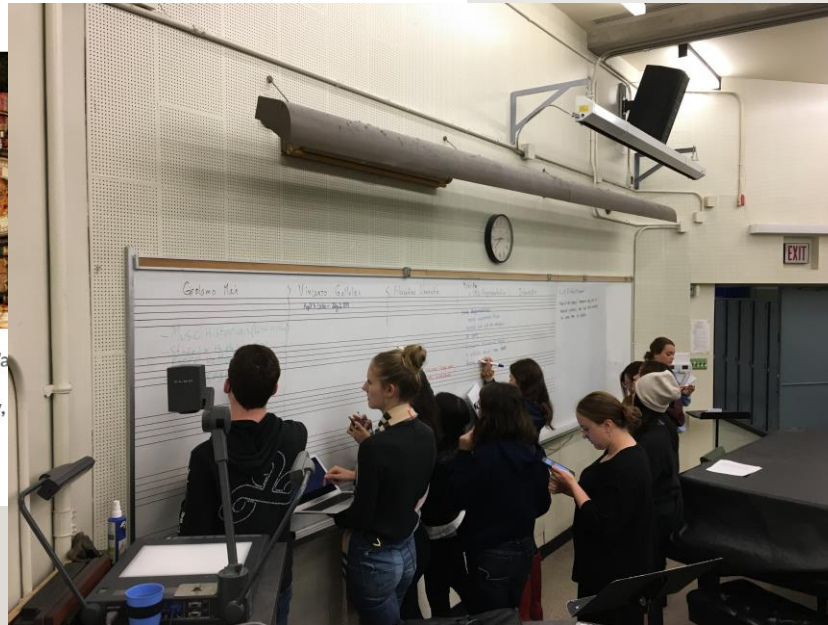
MUTH 110 - The Republic to Rationalism F17

Contact Information ▾



Professor John Lazarus: lazarusj@queensu.ca Rm 308 Carruthers: Wa

Dr Margaret Walker: margaret.walker@queensu.ca Rm 301 HLH: Tuesday,



Email: mw63@queensu.ca

Office Hours: Walk-In Wednesdays 2:30-3:30pm; Other times available by appointment

Crusades to Colonialism: Music History F18



CRUSADES TO COLONIALISM

MEDIEVAL MUSIC

Music of the Medieval Era ▾



9 September – Gregorian Chant; Notation; The Office, the Mass, Organum

Reading: Chapter One "Music from Antiquity to Gregorian Chant"

Music: Ut queant laxis; modes and chant excerpts (be prepared to sing!)

12 September – Organum; Troubadours/Trouvères; Formes fixes; Motet

Reading: Chapter Two "Secular and Cathedral Music in the Middle Ages"

Music: Adam de la Halle: Je muir, je muir d'amorete, Anonymous Motet: On parole / A Paris / Frese Nouvelle

Week Two: Medieval I 10th-12th Centuries ▾



Week Two dives into the course material with a look at both sacred and secular music in the mid-Medieval period.

Recommended Reading in the Textbook: *Chapter One "Music from Antiquity to Gregorian Chant"* and parts of *Chapter Two "Secular and Cathedral Music in the Middle Ages"*

Required Listening for Quizzes:

"Ut queant laxis" - words by Paul the Deacon, music probably by Guido d'Arezzo

Byzantine Chant example "Psalm 98:8 [Feast of the Exaltation of the Holy Cross in Constantinople, from the Office of Sung Vespers, final (Teleutaion) antiphon before the entrance."

"A chantar m'er de soqu'ieu non volria" - words and melody by the Comtessa de Dia



- Scholars are divided in opinion regarding whether the Troubadour “originated” in Aquitaine or whether it was an adaptation of Arabic courtly poetry.
- The area that was Aquitaine was right next to what is now Spain, but was Al-Andalus and Arabic for most of the time period in question
- Ideas of exalted love for an unattainable beloved are common in Arabic and Persian aristocratic poetry
- *Tarab* (Arabic) means musical affect or emotional response
- Many Troubadour poet-composers were aristocrats while the performers were lower class “minstrels” or *joglars/jongleurs*
- This social arrangement is also common in Arabic and Persian culture where poetic composition and recitation is considered a refined art

MUSIC OF THE MEDIEVAL ERA I

Sounds and Silences in the Archive; Troubadours and Arabic Connection



ILLUMINATION FROM
LA CANTIGAS DE
SANTA MARIA
CASTILLE CA. 1280



MUTH 111 Listening to Revolutions: History, Arts, Performance II W21

Module Two: Political Revolutions Weeks 3&4: January 25 - February 5 ▾



Examination of the American Revolution (1776) and the French Revolution (1789). As these societies violently moved away from their dominant culture, music, drama, and other artistic forms correspondingly shifted to reflect the new political reality.

