

Course: **MU 2620 - Women In Music**

Session: **Fall 2009**
Wednesday 6:00- 8:50 p.m.

Credit/Hours: **3(3-0-0) UT 45 Hours**

Delivery Mode: Lecture, Blackboard assisted

Transfer: UA*, UL, AU, AF

Pre/corequisite: No prerequisites

Instructor: **Carmen Gorgichuk** B. Mus., M. Mus., Lic. Mus., RMT
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Calendar Description: The role of women as creative musical forces in the Western art traditions of Europe and North America are explored from Hildegard of Bingen in the 12th century to current trends of the 21st century. This is a study of women's contributions to the field of music not only as composers, but also performers, pedagogues, scholars and patrons. An interdisciplinary approach reveals how social and cultural contexts have affected the artistic process for female musicians.

Course Content: This course encompasses a study of prominent women composers and their music. It is presented in a broad historical framework spanning from the Medieval music of Hildegard of Bingen to contemporary composers of this century. Various topics of discussion highlight the effect of the musical canon, education, and publishing on women's creativity and output. Lectures are organized thematically rather than chronologically or geographically and reveal how a tradition of women's music has evolved. As well as the Classical traditions discussed, the course will delve into the genres and female artists of jazz, blues, country and popular music. Their impact as a driving force in the shaping of the evolution of contemporary music and popular culture will be the final area of discussion.

Evaluation:	Term Project (Journal)	25%
	Class Work:	35%
	(Participation 5%, Mini-report 15%, Presentation 5%, two Listening Quizzes 5% each)	
	Midterm	20%
	Final Exam	20%

Required Materials: Bowers, Jane & Judith Tick, ed. Women Making Music: The Western Art Tradition
Chicago: University of Illinois Press, 1986.
Carol Neuls-Bates Women in Music: An Anthology of Source Readings from the Middle Ages to the Present Northeastern UP, 1996.
New Historical Anthology of Music by Women Companion Compact Disc (3 CD set) by James R. Biscoe Indiana University Press Bloomington & Indianapolis, 2004.
All the above materials should be available through the campus bookstore.

Attendance: More than 20% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.

Plagiarism: Plagiarism involves submitting work (words, ideas, images, or data) in a course as if it were your own work done expressly for that particular course when, in fact, it is not. While it is recognized that academic work often involves reference to ideas, data and conclusions of others, intellectual honesty requires that such references be explicitly and clearly noted. The instructor may choose to use online plagiarism detection services. When you submit a paper, the College considers that you are consenting to a review of your paper by these services and further understands that you cannot claim any copyright violation should your paper be uploaded to an online plagiarism detection database. Refer to page 49 of the GPRC 2008-2009 Calendar.

Reviewed: June 2009