

COURSE SYLLABUS

Survey of World Music Cultures

MUSI 1379, 3 credit hours

Fall 2013

Sam Houston State University, School of Music

Associate Professor: S. K. Murphy-Manley, Ph.D.

Office: 936-294-4990, Music Building 324

Email: mus_skm@shsu.edu

☉ Office Hours

I will be available to you every day, at any time by phone or email. You might be required to leave a message and a phone number at which you can be reached. You will need to call me to make an appointment if you would like to meet with me in my office.

☉ Course Description

This course is a survey of world music focusing on non-Western cultures within the 20th and 21st centuries. It examines elements of representative music cultures, features of those societies that influence music, and the unique musical and artistic aesthetics of those cultural groups. The content of this course explores the creation and function of music within a community's system of values and beliefs, fostering an appreciation for the human experience across diverse societies. This is an ethnomusicological course.

☉ Prerequisites (None)

- This is a University Core Class that fulfills Component Area IV.

☉ Course Objectives

1. You will gain from this course a foundational knowledge of World music as represented by the musical examples provided on the CD set and be able to demonstrate your knowledge through tests and oral presentations. You also will learn fundamental principles, generalizations, and theories concerning music history, and music within cultures, as studied within the two fields of musicology and ethnomusicology.
2. You will develop knowledge and understanding of the role that music plays in a culture and in all human life, both in Western societies and global communities.
3. You will be able to provide oral and written descriptions of the role of music in selected cultures, demonstrating understanding of selected world-music systems, performing contexts, functional applications of music and art, and characteristic traits of instrumentation, genre, and harmonic systems from the specific music cultures addressed in the class.

4. You will be able to demonstrate understanding of how ideas, values, and beliefs of a culture affect the unique aesthetic and intellectual creations within specific societies. You will more fully understand the human condition across many cultures through an understanding of the role that music plays within diverse societies. You will also gain an appreciation for diversity and an understanding of the global community, and specifically, music as a product of the human experience.

5. You will broaden your understanding and knowledge of music cultures in a general sense, and understand on a deeper level with clearer perception, the world of music as a whole, including its past, its changes, and its current state.

How the objectives are addressed:

Students will develop their knowledge through class discussion, readings, films, activities, assignments, and lectures. By examining selected music cultures from North and South America, Africa, Indonesia, East Asia, India, and the Arab World, students will explore the role that music plays in cultures across global communities. Students will understand the diversity of cultural and musical systems by exploring case studies presented in the textbook and lectures. Additionally, students will prepare projects that build a music-culture model for a chosen cultural group demonstrating their understanding of its religious beliefs, political system, and the details of its musical system including the function that music fulfills within the given culture. As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and sub-cultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints that they personally have towards global communities.

How the objectives will be assessed:

The students will be directly assessed on the objectives through exams, an oral presentation of research, which will demonstrate an appropriate construction of a music-culture model for the country serving as the topic of their research project, and a research paper. Rubrics will be used in the grading processes. Sample exam questions that will also provide direct assessment might include:

1. "Describe the four components of a music culture, giving examples of each from the music cultures discussed in class." (Students will answer with a discussion that includes 1) Ideas about music; religion/belief systems, aesthetics of music, contexts for music, history of music within cultures, 2) Activities involving music 3) Repertoires of music; style, genres, texts, composition, transmission, movement, and 4) Materials of music. Successful answers will address all of the above components giving relevant detail.)

🌀 Core Curriculum Skill Objectives

This core class fulfills the three credits needed for Component Area IV: *Language, Philosophy, & Culture*. All courses in Component Area IV must address, and assess, critical thinking skills, communication skills, personal responsibility, and social

responsibility. I have included the following information on the syllabus so that you can see how each of the skills will be addressed in this course.

I. Critical Thinking Skills: (as defined by the Coordinating Board) to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

Critical thinking will be addressed in this class through exams, writing, research projects, discussions, and assignments.

