

**MU 123 Spring 2010**  
**SURVEY OF WORLD MUSIC**  
**Course Syllabus**

**Instructor:** Grey Brothers  
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**Office Hours:** MTWTh 1:00-2:30 p.m.

**Meeting time:** TTh 10:00 – 11:50 a.m.

**Texts:**

William Alves. *Music of the Peoples of the World*, second edition  
3-CD Set to accompany *Music of the Peoples of the World*, second edition  
Companion website to *Music of the Peoples of the World*, second edition  
*World Music Resource Center*, available online  
C. Michael Hawn. *Halle, Halle: We Sing the World Round*

**Course Description:**

A survey of the music of non-Western cultures and an introduction to the discipline of ethnomusicology. An understanding of the fundamentals of music and familiarity with music notation are recommended.

**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 of music and its place in the Western European historical context. By investigating 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 opportunities 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 everyday life, opportunities will be afforded for not only listening to and learning about music, but also for making music in class, from group singing to playing a variety of rhythm instruments.

**Comment [GB1]:** This description suggests ways in which the course fulfills the Performing and Interpreting the Arts component of the GE.

**General Education:**

This course fulfills the “Performing and Interpreting the Arts,” category of the *Common Inquiries* portion of the General Education curriculum. Courses satisfying this requirement develop students’ understanding of the fine arts and performing arts, including music, visual arts, theatre, or dance. Such courses develop and expand perceptual faculties, develop physical practices integral to the art form, and explore the critical principles which guide artists in the area (Westmont College Catalogue).

While this course focuses on the interpretation of music in the context of culture, performance of music will also be emphasized. Students will learn rhythmic exercises drawn from the music examples provided in William Alves’ text and worship songs included in Michael Hawn’s collection. The class will lead worship songs as part of two Westmont Chapel services.

**Course Objectives:**

**General**

- To better understand what music is.
- To listen to music with an open mind.
- To enjoy listening to a wide variety of music.

**Cultural Interaction and Diversity**

- To appreciate the diversity of God’s world through encounters with diverse musics and cultures.
- To become acquainted with the discipline of ethnomusicology.
- 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 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 discover ways in which music has been a vehicle for repression and exploitation of non-western cultures.
- To discover ways in which music can be a means of cross-cultural communication, as well as an agent in intercultural understanding.
- To discover ways in which music has been an agent for redemption of cultural practices once thought antithetical to the Gospel.

**Performance and Technical Elements**

- 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 develop fundamental music-making skills.
- 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 develop skills that enable us to listen to music critically.
- To enjoy making music with others.

**Comment [GB2]:** These paragraphs have been added to flesh out specifically how the course fulfills this GE component. The Westmont Chapel activity has been added as a requirement.

**Comment [GB3]:** The objectives have been grouped in order to clarify to which outcomes they primarily pertain (although several pertain to more than one outcome).

**Comment [GB4]:** The objectives in this category pertain particularly to the Performing and Interpreting the Arts component of the GE.

**Comment [GB5]:** Pertains primarily to the Use of Terminology outcome of the Performing and Interpreting the Arts component.

**Comment [GB6]:** Pertains primarily to the Physical processes outcome of the Performing and Interpreting the Arts component.

**Comment [GB7]:** Pertains primarily to the Use of Terminology outcome of the Performing and Interpreting the Arts component.

**Comment [GB8]:** Pertains primarily to the Analytic and Interpretive Abilities outcome of the Performing and Interpreting the Arts component.

**Course Requirements and Policies:**

Attendance at all classes. You will record your attendance at each class session on the form provided (see handout: "Class Attendance"). In accordance with college policy, you may miss up to two class meetings without penalty.

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. Rescheduling of the final exam must be accomplished through the office of the Registrar.

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: "World Music Report and Presentation").

Concert attendance. You are required to attend at least one instructor-approved concert of non-western music (details will be provided separately, transportation will be arranged). Discounted tickets for concerts will be available for purchase at the Music Department office.

Music-making activities, skills assessment, and listening exercises. You are required to participate in music-making activities in class, including performing written music examples found in the Alves text and worship songs found in the Hawn collection. Your ability to perform the rhythmic and melodic examples found in the Alves text will be assessed individually (See handout: "Music Skills Assessment"). You are required to participate in Westmont Chapel services when the class leads the assembly in singing worship songs and to submit a two-page reflective essay on these performance experiences (See handout: "Reflective Essay"). You are required to complete the Listening Exercises in the Alves text.

Demonstration of academic integrity. Instances of academic dishonesty, including plagiarism, cheating, or falsification, will result in a grade of "F" in the course and may result in suspension from the college (See, on the Westmont College Webpage, Academic Policies: Academic Dishonesty).

