Music 154
Music of the World’s Peoples

CDs to accompany Worlds of Music, 2002, 4th edition. (Recommended.)
Other readings and recordings as assigned.
All listening assignments will be placed on reserve in the Music Record Library which is located in the basement of McEwen. Additional reading assignments will be placed on electronic reserve.

Assignments:  Daily listening and reading
Listening Awareness Sheets
Response Essays
2 Exams: Midterm and Final
1 Special Performance Project

Objectives:  The primary goal of this course is to develop your ability to listen to musics from a variety of world cultures with sensitivity and understanding. The course will help you develop and use ways of talking about non-western musics in their own terms. The course will also examine the ways non-western musics are used in contemporary/popular music in America and the extent to which American popular music styles have blended into musics of non-Western cultures. Students will also have many opportunities to experience non-western musics through hands-on demonstrations and performances.

Course Procedure:  The course is divided into two sections for a total of seven units. At the beginning of each unit, you will receive a sheet that outlines the listening assignment for that unit, as well as any additional reading or viewing assignments that you may have. Reading assignments from the text are listed on this syllabus. Because each unit we will study is somewhat sequential, it will be to your benefit not to fall behind in your reading and listening.

Listening:  Throughout the text you will find references to recorded examples. Because of the nature of this arrangement, I suggest that you listen to the examples as you read the assignments, rather than reading first and listening later. Furthermore, I recommend that you listen to each example several times. You should be able to recognize and identify the musical characteristics and elements of each work as they are described in the accompanying reading. Get to know each of the pieces – make sure you have something to say about all of them.

Listening Awareness Sheets:  For each unit of study you must complete listening awareness sheets. These will be submitted at the end of each unit, and they will be graded. Extra sheets will be available in a box outside my office door throughout the semester.

Response Essays:  After each class, required workshop, and required concert, you should write an entry of 500-750 words focusing on some specific issue raised in the reading, in class, in the performance, or assigned by me.
You will turn these in at the end of class; thus, you may use these essays as a kind of “crib” sheet for participating in class discussion, and you may be called upon to share your thoughts with the class. These 1-2 page essays will be graded on a scale of 0-3.

An academic notebook is a forum for you to develop and examine your responses to the reading, listening, and class discussions. It is not a personal journal in which you write only for yourself and on any topic. You should not summarize the readings or class discussion, nor simply describe the listening examples.

Here are some examples of what not to do:
"I really liked the Irish fiddle tune; it reminded me of a Suzuki violin song I learned when I was 7."
"Irish music uses lots of bagpipes. I think they are loud and annoying. I’d rather listen to the Irish harp."
"The reading talked a lot about the Scots Irish immigration to the US. These people brought Irish tunes with them to the mountains."

Instead, you should expand your ideas beyond those limits along these lines:
"The author of the article on contemporary Irish music argued that the use of the Australian digeridoo in Irish music was undermining traditional Irish music. However, the author did not take into consideration that the digeridoo has a drone function like that of the bagpipe. In general, the author failed to discuss the concept of tradition as evolving...."
"When I listened to the piece by the blind harpist/composer O’Carolan, I was reminded of a lot of other blind musicians like Ray Charles, Stevie Wonder, and Blind Lemon Jefferson. I wonder if this is coincidental. Perhaps the loss of one’s sight gives a person.... "
"The use of vocables in the Irish mouth music piece that we listened to is very similar to the use of vocables we heard in our unit on Native American music. In fact, when I went to the a cappella concert last night in the Chapel, I was amazed to realize that a lot of those groups use vocables too. Once I thought about it, I realized that there are lots of examples of vocables in songs I listen to all the time, like... "

Finally, when expressing your opinion about issues, you must cite evidence from the relevant materials to support your position. I will not grade you on your opinion, but on how well you have supported your position using the readings, listenings, videos, etc. that address the issue.

Required Concerts and Workshops: I have outlined in the syllabus TWO concerts and TWO workshops that are required for this course. Please make a note of these dates now, the first day of class; if you presently have a conflict with any of these dates, please see me immediately, during the first week of classes, to make arrangements to make up these events. Otherwise, I will assume you will be there.