- Students will be taught to think critically and analytically, and to ask appropriate questions about cultures, integrating and synthesizing knowledge they gain in the course, forming conclusions, and building an informed belief system from the complex of information presented in the course content.
- Students will research, organize, outline, draft, and write a research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine a non-Western musical culture (and musical examples from that culture) as they evaluate and synthesize information concerning their music-culture case study, analyze their findings, and compare world cultures to European music traditions explored in the course content.
- Students will develop skills necessary to aurally identify selected musical styles from different countries, and be able to articulate conclusions about stylistic analysis.

Critical thinking will be directly assessed through exams, through the grading of their research project, which will include multiple learning tasks that guide the student towards the final product, and through embedded questions on exams. An example of a test question that measures critical thinking might include: "How does the Agbekor performance reflect the history and culture of the Ewe people? Why would the omission of Agbekor be devastating to a person from the Ewe cultural group?"

II. Communication Skills (as defined by the Coordinating Board): to include effective development, interpretation and expression of ideas through written, oral and visual communication

Communication skills will be addressed in this class as students communicate effectively in written, oral, and visual means as they present their research on a given music culture through a written research paper, an oral presentation for the class, and a visual product used in that presentation. They will be required to outline, draft, and revise writing assignments as they learn to present their research in an effective and logical manner.

Communication skills will be directly assessed and graded on their projects and papers according to a rubric. This skill will also be directly assessed through embedded questions on exams, such as "In presenting the belief and value system of a music culture to an audience of non-ethnomusicologists, describe the most effective manner to develop your format logically, and the most convincing way to present your interpretation to the audience."

III. Personal Responsibility Skills (as defined by the Coordinating Board): to include the ability to connect choices, actions and consequences to ethical decision-making

Personal responsibility will be addressed in this course as students articulate in writing, and orally, how they make sound ethical judgments based on the development of their personal value system. Students will approach the study of diverse cultures with an understanding of the cultural heritage that humans share, and do not share. As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and sub-cultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints towards global communities. Students will consider their personal role in the global community understanding past successes, failures, and consequences of personal choices and ethical decision-making.

Personal responsibility will be directly assessed in this course through their research paper and presentation of their oral project. The students' projects will demonstrate personal judgment of diverse communities and their personal roles within the global society. Students also will be directly assessed with embedded questions on the exam, such as, "We actively make our own choices which lead to consequences. Describe two ways in which making personal choices in your life could affect, positively or negatively, the music cultures we have studied in class." or, "When Ravi Shankar realized that the American public at Woodstock was involved in the drug culture, how did he modify his musical activities? Describe an instance within, or near to, your own music culture during which you might be required to change your musical activities in order to stay true to your personal values or belief system."

IV. Social Responsibility Skills (as defined by the Coordinating Board): to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

Social Responsibility will be addressed in this course as students learn intercultural competence by exploring music cultures from North and South America, Africa, Indonesia, East Asia, India, the Arab World, and the selected culture for their research project. Students will come to understand the nature of their personal role in their own communities and their social responsibility in preservation of the global community of music and other social cultures.

Social Responsibility and the student's intercultural competence will be directly assessed through their research paper and presentation of their oral project, both graded with a rubric by the instructor of record. Embedded examination questions, graded with a rubric, will also be used. Examples of test questions might include: "What are some of the social layers of genres of Indian music? Do American and European music also have musical styles of higher or lower status? How do they reflect various subcultures?" Or, "Why and/or why not is it appropriate to characterize the music-culture of the BaAka People in Central Africa as "primitive"? Compare your own music-culture's value of

music as an adaptive resource for the Forest People. What is a socially responsible approach to studying the BaAka People and their culture?"

🌀 **Textbooks and Supplies**

Worlds of Music: An Introduction to the Music of the World's Peoples by Jeff Todd Titon, Shorter Version, 3rd edition (with 3 CDs included). ISBN-13: 9780495570103

❖ **NOTE:** Your supplies will include all items necessary to take notes, study, turn in reports, and to take tests. It will be your responsibility to obtain all textbooks and materials at the beginning of the semester. Please print out the lessons from the document section on Blackboard and bring your notes to class. **Taping of the lectures is prohibited.**

- 🌀 **Cell phones and other electronic devices (including laptops and tablets, etc)** must be turned off in class. If you are in the midst of an emergency, and need your cell phone left on vibrate, please talk to me before class. If I hear a cell phone ring or make noise in class (**or see you texting, surfing, or doing other clever things with your device**), a pop quiz will be given immediately. If this happens during a test or quiz, then an automatic 10-point deduction will be imposed on your test score.

