MU 123 Fall 20xx
SURVEY OF WORLD MUSIC
Course Syllabus

Instructor: Grey Brothers
5 Porter Hall
Westmont x6279 Home 969 - 9129
Office Hours: MW 1:00 p.m. – 2:30 p.m., TTh 11:00 a.m. – 12:00 p.m.

Meeting time: MWF 11:30 a.m. – 12:35 p.m.

Principal Sources:
CD Recordings (available with the text)
Active Listening Tools (available at: http://music.wadsworth.com/alves)
C. Michael Hawn. Halle, Halle: We Sing the World Round.

Course Overview:
This course is a survey of the musics and music cultures of the world, focusing on musics other than those of the Western European tradition. The course will serve as an introduction to the discipline of ethnomusicology, the study of music in the context of culture, emphasizing the meaning of particular musics to the people who practice them. In so doing, the course will not only highlight the distinctions typically observed between western and non-western music types, but will also demonstrate a methodology distinct from that of traditional musicology, which focuses on the structure and place of music in the Western European historical context. By investing the music of a variety of the world’s cultures, and how particular musics both reflect and shape the cultures of which they are a part, students will have ample opportunity to reflect upon views of the world that may be different than their own.

Much of the world’s music is created in the context of common life circumstances, where distinctions between performer and audience are obscured. In order to experience this melding of music with every day life, opportunities will be afforded for not only learning about music, but also for making music in class, from group singing and playing of a variety of rhythm instruments to informal performances by class members skilled in the performance of certain instruments and styles.

This course fulfills two categories of the Common Inquiries portion of the General Education curriculum: “Performing and Interpreting the Arts,” and “Thinking Globally.”

An understanding of the fundamentals of music and familiarity with music notation are recommended.

Course Objectives:
To better understand what music is.
To listen to music with an open mind.
To develop skills that enable us to listen to music critically.
To enjoy listening to a wide variety of music.
To understand how music interacts with culture and society.
To appreciate how specific musical traditions derive from and influence the cultures of which they partake.
To appreciate the diversity of God’s world through encounters with diverse musics and cultures.
To discover how the distinction between western and non-western musics becomes obscured as various music cultures come into contact with and interact with each other.
To become acquainted with the field of ethnomusicology.
To comprehend the basic elements of music and musical terminology regarding pitch, tonality and mode, melody and melodic structure, rhythm and meter, timbre, and texture.
To learn non-western music vocabulary, particularly the names of non-western music instruments.
To become familiar with non-western tuning systems.
To become familiar with systems of music notation applicable to particular non-western musics.
To enjoy making music with others.
To develop fundamental music-making skills.

Course Requirements and Policies:
Attendance at all classes. You will record your attendance at each class session on the form provided, which you will turn in at the end of the semester (see handout: “Class Attendance”). In accordance with college policy, students are allowed three absences per semester without penalty (see Westmont Webpage, “Academic Policies”).
Completion of assigned readings and listenings. You are expected to read the assigned pages before the class period for which they are assigned. You are expected to listen to the musical examples that accompany the assigned readings before the class period for which each reading is assigned.
Completion of exams. Exams may be taken late only in an emergency. If you need to take an exam at a time other than it is scheduled, notification must be given at least two weeks in advance. In accordance with college policy, requests for rescheduling the final exam must be presented to the Academic Senate Review Committee at least two weeks in advance of the final exam date.
Completion of report and presentation. You will research a particular World Music tradition, artist, and/or ensemble. You will prepare a ten-page report and make a presentation to the class of the results of your investigation (see handout: “Student Report and Presentation”).
Concert attendance. Each of you is required to attend either of two concerts of non-western music (details will be provided separately, transportation will be arranged). Discounted tickets for these concerts will be available for purchase at the Music Department office.
Demonstration of academic integrity. Instances of academic dishonesty, including plagiarism, cheating, or falsification (see the Westmont Webpage, “Academic
Policies” and “Plagiarism Policy”), will result in a grade of “F” in the course and may result in suspension from the college.
Grading:
Class attendance and participation 10 points
Exams (4) 60 points
Student Report and Presentation 30 points
Total 100 points

Grading Scale (See Westmont Webpage, “Academic Policies,” for definitions):

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Course Outline:
August
28 Course Introduction: Objectives, Requirements, and Resources

Part 1: Elements of Music
30 Alves: Preface, pages ix-xii; Introduction, chapter 1, pages 2-6
Video: Graceland: The African Concert

September
1 Alves: Pitch in Music, chapter 2, pages 6-12
4 Alves: Melody, chapter 3, pages 12-17
6 Alves: Rhythm, Timbre and Texture, chapters 4-5, pages 18-29
8 Alves: Musical Instruments, chapter 6, pages 29-43