Special Performance Project: As part of the hands-on component of this course, the class will learn and, at the end of the term, demonstrate West African drumming (and perhaps the African mbira). Students will be placed in groups that will meet a minimum of 1 hour per week outside of class time. Attendance at these meetings is required, and your grade for this portion of the course will be a combination of your attendance and your ability to play the drumming patterns in your ensemble. There will be ample time for rehearsal, and I or a TA will be present for all of your rehearsals. Additional reading, writing, and listening assignments may be given as part of this project.

Honor Code: All exams, response essays, listening sheets, and any other work submitted for a grade in this course must be prepared in accordance with the Hamilton College Honor Code. I encourage you to do your listening assignments together and to discuss the readings. However, your graded work must be your own. It is also an infringement of copyright law and library policy to make copies of any recorded material in the Music Library (all records, CDs, and tapes). I will consider a violation of this policy to be a violation of the Honor Code.

Attendance: Your presence and participation in class will play a part in your grade, so you will be expected to attend all classes, required events, and drumming practices. You must let me know of any absences due to scheduled sports games by the end of the second week of classes. More than two unexcused absences will have a
detrimental effect on your grade. Each absence after that will result in your final grade being lowered a 1/3 letter grade (e.g. B+ with 2 absences over the limit = B-). If you are aware of times you will miss for any reason please see me to make arrangements. Otherwise, I will assume that you will be in class.

**Late assignments**: I WILL NOT accept late response essays or other assignments unless you have made prior arrangements with me by the class preceding the due date of the assignment (the earlier the better). If you cannot attend class due to illness or a previously scheduled sporting event, I will accept a response paper if handed in prior to the class meeting.

**Exams**: Because each exam contains listening portions for which I must be present, I do not re-schedule any exams except due to last-minute, emergency situations that you have discussed with the Associate Dean of Students. You should look now at the exam schedule in the syllabus and make your plans accordingly. Our final exam is scheduled for **FRIDAY, MAY 13, 9am-noon**. You should not make plans to leave campus during finals week before this date. Plan to use a pen or dark pencil for your answers. Legible handwriting works wonders for your grade – if I can’t read what you write, I can’t give you credit for your answers.

**Evaluation**:  
5% class participation  
10% performance project  
10% listening sheets  
15% response essays  
60% two exams - midterm and final (30% each)

**Office Hours**: I have office hours posted for MW 3:45-5:00pm. If your schedule conflicts with these times, see me to arrange a time that will work for you. Use this time to clarify any questions or difficulties you are having.

**Music Library Hours**: (located in the basement of McEwen)  
9:30 am-11:30 pm Monday-Thursday  
9:30 am-4:30 pm Friday  
12 noon-5 pm Saturday  
12 noon-11:00 pm Sunday  
•Note: these hours are subject to change; check the schedule posted on the library door. Remember, the Music Library has a limited number of listening stations, and you are not the only music students using the library. **PLAN AHEAD!**
Music 154: Music of the World’s Peoples Syllabus

January 17:  Defining music
Readings: WOM, Chap.1, 1-19.

January 19:  Ethnomusicology & World Music; Functions & Origins of Music; Instrument Classification Systems
Readings: WOM, Chap. 1, 19-33.

SECTION 1: AFRICA AND THE AMERICAS

UNIT I: Native American Music
January 24:  Native American Music – Overview of Styles and Cultures
Readings: WOM, Chap. 2, 35-45.

January 26:  Native American Music – Navajo Music

January 31:  Native American Music – New Styles and Genres
Readings: WOM, Chap. 2, 71-85.

UNIT II: African Music
February 2:  African Music – Questions; General Principles; Agbekor: Music and Dance of the Ewe People

February 7:  African Music – Mande Jaliya; Shona Mbira Music
Readings: WOM, Chap. 3, 113-134.

February 9:  In-class workshop with Sheila Kay Adams, Appalachian ballad singer and banjo player

Friday February 11:  Guest Artist, Sheila Kay Adams, NOON -12:50, Schambach 201. Attendance Required.
Friday, February 11: Linda Tillery and the Cultural Heritage Choir, 8:00 pm., Wellin Hall. Attendance Required.