Quiz One - Monday, January 25: open 7am-7pm

Critical Response 2 - Wednesday, January 27

Library Assignment - Tuesday, February 2

Required Listening:

Ne Yakoyánere (Mohawk Hymn)

La Marseillaise (Rouget de Lisle)

Eine Kleine Nachtmusik First Movement (Mozart)

Music in the late-18th Century

MUTH111: Political Revolutions

0% COMPLETE

☰ Loyalists and the American Revolution

☰ La Marseillaise

☰ W.A. Mozart

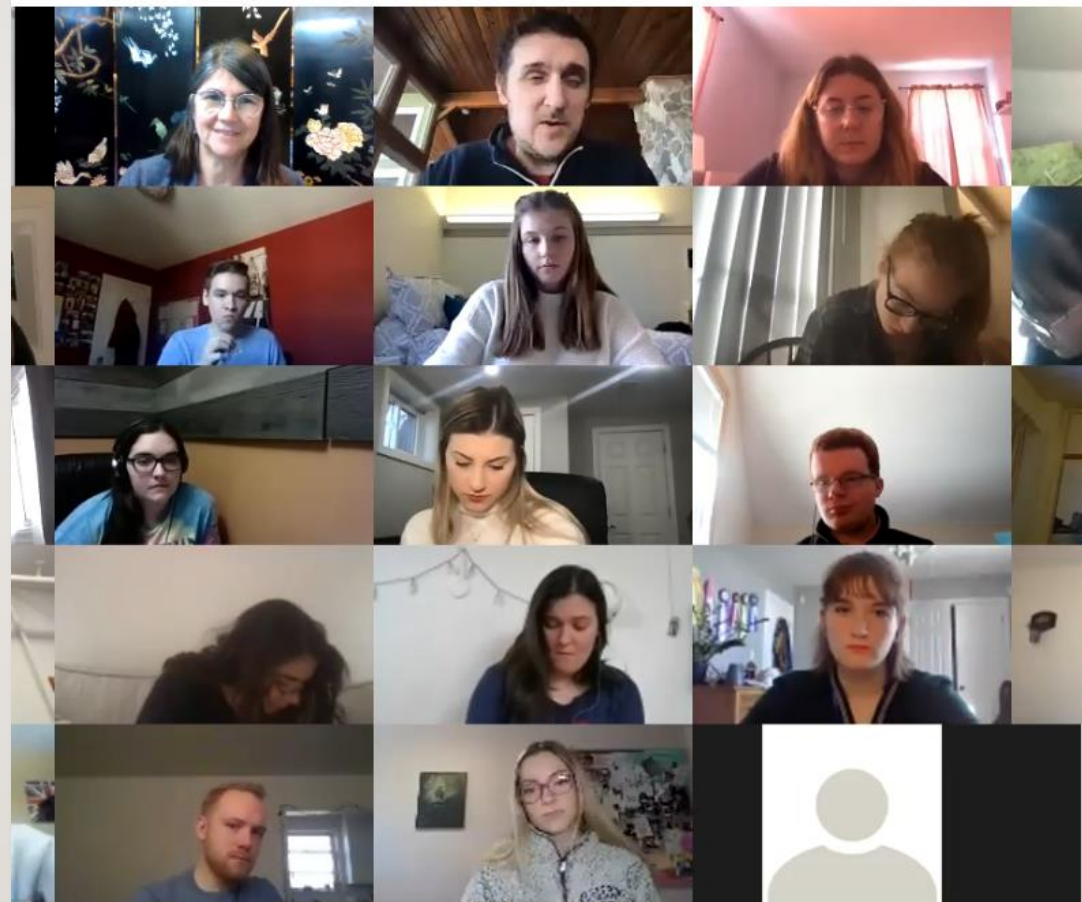
☰ Joseph Boulogne

🔍 Practice Quiz

E



4 February ▾



ur recent discussion about categories of music, however, I have
ng, arguably a “popular” song, that became a hymn of the revol
ent the French National anthem: La Marseillaise.



Casablanca La Marseillaise

The best scene in the film.

Lest you think this only happens in movies, here is a real-life impromptu chorus of *La Marseillaise* sung in the French parliament after the terrorist attacks in 2015.



MEANWHILE, IN AUSTRIA...

18TH-CENTURY CLASSICAL OR ELITE
MUSIC IN EUROPE



Joseph Boulogne, Chevalier de St. Georges

Mozart, of course, is very famous and part of a constructed “canon” of Western classical music composers who are included in almost every music history course. This next composer was possibly more famous

TAKE-AWAYS?

- The workload was immense, but the freedom offered allowed me to reach beyond the canon
- I proved to myself that a global and inclusive music history is not only possible, but just as substantial and possibly more useful to the students than the Eurocentric version
- Shifting back in the classroom next fall will necessitate yet more prep, and I can again work this to the advantage of an inclusive music history.



THANK YOU!