**Comment [GB9]:** This requirement will provide data to assess the Use of Terminology outcome of the Performing and Interpreting the Arts component.

**Comment [GB10]:** This section describes how the Performing and Interpreting the Arts component will be implemented and assessed.

**Grading:**

Exams (5)	75 points
World Music Report and Presentation	10 points
Music Skills Assessment Exercises (8)	8 points
Listening Exercises	5 points
Reflective Essay	2 points
<b>Total</b>	<b>100 points</b>

Grading Scale (See, on the Westmont College Webpage, Academic Policies: Grades)

100-97	A +	96-93	A	92-90	A -
89-87	B +	86-83	B	82-80	B -
79-77	C +	76-73	C	72-70	C -

**Course Outline:**

January

Unit 1: Introduction

12 Course Introduction: Objectives, Requirements, and Resources

14 World Music Cultures: An Introduction  
Alves: Preface, pages xii-xv; Chapter 1, pages 2-6  
Video: *Graceland: The African Concert*

Unit 2: Music Fundamentals

19 Pitch and Melody  
Alves: Chapter 2, pages 7-16

21 Rhythm, Loudness, and Texture  
Alves: Chapters 3 and 4, pages 17-27

26 Timbre and Musical Instruments  
Alves: Chapter 5, pages 29-43

Unit 2 Exam

February

Unit 3: Africa and the Middle East

2 Sub-Saharan Africa: Elements of traditional African music, traditional African instruments  
Alves: Chapter 6, pages 44-53

4 Sub-Saharan Africa, continued: Drumming in West Africa, Music of the *Jali*, *mbira* music  
Alves: Chapter 6, pages 53-67  
Listening Guides: *Atsia Suite*, *Yundum Nko*, *Nyamaropa*  
Listening Exercise 1: *Atsia Suite*  
Music Skills Assessment 1 (Exercises 1, 2)

9 Sub-Saharan Africa, continued: African popular music  
Alves: Chapter 6, pages 67-75  
Listening Guide: “*No Buredi*”  
Listening Exercise 2: “*No Buredi*”  
Video: *The Dancing Church of Africa*  
World Music Report: Research Proposal Due

11 The Middle East and North Africa: Elements of Middle Eastern music, the instruments of the region, Arabic music theory  
Alves: Chapter 7, pages 76-89  
Music Skills Assessment 2 (Exercises 3, 4)

**Comment [GB11]:** This unit is intended as a partial fulfillment of the Use of Terminology outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB12]:** This exam is intended to measure the Use of Terminology outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB13]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB14]:** This assessment is intended as a partial fulfillment of the Physical Processes outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB15]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB16]:** This assessment is intended as a partial fulfillment of the Physical Processes outcome of the Performing and Interpreting the Arts GE component.

- 16 Holiday
- 18 The Middle East and North Africa, continued: Arabic music performance, popular music in the Arab world, music in Iran, Jewish music  
 Alves: Chapter 7, pages 89-105  
 Listening Guides: *Waslah in Huzam*, *Dastgah Mahur*, *A Rumenisher Doyne*  
 Listening Exercise 3: *Waslah in Huzam*  
 Listening Exercise 4: *A Rumenisher Doyne*

**Comment [GB17]:** These exercises are intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB18]:** This exam is intended to measure the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

23 Unit 3 Exam

Unit 4: Central Asia and India

- 25 Central Asia: Elements of Central Asian music, Tibetan music  
 Alves: Chapter 8, pages 106-116  
 Listening Guide: Invocation from *Mahakala Puja*

**Comment [GB19]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

March

- 2 Central Asia, continued: Mongolian music  
 Alves: Chapter 8, pages 116-123  
 Video: *Genghis Blues*  
 World Music Report: First Draft Due  
 Listening Guide: "*Hoyor Bor*"  
 Listening Exercise 5: "*Hoyor Bor*"

**Comment [GB20]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

- 4 India: Elements of Indian classical music, Indian instruments and their functions, *Raga*—the melodic dimension of Indian music, *Tala*—the rhythmic dimension of Indian music, a performance of raga *Khamaj*  
 Alves: Chapter 9, pages 124-142  
 Listening Guide: Raga *Khamaj*  
 Listening Exercise 6: Raga *Khamaj*  
 Music Skills Assessment 3 (Exercises 5, 6)

**Comment [GB21]:** This assessment is intended as a partial fulfillment of the Physical Processes outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB22]:** This performance is intended as a partial fulfillment of the Demonstration of Artistic Production/Expressiveness and Physical Processes outcomes of the Performing and Interpreting the Arts GE component.

