

MUH 2051: Music Cultures of the World
Fall 2011
12pm-1pm

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Office hours (Musicology Office, Longmire): MWF 10am-12pm and by appointment.
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Course Overview and Objectives

Welcome to Music Cultures of the World! In this class we will attempt to survey the vast depths of music across the globe. I hope to introduce you to some of the global music cultures that exist outside of our familiar realm of music. We will by no means cover every musical style and culture that exists. It should be noted that you do not necessarily need to read music to participate and learn in this class.

For this class, I have two broad goals. First, we will examine the constructs of music based on the theory of Western music. Second, we will combine general observations and specific case studies to examine certain musical traditions across the globe.

The recipe for this class is as follows:

Listen: Throughout the semester, we will use lectures, listening observations, and musical recordings (both audio and visual) to enhance our knowledge of world music and musical cultures. You will be assigned three listening journals throughout the course of the semester.

Read: There will be assigned readings for every class period from *World Music: Traditions and Transformations* by Michael B. Bakan. Occasionally I will ask you to read supplementary articles. These readings will be essential for class comprehension and test preparation.

Talk: You should come to class prepared to discuss the reading assignments. Class participation is essential to our learning environment. There will also be group presentations throughout the semester.

Write: Your listening journals fall under both the listening and writing categories of our class format. Each journal will require you to do both. In addition, you will have a final writing assignment which I will discuss later.

By listing these goals, I hope to create an engaging and instructing course in which both you and I can participate and grow.

Required Text

Bakan, Michael B. *World Music: Traditions and Transformations*. New York: McGraw-Hill, 2007.

Assignments

Readings:

There will be a chapter assigned to each unit of the course. It would be to your benefit to read the chapter before we begin the unit. Test questions will come directly from the reading and from class lectures.

Supplemental texts listed are not required reading, however they will aid your understanding of that unit's topic. These texts are all available in the Warren D. Allen Music Library.

Listening journals:

A listening journal entry entails choosing a piece of music from the recordings that accompany our text. You may also choose a recording outside of the class resources, but this must be approved by me at least one week before the assignment is due. This entry should be about 1-2 pages, double spaced in 12 point Times New Roman font. I would like for you to record your impressions, feelings, and observations while listening to the piece. You must use at least one exterior resource (i.e. other textbooks, biographies, reliable internet resources, etc.) to supplement your observation. There will be three listening journals due throughout the course of the semester.

Group presentation:

I will assign groups early on in the semester. Each group will give a presentation on an aspect of global music pertaining to the unit during which they present. For example, if you are assigned the Ireland chapter, you may want to observe the instruments used in Irish music, or the dance forms that are common. Be creative! This can be a powerpoint, performance, demonstration, composition, etc. I will need to approve your chosen topic at least two weeks before your presentation day.

Additionally, please note that after your presentation I will require an evaluation of your fellow group members. On the class website is a form which you will print out, fill in your group's names, and give each member a grade. This is to ensure that the entire group participates in the project.

Final writing assignment:

For the final writing assignment, you will create a project or paper that relates global music to your own specialty. For example, if you are an education major, you may make a lesson plan. You may compose a piece of music utilizing instruments, rhythms, etc. that we have discussed throughout the semester. You could write a paper on the relationship between global

music and medicine. These are just examples. At the midterm you will turn in a topic proposal to be approved by me. Get those creative juices flowing!

Grading scale:

- Class participation: 5%
- Listening Journals: 10%
- Group Presentation: 15%
- Final Writing Assignment: 20%
- Tests: 30%
- Final Exam: 20%

Course Policies

Attendance:

Attendance will be taken in every class. At the beginning of each class I will ask a question which you will write down on a piece of paper or notecard with your name and date. The more you are absent the less you will learn. If you have more than three unexcused absences, I will begin to subtract points from your final grade.

Late work and missed tests:

Late work will only be accepted in extenuating circumstances. If you are planning to miss class for a doctor's appointment or school-sponsored event, please let me know via e-mail *before* that day. If you miss a test and have an excuse, we will schedule an alternate time for you to take the test. Please understand that I will only do this *once* and you *must* have a valid excuse.