Computers and electronic devices are not allowed for note-taking at this time. Please bring to class the handouts that are provided to you via blackboard.

🌀 **Course Requirements**

❖ **Attendance**

You will be expected to punctually attend every class. Please do not come late, leave early, or come and go from the class lecture. It will be your responsibility to obtain copies of any handouts given in your absence. Failure, on your part to do so, will not excuse any ignorance or missed assignment. Should you need to be absent, it will be your responsibility, to obtain the assignment and class notes from another class member. (I encourage study groups for the preparation of exams and quizzes.) If you miss more than 5 class periods, then your final grade will be lowered one point for each absence beginning with the sixth. Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

Important Note: Make-up exams will not be given under any circumstance of absence.

❖ **Exams**

There will be three major examinations. Each exam will test your knowledge of factual information concerning the music, cultures, and

terminology. Exam questions will be constructed to measure your competence of the learning objectives listed above.

❖ **Listening Quizzes**

You will be tested aurally on the musical and cultural styles discussed in class. More information about the quizzes will be discussed as the first quiz approaches. Quizzes will be constructed to help you master the learning objectives listed above.

❖ **Term Project**

You will be required to complete a writing assignment and presentation for the class as a member of a 4 or 5-person team. You should use handouts, recordings, and computer assisted media. (See attached rubric.) The written part will be turned in to me on Monday, November 25th. The class presentations will be conducted beginning December 2nd. I will give you a sign-up sheet ahead of time so that your team can reserve a presentation time. The written portion will count 50% of your project grade and your oral presentation for the class will count 50% of your project grade. I do not accept any assignments via email, and you will not be allowed to make-up a missed class presentation.

Another Important Note: Late assignments and term projects will be accepted with the penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on October 2nd and you get it to me after your class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on October 3rd at 24 hours past the end of class, a 60-point deduction will be implemented. Notice that the penalties are calculated by calendar days and not class meeting days.

❖ **Grading**

The following grading scale will be used for all exams and assignments. No extra credit will be allowed.

A =	90-100
B =	80-89
C =	70-79
D =	60-69
F =	59 and below

The Grading percentages are as follows:

Term Project	40%
Exams	40%
Listening Quizzes	20%

⊗ **Academic Honesty**

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes “cheating”.

<http://www.shsu.edu/students/guide/StudentGuidelines2010-2012.pdf#page=29>

⊗ **Proper Classroom Demeanor**

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment. Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’—you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: “eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today’s classes, although this is only 8 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction.” Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

⊗ **Disabilities**

Accommodations for disabilities must be initiated by the student by going to the Counseling Center and the Services for Students with Disabilities in a timely manner. Every semester that a student desires accommodation, it is the student’s responsibility to complete a Classroom Accommodation Request Form at the Students with Disabilities Office and follow the stated procedure in notifying the faculty.

⊗ **Religious Holy Days**

If you must miss a class because it is your religious Holy day, please notify me of your intended absence as soon as possible. Check the schedule below.

Projected Class Plan and Reading Assignments

This outline is tentative and subject to change.

Note: The lectures will take precedence over this schedule. We might be ahead or behind in the reading schedule. You should read the assigned pages and listen to the appropriate pieces that are discussed in the reading before each class. Please bring your book to every class unless told otherwise. Your listening list is located on the inside cover in your textbook, and those pages show the contents of your CDs and where the pieces are discussed in the book.