Part 2: Sub-Saharan Africa
11 Alves: Geography and History, Introduction to the Region, Characteristics of Traditional African Music, chapters 7-8, pages 44-50
Listening: CD 1:1. Atsia Suite
Video: Ladysmith Black Mambazo: Live at the Royal Albert Hall
13 Alves: Traditional African Instruments, Drumming in West Africa, chapters 9-10, pages 51-63
Listening: CD 1:1--4. Atsia Suite
15 Video: The Dancing Church of Africa
Listening: CD 1:5-6. Nyamaropa
20 Video: FIESTA! Celebrations at San Fernando Cathedral
22 Review for Exam 1

25 Exam 1

Part 3: The Middle East and North Africa

27 Alves: Geography and History, Introduction to the Region, Elements of Middle Eastern Music, The Instruments of the Region, chapters 14-16, pages 76-86
Listening: CD 1:8. Dastgah Mahur

29 Alves: Arabic Music Theory, Arabic Music Performance, chapters 17-18, pages 87-96
Listening: CD 1:7. Waslah in Maqam Huzam

October

2 Alves: Music in Iran, Jewish Music, chapters 19-20, pages 96-105
Listening: CD 1:8. Dastgah Mahur
Student Report and Presentation: Research Proposal Due

Part 4: Central Asia

Listening: CD 1:9. Invocation from Mahakala Puja

6 Alves: Mongolian Music, chapter 24, pages 119-123

9 Fall Holiday

11 Video: Genghis Blues

Part 5: India

Listening: CD 1:10. Alap from Raga Khamaj

Listening: CD 1:10-13. Raga Khamaj

18 Alves: Vocal Music of India, The Influence of Indian Music on Contemporary Western Music, chapters 31-32, pages 149-159
Listening: CD 1:14. Ninnada nela (“Why should I blame you”)

20 Exam 2
Part 6: China

Listening: CD 1:15. Ping sha lo yen

25 Alves: Guqin Music, Folk and Contemporary Music, chapters 36-37, pages 174-180
Listening: CD 1:15. Ping sha lo yen

27 Alves: Chinese Dramatic Music, chapter 38, pages 180-187

Part 7: Japan

Listening: CD 2:1-2. Daiwa gaku

November

1 Alves: Gagaku—Ancient Court Orchestral Music, chapter 41, pages 196-203
Listening: CD 2:3. Etenraku Nokorigaku Sanben

Listening: CD 2:4. Rokudan no shirabe
Student Paper: First Draft Due

Part 8: Indonesia

6 Alves: Geography and History, Introduction to the Region, Characteristics of Gamelan Music, Java, its Gamelan and Instruments, chapters 44-46, pages 216-227
Listening: CD 2:5. Ladrang Pangkur, Gamelan Paguyuban “Suko Raras”
Student Presentations

8 Alves: Javanese Composition, A Javanese Gamelan Performance, chapters 47-48, pages 227-237
Listening: CD 2:5-10. Ladrang Pangkur, Gamelan Paguyuban “Suko Raras”
Student Presentations

10 Alves: Bali, its Gamelan and Instruments, Balinese Composition and Performance, Lou Harrison and the American Gamelan, chapters 49-51, pages 237-251
Listening: CD 2:11-12. Gending Pengalang Bebarongan
Student Presentations

13 Video: The Dancing Church of Melanesia, The Dancing Church of Polynesia
Evening Performance: Pink Martini. UCSB Campbell Hall. 8:00 p.m.
Student Presentations

15 Exam 3

Part 9: Eastern Europe

17 Alves: History and Geography, Introduction to the Region, Characteristics of Eastern European Folk Music, chapters 52-53, pages 252-260
Listening: CD 2:14. *Dilmano, Dilbero*
Evening Performance: Royal Drummers of Burundi. UCSB Campbell Hall. 8:00 p.m.
Student Presentations

20 Alves: Hungarian Folk Music, chapter 54, pages 261-266
Listening: CD 2:13. *Téglaporos a kalapom*
Student Presentations

22 Thanksgiving Holiday

24 Thanksgiving Holiday

27 Alves: Bulgarian Folk Music, Russian Folk Music, chapters 55-56, pages 267-276
Listening: CD 2:14. *Dilmano, Dilbero*
Student Presentations

Part 10: Latin America

29 Alves: History and Geography, Introduction to the Region, Characteristics of Traditional Latin American Music, chapters 57-58, pages 278-286
Listening: CD 2:15. *Siquisiri*
Student Presentations

December

1 Video: *Buena Vista Social Club*
Student Presentations

4 Alves: Music in Mexico, chapter 59, pages 287-295
Listening: CD 2:15. *Siquisiri*
Student Presentations

6 Alves: Music in Brazil, Music in Andean Countries, chapters 60-61, pages 295-304
Student Presentations
Student Paper: Final Draft Due

8 Video: *Roots, Rock, and Reggae*
Student Presentations
11  Study Day
15  Final Exam: 8:00 a.m.