

JEFFERSON COLLEGE
COURSE SYLLABUS

MSC137

WORLD MUSIC

3 Credit Hours

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MSC137 World Music

I. CATALOGUE DESCRIPTION

- A. Prerequisite: none.
- B. 3 semester hours credit
- C. World Music involves the study of international musics introducing students to the music of high cultures outside the limits of urban European art music through discussion, performance, and observation. The emphasis is on developing listening skills. The class is directed to non-majors, but music majors may enroll. This course will partially fulfill the general education humanities requirement. (F, Sp)

II. EXPECTED LEARNING OUTCOMES/ASSESSMENT MEASURES

Identify the social, religious and geographical influences of each society on its music.	Take quizzes involving multiple choice, short answer, and essay questions.
Discuss the various ways music is treated by a society, its style, history, genre, and mediums.	Take quizzes involving multiple choice, short answer, and essay questions. Participate in class discussions.
Define musical terminology. Identify instruments, and ensembles.	Take quizzes involving multiple choice, short answer, and essay questions. Attend concerts and write concert reviews using appropriate musical terminology.
Identify specific listening pieces by title, country and performer, as well as be able to discuss their style characteristics.	Take quizzes involving multiple choice, short answer, and essay questions. Participate in class discussions.

III. OUTLINE OF TOPICS

- A. Unit One: Chapter One - Fundamental Issues
Compare and contrast the following concepts. Identify and define terminology.
 - 1. Music vs. Noise
 - 2. Music is Universal, but NOT a Universal Language
 - 3. Folk vs. Classical vs. Popular Music
 - 4. Semiotics – The study of signs
 - a. Poietic – the creator/composer encodes meaning
 - b. Esthetic – the listener encodes meaning
 - 5. Ethnocentrism: “The unconscious assumption that one’s own cultural background is ‘normal’ while that of others is ‘strange’ or ‘exotic.’
 - 6. Ethnomusicology: The study of music within its cultural context.

- B. Unit One: Chapter 2 - Aural Analysis
Identify and define the following musical terms. Be able to cite specific examples or occurrences of each of the following.
1. Four Properties of Sound
 - a. Quality (Timbre or Aural Color)
 - b. Pitch (Tone)
 - c. Duration (Rhythm)
 - d. Volume (Dynamics)
 - e. Timbre: Color of a sound
 2. Organology: Sachs-Hornbostel System
 - a. Aerophones
 - b. Chordophones
 - c. Idiophones
 - d. Membranophones
 3. Texture:
 - a. Monophony
 - b. Polyphony
 - c. Homophony
 - d. Heterophony
 4. Dynamics
 5. Form
 6. Extra-musical Associations
- C. Unit One: Chapter 3 - Cultural Considerations
Identify and define the following terms. Discuss the various means of transmission of music.
1. Insider/Outsider Perspectives
 - a. Outsiders focus on objects and structures
 - b. Etic/Emic
 2. Music & Transmission
 - a. Technology
 - b. Pedagogy
 - c. Notation
 - d. Exchange & Adaptation
- D. Unit Two: Chapter 4 - Oceania
1. Australia
 - a. Aborigine Song with *didjeridu*
 - b. The “Outback” or “Bush”
 - c. Aborigines
 - (1) Didjeridu - Circular Breathing
 - (2) Clapsticks
 - (3) Vocal “Storyteller”
 - (4) Wondjina (spirits)

2. Papua New Guinea - *Susap* (mouth harp)
 - a. Acts as a “speech surrogate”
 - b. Common to courting rituals
3. Hawaii - Drum-Dance Chant
 - a. Kilu and pahu
 - b. Vocal vibrato
 - c. Portamento
4. Kiribati
 - a. Group Song
 - (1) Call & Response
 - (2) Unison rhythm
 - (3) Handclaps
 - b. European Colonialism affected music function and form

E. Unit Three: Chapter 5 - South Asia

1. North India: Raga
 - a. Tambura
 - b. Sarod
 - c. Sitar - raga
 - d. Tabla - Tala
2. South India: Bhajan Devotional Song - Congregational worship
 - a. Harmonium
 - b. Tabla, kartal
 - c. Antiphonal vocals
 - d. Devotional Hindu songs
 - e. Sai Baba Temples
3. Carnatic Classical - Kṛiti
4. Bangladesh: Baul Song