Class participation:

Class participation is an essential component to our classroom. I wish to create a dialogue between both you and I as professor and student, but also between you and your peers. 5% of your grade will be based on your daily contributions to the class.

Class behavior:

Please treat everyone in this class with respect. If everyone maintains this central rule, then I think we will have a riveting semester of learning and discussion!

Academic Honesty

Please visit the FSU website for the Academic Honor Policy (<http://dof.fsu.edu/honorpolicy.htm>). Violations will *not* be tolerated.

FSU ACADEMIC HONOR POLICY:

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students

and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “. . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at <http://dof.fsu.edu/honorpolicy.htm>.)

Americans with Disabilities Act

Students with disabilities needing academic accommodation should:

- (1) register with and provide documentation to the Student Disability Resource Center; and
- (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
<http://www.disabilitycenter.fsu.edu/>

Course Calendar

This is a tentative calendar. Things change, events happen, circumstances arise. However, this calendar will be our guide should things go awry. The chapters in the book have been rearranged to create a sort of global journey, beginning in Indonesia and ending in Latin America.

Week 1: Chapters 1 and 2

22 August: Introduction

24 August: What is music, anyway? Exploring sound in every day life

26 August: A Musicultural Approach

Week 2: Chapters 3-6

29 August: Rhythm and pitch

31 August: Dynamics, Timbre, and Instruments

2 September: Texture and Form

Week 3: Chapter 7

5 September: NO CLASS - Labor Day

7 September: Balinese Gamelan

9 September: Gamelan beleganjur and kecak

Week 4: No readings

Supplemental: Chapter 5 of *Worlds of Music: An Introduction to the Music of the World's Peoples*, Jeff Todd Titon ML3545 .W67 1984

12 September: Japanese traditional music

14 September: The Shakuhachi and the shamisen

16 September: Popular music in Japan
Group 1 presents

Week 5: Chapter 13

19 September: Chinese cultural, social, and musical history

21 September: Music in the Chinese Cultural Revolution

23 September: The Zheng
Group 2 presents

Week 6: No readings

Supplemental: Chapter 9 of *Musics of Many Cultures: An Introduction*, Elizabeth May ML3798 .M87

26 September: Music in New Zealand

28 September: Australia's musical history

30 September: Australian Aboriginal traditional music
Group 3

Week 7: Chapter 8

3 October: Introduction to Indian music

5 October: Carnatic music

7 October: North Indian Music and Ravi Shankar
Group 4 presents

Week 8: Chapter 14

10 October: Jewish history and musics

12 October: American Hasidic Jewish culture and Matisyahu
Review for mid-term

14 October: Mid-term Exam

Week 9: Chapter 12

17 October: Music in the Egyptian film industry

19 October: Egyptian dance

21 October: The 'Ud
Group 5 presents

Week 10: Chapter 10

24 October: History of Sub-Saharan Africa

26 October: Drumming in West Africa

28 October: The Kora
Group 6 Presents

Week 10: Chapter 9

31 October: Irish history and musical history

2 November: Seán Ó Riada and the rebirth of Irish traditional music

4 November: Irish dance tunes, pub sessions, and the Irish diaspora
Group 7 presents

Week 11: No readings

**Supplemental: *Music in Bulgaria*, The Oxford Global Music Series
ML252 .R53 (on reserve)**

7 November: Music in Eastern Europe and Bulgarian musical tradition

9 November: Ukrainian folk music

11 November: NO CLASS - Veteran's Day

Week 12: No readings

Supplemental: Chapter 2 of *Worlds of Music: An Introduction to the Music of the World's Peoples*, Jeff Todd Titon ML3545 .W67 1984

14 November: North America and Native American history

16 November: Native American musics

18 November: The music of the Navajo
Group 8 presents

Week 13: No readings

21 November: American classic rock - roots and evolutions

23 November: American pop music

25 November: NO CLASS - Thanksgiving Break

Week 14: Chapter 11

28 November: Latin American music in the twentieth century

30 November: Tracing the history of "Oye Como Va"

2 December: Musical traditions in the Caribbean
Group 9 presents

Week 15

5 December: FINAL EXAM 5:30-7:30