

## WORLD MUSIC (MUSIC 14)

Class meets in CA 113 – M, T, W, Th – 9:00 – 12:00  
(Special Summer Session: June 15 – July 9)

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Office Hours: M, W, Noon – 1:00, by appointment)

**TEXT.** Todd Titon, Jeff, General Editor. *Worlds of Music*, (shorter Version), 3<sup>rd</sup> edition.  
U S: Schirmer Cengage Learning, 2009.

**COURSE DESCRIPTION.** We will begin this course with the concept that silence is the original basis for all sound and music; after exploring and internalizing this philosophy, we will expand to the various sounds of nature that have influenced music in profound ways. Throughout this course, the essential aspects of music will be presented and practiced [question: will they actually be required to learn and reproduce vocalizations, rhythmic patterns, etc.?] as pertains to the musical culture being studied: rhythmic and melodic patterns, harmonies and vocalizations, instrumentation, and other stylistic characteristics that have evolved in the world's major musical traditions. Of prime importance are the ways in which music serves various cultures: spiritual, work-related, ceremonial, social, and aesthetic.

Because of the condensation of the summer session in World Music, the instructor will select from only those musical cultures that most closely pertain to and represent our agenda. [question: what agenda? Also, the actual number of hours you will spend with your students in class is the same over the summer session as it is during the normal semester.]

### GRADING.

- |  |      |
|--|------|
| 1. one final exam (essay)              | 30 % |
| 2. Individual Project and Presentation | 30%  |
| 3.Participation and Attendance         | 40%  |

|                |           |   |
|----------------|-----------|---|
| Grading Scale: | 90 – 100% | A |
|                | 80 – 89%  | B |
|                | 70 – 79 % | C |
|                | 60 – 69%  | D |
|                | Lower     | F |

**PARTICIPATION & ATTENDANCE.** This is essential. There is no way to “catch up” or to experience the living aspects of music without living it. It is EXPECTED that you will attend every class and show up 5 minutes BEFORE the class starts so that we may begin without interruption. Please note that any student who shows obvious added value to a class session, will be given further advantage by the instructor during the final calculation of his or her grade.

[Note: How is the participation grade to be calculated? That needs to be spelled out here. I recommend so many participation points for each class session attended. You should present the scale on the syllabus. If you decide to use some other methodology, you will still need to present it on the syllabus. Remember, according to Title V, we cannot grade for attendance, although we can grade for participation.]

**LISTENING ASSIGNMENTS.** All listening of specially selected musical cultures will be presented during class hours. Notes should be taken as gathered information while listening. These commutative aspects of music will be necessary reference for the final exam, for special projects and for the concept of how non-western music, tribal music and cultural music are now coming together to create a new world music.

[Question: will students need to have personal access to the CDs?]

**SPECIAL PROJECT AND PRESENTATION.** Beginning within the first week of class, each student will find an area of music to research, record, and present. During the last week of class each student will make a presentation (10-15 minutes). Evaluations will be based upon a written journal of all research, communication, recordings, instrumentation, social situations, pros and cons of the chosen area of research, and what was learned musically and individually from this project. Each presentation will be evaluated by how a student involves the rest of the class as well as what was learned musically during the process.

### **CLASS SCHEDULE (approximate)**

Week One:

***Monday, 6/15:*** Introduction to syllabus, Chapter 1 - “The music Culture as a World of Music”, “Art Of listening”, Special Project

***Tuesday, 6/16:*** Review of Chapter I; rhythms and melodies; listening; **Special Project**; Chapter II “North America/Native America”

***Wednesday, 6/17:*** Local songs and dances of Native Americans; **Discussion of Chapter II**; Special Project (research)

***Thursday, 6/18:*** Chapter II – Native American Music – listening/  
**Discussion**

**Week Two:**

***Monday, 6/22:*** Native American – songs, dances, and games;  
**discussion of research Special Project**

***Tuesday, 6/23:*** Native American songs, dances, games

***Wednesday, 6/24:*** Chapter III - “Africa Ewe, Mande, Dagbamba Shona,  
BaAka”

***Thursday, 6/25:*** Continuation of Chapter III

**Week Three:**

***Monday, 6/29:*** Chapter 5 – “Europe/Central and Southeastern Regions”;  
**updates of research Special Projects DUE**

***Tuesday, 6/30:*** Continuation of Chapter 5: dances and music

***Wednesday, 7/1:*** Chapter 9 - “Latin America/Chile, Bolivia, Ecuador, Peru”

***Thursday, 7/2:*** Continuation of Chapter 9; sign up for presentations

**Week Four:**

***Monday, 7/6:*** Culmination and comparison of music studies; individual  
**presentations**

***Tuesday, 7/7:*** Music studied – influence on today and new world music;  
**individual presentations**

***Wednesday, 7/8:*** Group discussions and study guides for final exam;  
**individual presentation**

***Thursday, 7/9:*** Individual presentations; one hour final exam