F. Unit Four: Chapter 6 - Southeast Asia

1. Vietnam
 - a. Upland Bronze Gongs
 - b. Lowland: *Tài Tử* Chamber Music
2. Thailand
 - a. Classical *Piphat*
 - b. Northeast Thai *Lam Klawn*
3. Indonesia
 - a. Gamelon
 - (1) Knobbed Gong Instruments:
 - (2) Metallophones
 - (3) Other Melodic Instruments:
 - (4) Drums: kendhang, bedhug.
 - (5) Colotomic Structure
 - b. Kecak “Monkey Chant”

G. Unit Five: Chapter 7 - East Asia

1. China
 - a. National Chinese Orchestra
 - b. Guqin “Ancient Zither”
 - c. Sizhu “Silk & Bamboo” ensemble
 - d. Jingju Traditional Peking Opera
 - e. Revolutionary Beijing Opera
2. Mongolia: Throat Singing: Khoomei
3. Korea: P’ansori – traditional story telling
4. Japan
 - a. Shakuhachi
 - (1) Samurai, Buddhist temple
 - (2) Bamboo flute
 - b. Koto
 - (1) Palace
 - (2) 13 string zither
 - c. Shamisen
 - (1) Teahouse
 - (2) 3 string fretless lute
 - d. Gagaku: Court Orchestra
 - e. Kabuki Theatre
5. Tibet - Tibetan Buddhist Ritual (Tibetan Trumpets)

H. Unit Six: Chapter 8 - The Middle East

1. Turkey
 - a. Islamic “Call to Prayer”
 - b. Arabic Modal Improvisation
 - (1) *Makam* - “Composition Kit”
 - (2) Taqasim
2. Iran
 - a. Santur
 - b. Dastgah
 - c. Gusheh
 - d. Radif
3. Egypt
 - a. Arabic *Takht* Ensemble - *Takht* Instruments
 - b. Sufism
 - (1) “Mystical” branch of Islam
 - (2) woolen (*suf*) robes
 - (3) Whirling Dervishes
4. Judaism
 - a. Liturgical Cantillation
 - (1) Sung recitation
 - (2) Cantor
 - (3) Melodic formulas
 - b. Shofar

- c. Klezmer – Jewish folk music
 - (1) Clarinet, hammered dulcimer, bass and two violins
 - (2) May also include brass and accordion

I. Unit Seven: Chapter 9 - Sub-Saharan Africa

- 1. Ghana
 - a. Drumming in Ghana
 - (1) Polyrhythm
 - (2) “Talking” Drums
 - b. Palm Wine “Highlife” Song
- 2. Republic of the Congo: Pygmy Music
- 3. Zimbabwe
 - a. Mbira dza vadzimu
 - b. *Bira* - Spirit possession ceremony
- 4. Uganda
 - a. *Akadinda*
 - (1) Royal instrument
 - (2) Other xylophones
 - b. Konkolikan Sambla Burkina Faso
- 5. Senegal-Gambia - *Jali* with *Kora*
 - a. Praise-singing
 - b. “Spraying”
 - c. *Griot* - modern *jail*
- 6. Republic of South Africa
 - a. *Mbube* Vocal Choir
 - b. Ladysmith Black Mambazo

J. Unit Eight: Chapter 10 - Europe

- 1. Greece: Byzantine Chant
- 2. Spain: Flamenco
- 3. Russia: *Balalaika*
- 4. Scotland: Highland Pipes
- 5. Ireland: Union Bagpipes or Uilleann Pipes
- 6. Hungary: Hurdy Gurdy
- 7. Bulgaria: Women’s Chorus

K. Unit Nine: Chapter 11 - The Caribbean

- 1. Haiti
 - a. Vodou Ritual
 - b. Vodou & other African derived religions
 - c. *Loa/Orisha* - Animistic deities
 - d. Roman Catholic syncretism
 - e. Spirit possession - “Horses”
- 2. Jamaica – Reggae
 - a. “Trenchtown”
 - b. Bob Marley (1945-1981)