August 28 Introduction to the Class, pages 1-19

August 30 Pages 19-34

Topics for the week include:

- Discuss the course objectives, new core skill objectives, and course requirements
 - Approaches to studying global communities through music
 - The music-culture as a global component
 - Ethnomusicology vs. Musicology
 - The music-culture performance model in diverse societies vs. Western-European traditions
 - The four components of a music-culture: ideas about music, activities involving music, repertoires of music, and material culture of music
 - The musical elements: melody, harmony, texture, rhythm, and genre as applied globally
 - Ecological and sustainable worlds of music
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September 2 Holiday

September 4 Pages 35-52

September 6 Pages 53-65

Topics for the week include:

- Specific case studies of world music including music from: Native American communities of Sioux, Zuni, Iroquois, and Navajo
 - Functions of music within religious and social venues as applicable to these selected Native American groups
 - Research projects explained and assigned
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September 9 Pages 67-76

September 11 Pages 77-91

September 13 Pages 91-106

Topics for the week include:

- Selected musical examples from African communities including: Ghanaian work songs; Agbekor of the Ewe people; Drumming of Dagbon, and the life of Abubakari Lunna
 - First steps of research project due: country and music-culture choice, outline proposed, teams selected, research steps discussed
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September 16 Pages 91-106 (continued)

September 18 Film, discussion, research project

September 20 Exam I

Topics for the week include:

- Selected case studies from African cultures continued including: Mbira music of the Shona people and cultural contexts; Polyphonic genres of the Baaka people; Social response to the Forest People; Music-culture as an adaptive resource
- Sequential steps for research project monitored and completed including the teams building of the music-culture model for selected country
- Exam

September 23 Pages 107-129
September 25 Pages 130-141
September 27 Film, discussion, research project

Topics for the week include:

- Specific examples from North America including: Music of worship; Music of work; Music of play; Blues; Cultural contexts; and Social context and meaning
- Research project continues individually and within teams

September 30 Pages 143-154
October 2 Pages 176-177; 355-379
October 4 Pages 379-381

Topics for the week include:

- Comparing European aesthetics and approaches to artistic meaning with the non-Western music-culture model
- Artistic and social responsibility within, and towards, global communities

October 7 Pages 179-191
October 9 Pages 191-207
October 11 Pages 208-211; film discussion; team work

Topics for the week include:

- The music of India, including: History, culture, and music
- Commercial vs. religious music and social meaning
- Classical music of India, Soundscapes, Raga, Rasa, the Melakarta system, Tala and the time cycle
- Research project continues individually and within teams

October 14 Pages Chapter 6 discussion/lectures continued
October 16 Pages Exam II
October 18 Pages Team work

Topics for the week include:

- Carnatic Indian music including discussion of Alapana, Tanam and genres
- Research project continues individually and within teams
- Exam

October 21 Pages 213-231
October 23 Pages 213-231 continued
October 25 Film, discussion, team work

Topics for the week include:

- Specific examples from Indonesia including the gamelan of central Java
- Gamelan performance contexts

- Social use of gamelans in Shadow Puppetry
 - Research project continues individually and within teams
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October 28 Pages 231-239

October 30 Pages 241-256

November 1 Pages 256-276

Topics for the week include:

-Specific examples from Indonesia including: Balinese gamelans; Popular music; The multiplicity of music-cultures in Indonesia

-East Asian Music including topics: A cross-section of Chinese music; Folk song; Instrumental ensemble traditions; Operatic traditions; Solo instrumental traditions; Religious traditions; Popular music

-Research project continues individually and within teams

November 4 Pages 277-288

November 6 Pages 289-310

November 8 Pages 310-316; team work

Topics for the week include:

-Music in Latin American societies including case studies: Chilean Nueva Cancion; Bolivian K'antu; Music of the Quichua in the Northern Andes of Ecuador; Afro-Peruvian Music; Western Influences vs. Folk Traditions

-Research project continues individually and within teams

November 11 Pages 317-326

November 13 Pages 326-336

November 15 Pages 336-354

Topics for the week include:

The Arab World including: Defining "Arab World"; The Takht ensemble; Religion and music in the Arab World; Music in History vs. Music as History; The Maghrib; Communal Music Making in Morocco; Homeland and Diaspora, case study of an Iraq musician

November 18 Research paper due; team work on oral presentations continues

November 20 No class

November 22 No class

Topics for the week include:

-Research project continues individually and within teams

November 25 Films, discussion

November 27 Music in diverse societies re-envisioned

November 29 Oral Presentations begin

December 2 Oral Presentations
December 4 Oral Presentations
December 6 Oral Presentations conclude; teams assessed

(-Final exam during finals week)

Final exam: Date TBA