February 14: African Music – Mapfumo and Chimurenga Music; South Africa
Readings: WOM, Chap. 3, 135-137, 145-149; Additional reading.

UNIT III: African American Music
February 16:  African American Music – Music of Worship & Work
Readings: WOM, Chap. 4, 151-161.

Friday, February 18:  Guest Artists, TBA Attendance Recommended.
Saturday, February 19:  Guest Artists, TBA Attendance Recommended.

February 21:  African American Music – The Blues
Readings: WOM, Chap. 4, 161-209.

Readings: additional as assigned.

Saturday, February 26:  Dirk Powell Band, 8:00 pm., Wellin Hall. Attendance Required.

UNIT IV: Latin American Music
February 28: Latin American Music – Overview; European-Derived; Amerindian-Derived
Readings: May, “Folk Music of South America,” 386-396; 407-421; WOM, Chap. 9, 385-388; 395-417; 420-425; 432-437.

March 2:  Latin American Music – African-Derived
Readings: May, “Folk Music of South America,” 396-407; WOM, Chap. 9, 438-440.

Friday March 4:  Guest Artists, Tony Trishka & Bruce Molsky, NOON -12:50, Schambach 201. Attendance Required.
March 7: Latin American Music – Nueva canción and Despedida
Readings: WOM, Chap. 9, 388-395; 440-46.

March 9: Mid-term exam

SECTION 2: ASIA

UNIT V: Japanese Music
March 28: Japanese Music – Hogaku; Instruments
Readings: WOM, Chap. 8, 331-352.
March 30: Japanese Music – Music of the Theatre: Bunraku and Noh
Readings: WOM, Chap. 8, 352-356.
April 4: Japanese Music – Music of the Theatre: Bunraku and Noh, continued; Court & Concert Music
Readings: Additional reading as assigned.
April 6: Japanese Music – Folk Music; Popular Music; Takarazuka
Readings: WOM, Chap. 8, 356-361; 369-384; additional reading as assigned.

UNIT VI: Indian Music
April 11: Indian Music – Overview; Many Musics; The Classical Traditions
Readings: WOM, Chap. 6, 243-255.
Readings: WOM, Chap. 6, 255-273.
April 18: Indian Music – Improvisation in the Kriti; Tala Study
Readings: Additional reading, to be assigned.
April 20: Indian Music – Western Crossover Music & The Ghazal

UNIT VII: Indonesian Music
April 25: Indonesian Music – Java soft playing style, Wayang (shadow puppetry)
Readings: WOM, Chap. 7, 279-314.
April 27: Indonesian Music – Java continued
Readings: WOM, Chap. 7, 279-314.
May 2: Indonesian Music – Bali
Readings: WOM, Chap. 7, 314-316.
May 4: NOON: Drumming Demonstration
May 4: Indonesian Music – Popular Music and Street Music of Jakarta
Readings: WOM, Chap. 7, 319-330; Additional as assigned.

Friday May 13: Final exam, 9 am-12 noon
3rd Edition Page numbers:
April 9: Indian Music — Overview; Many Musics; The Classical Traditions
Readings: WOM, Chap. 6, 252-269.

April 14: Indian Music — Karnataka Music & The Kriti.
Readings: WOM, Chap. 6, 269-313.

April 16: Indian Music — Improvisation in the Kriti; Tala Study
Readings: Additional reading, to be assigned.

April 21: Indian Music — The Ghazal

November 8: Comparisons: Kabuki Theatre & Chinese Opera; Sankyoku & Chinese Silk and Bamboo Music
Readings: EWM, Chap. 4, 70-102.

UNIT VII: China
April 28: Chinese Music — Popular & Contemporary Music
Readings: EWM, Chap. 4, 70-78.

May 3: Chinese Music — Instruments; Ideas About Music
Readings: EWM, Chap. 4, 79-93.

May 5: Chinese Music — Peking Opera
Readings: EWM, Chap. 4, 93-102.