3. Trinidad & Tobago
 - a. Calypso
 - (1) “Classic” Calypso
 - (2) *Soca* (“Soul Calypso”)
 - b. Steel Band
 - (1) Pan
 - (2) Engine Room
4. The Bahamas - Rhyming Spiritual
 - a. Basser, “Falsetto” and the Rhymer
 - b. Overlapping call and response
 - c. “Hollow” harmony
 - d. “Freer” rhythm
5. Cuba - Afro-Cuban Salsa
 - a. Latin Jazz sound
 - b. *Clave* pattern and syncopation
 - c. Vocals tell the “story,” group responds
 - d. Santeria connection
6. The Dominican Republic - Merengue
 - a. *Tambora*, accordion, *guiro*
 - b. Rhythmically dense melody
 - c. Call and response
 - d. vocals and accordion

L. Unit Ten: Chapter 12 – Central & South America

1. The Amazon - Amazonian Indian Chant
 - a. “Eagle’s cry” followed by pulsating chant
 - b. Unison group chant
 - c. “Falling” melodic contour
 - d. All male choir
 - e. No (or few) instruments
2. Peru - *Sikuri* Ensemble
 - a. Interlocking melody
 - b. *Bombos* and *cajas* drums
 - c. Parallel polyphony
3. Argentina – Tango
 - a. Bandoneón
 - b. Tango rhythm
 - c. Porteños
 - d. Dance of passion
 - e. Ballroom tango
4. Mexico – Mariachi
 - a. Vihuela and guitarrón
 - b. Operatic voice
 - c. Clear melodic lines
 - d. Major keys
 - e. Jalisco and regional music

- f. Mariachi and the movies
- g. Music for hire
- 5. Brazil
 - a. Samba
 - (1) Polyrhythmic percussion
 - (2) *Cuica* (friction drum)
 - (3) Guitar
 - (4) Call & response
 - (5) Samba rhythm
 - (6) The “belly bump”
 - b. Capoeira
 - (1) Call & response
 - (2) Polyrhythmic percussion
 - (3) Berimbau
 - (4) Increasing tempo
 - (5) *Compé* - “with the foot”
 - (6) “Dance” disguised combat training

M. Unit Eleven: Chapter 13 - North America

- 1. Canada: Cape Breton Fiddling
 - a. Fiddle carries melody
 - b. Piano and guitar provide harmony
 - c. Steady “compound” meter
- 2. The United States
 - a. Ballads
 - b. Lined Hymn
 - c. Shape-note Song
 - d. Bluegrass
 - e. African-American Spiritual
 - f. African-American Gospel
 - g. Country Blues
 - h. Conjunto
 - i. Cajun Music
 - j. Native American Reservations
 - (1) Plains Chippewa Song
 - (2) Native American Flute

IV. METHODS OF INSTRUCTION

- A. Instructor lecture
- B. Directed music listening
- C. Class discussion
- D. Concert attendance

V. REQUIRED TEXTBOOKS (with publication information)

Miller, Terry E. and Andrew Shahriari. *World Music: A Global Journey* 2nd ed. Rutledge Publ., New York: 2009.

VI. REQUIRED MATERIALS (Student)

Required textbook
Access to a CD player

VII. SUPPLEMENTAL REFERENCES

- A. Music references, books, periodicals and recordings available in the library.
- B. Personal reserve references and recordings.
- C. Publisher website at <http://www.routledge-ny.com/textbooks/worldmusic/2ndEd/>

VIII. METHOD OF EVALUATION (Student)

- A. Tests over readings, lectures, and listening
- B. Class participation
- C. Extra credit concert attendance

IX. ADA STATEMENT

Any student requiring special accommodations should inform the instructor and the Coordinator of Disability Support Services (Library; 636-797-3000, ext. 169).

X. ACADEMIC HONESTY STATEMENT

All students are responsible for complying with campus policies as stated in the Student Handbook (see College website, <http://vega.jeffco.edu/jkuchar/pdf/sh1011.pdf>)