(8) Chapel Performance

- 9 India, continued: Vocal music in India, The influence of Indian music on contemporary Western music  
 Alves: Chapter 9, pages 142-161  
 Listening Guides: "*Ninnada Nela*," "*Kel Cheez Kya Hai*"  
 Listening Exercise 7: "*Ninnada Nela*"

**Comment [GB23]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

11 Unit 4 Exam

16, 18 Spring Recess

Unit 5: China, Japan, and Indonesia

**Comment [GB24]:** This exam is intended to measure the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

23 China: Elements of traditional Chinese music, traditional Chinese instruments, *Guqin* music, folk and contemporary music, Chinese dramatic music, popular music

Alves: Chapter 10, pages 162-189

Listening Guides: “*Ping sha lo yen*,” “*Fan Instead of Gong*,” “An Island in the Sea,” *The Drunken Concubine*

Listening Exercise 8: “*Fan Instead of Gong*”

25 Japan: Elements of Japanese music, *Gagaku*: ancient court orchestral music, Japanese instrumental music

Alves: Chapter 11, pages 190-207

Listening Guides: *Etenraku Nokorigaku Sanben*, *Daiwa gaku*, *Rokudan no shirabe*

Listening Exercise 9: *Etenraku*

30 Japan, continued: Music of the Japanese theater, popular music and influences from the West

Alves: Chapter 11, pages 208-213

Class Demonstration/Performance: *Shakuhachi*

April

1 Indonesia: Elements of gamelan music, Java, its gamelan and instruments, Javanese composition

Alves: Chapter 12, pages 214-232

Listening Guide: *Ladrang Pangkur*

Listening Exercise 10: *Ladrang Pangkur*

World Music Report: Final Draft Due

6 Indonesia, continued: Bali, its gamelan and instruments, Balinese composition and performance, popular music in Indonesia, new gamelan music

Alves: Chapter 12, pages 232-245

Listening Guide: *Gending Pangalang Bebarongan*

Listening Exercise 11: *Gending Pangalang Bebarongan*

Music Skills Assessment 4 (Exercise 7)

8 Unit 5 Exam

Unit 6: Eastern Europe, Western Europe, Latin America, North America

13 Eastern Europe: Elements of Eastern European folk music, Hungarian folk music, Bulgarian folk music, Russian folk music

Alves: Chapter 13, pages 246-267

Listening Guides: *Téglaporos a kalapom*, *Dilmano*, *Dilbero*, “Play, *Skomoroshek*”

Listening Exercise 12: *Dilmano*, *Dilbero*

15 Western Europe: Elements of Western European music, music in Austria, traditional music of Ireland, Spain

Alves: Chapter 14, pages 268-295

**Comment [GB25]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB26]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB27]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB28]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB29]:** This assessment is intended as a partial fulfillment of the Physical Processes outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB30]:** This exam is intended to measure the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB31]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

Listening Guides: “Die lustige Bäurin,” “Bean An Fhir Rua/ O’Garrell’s  
 Welcome to Limerick,” *Fuente de Piyaya*  
 Listening Exercise 13: *Fuente de Piyaya*

(16) Chapel Performance

20 Latin America: Elements of traditional Latin American music, music in Mexico  
 Alves: Chapter 15, pages 296-309  
 Listening Guide: *Siquisiri*  
 Listening Exercise 14: *Siquisiri*  
 Music Skills Assessment 5 (Exercise 8)

22 Latin America, continued: Music in Brazil, music in Andean countries  
 Alves: Chapter 15, pages 309-319  
 Listening Guide: *Ritmo*  
 Class Demonstration/Performance: Son Jarocho

27 North America: Elements of European and African musical traditions in North  
 America, early European music, music of indigenous Americans  
 Alves: Chapter 16, pages 320-339  
 Listening Guide: *Weeping Mary*  
 Video: *Buena Vista Social Club*

29 North America, continued: African-American music, popular music in America  
 Alves: Chapter 16, pages 340-357  
 Listening Guide: “*Koko*”  
 Listening Exercise 15: “*Koko*”  
 Video: *Awake, My Soul*  
 Reflective Essay Due

May  
 4 Unit 6 Exam (12:00 – 2:00 p.m.)

**Comment [GB32]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB33]:** This performance is intended as a partial fulfillment of the Demonstration of Artistic Production/Expressiveness and Physical Processes outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB34]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB35]:** This assessment is intended as a partial fulfillment of the Physical Processes outcome of the Performing and Interpreting the Arts GE component.

**Comment [GB36]:** This exercise is intended as a partial fulfillment of the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.

**Comment [GB37]:** This reflective essay on the Chapel performance experience is intended as a partial fulfillment of the Demonstration of Artistic Production/Expressiveness and Physical Processes outcomes of Performing and Interpreting the Arts GE component.

**Comment [GB38]:** This exam is intended to measure the Use of Terminology and Analytic and Interpretive Abilities outcomes of the Performing and Interpreting the Arts GE component.