

**DEREE COLLEGE SYLLABUS FOR:**

**3/0/3**

**MU1038 MUSIC AROUND THE WORLD**

(Spring 2012)

**PREREQUISITES:** None

**CATALOGUE**

**DESCRIPTION:** The study of the music in representative cultures outside the Western European tradition through the approach of music as art and its relationship to culture and society.

**RATIONALE:** This course introduces the study of non-Western music focusing on selected case studies of musical cultures around the world (East and South Europe, the Middle East, India, China, West Africa, South America, etc). Students develop an aural recognition of the basic musical elements as they are organized in different musical cultures. In addition, students establish an understanding of music as human expression and as a way of organizing human activity.

**LEARNING**

**OUTCOMES:** As a result of taking this course, the student should be able to:

1. demonstrate knowledge and understanding of studied musics around the world within their cultural, historical and social environments.
2. identify and aurally recognize the fundamental elements of music of selected musical cultures.
3. demonstrate knowledge and understanding of the of uses and functions given to music in different cultures.

**METHOD OF  
TEACHING**

**AND LEARNING:** In congruence with the teaching and learning strategy of the college, the following tools are used:

- Class lectures (including discussions, listening examples, and audiovisual material)
- Listening, reading and writing assigned as homework
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions, see their assigned work results, and/or go over lecture material
- Use of a Blackboard site where instructors post lecture notes, assignment instructions, announcements and additional resources

**ASSESSMENT:**

(MU1038)

Assessment	Type	Final Course Marks	Word Limit	Learning Outcomes Assessed
<b>Mid-term Examination</b> multiple-choice questions and/or short answers and/or listening section	Summative	40		1, 2, 3
<b>Written Project</b>	Summative	20	700-1000 words	1, 2, 3
<b>Final Examination</b> Cumulative: multiple-choice questions and/or short answers, extended answer, and/or listening section	Summative	40		1, 2, 3

**READING LIST:** Miller, T.E. & Shahriari, A. 2009. *World Music: A Global Journey*, 2<sup>nd</sup> ed. & accompanying CDs, Routledge, New York.

**REQUIRED MATERIAL:**

Extensive tutor-directed listening assignments using audio materials available in the library.

**RECOMMENDED READING:**

The Garland Encyclopedia of World Music Set-10 Volume Set. 1999. Routledge, New York.

Blacking, J. 1973. *How Musical is Man?*, University of Washington Press, USA.

Stokes, M. 1997. *Ethnicity, Identity and Music*, New York.

Wade, B. 2004. *Thinking Musically: Experiencing Music, Expressing Culture*, New York.

**COMMUNICATION**

**REQUIREMENTS:** Basic standard academic English

**SOFTWARE**

**REQUIREMENTS:** Microsoft Word or similar word processing program for written assignments and an internet connection for access to online music databases (available through the college library).

**WWW**

**RESOURCES:** The course will mainly use subscription services available through the college library:  
[www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) (*The New Grove Online*), J.S.B. Library

muse.jhu.edu (*Project MUSE*), J.S.B. Library  
www.mmb.org.gr (*The Great Lilian Voudouri Music Library*)  
guides.lib.washington.edu/ethnomusicology (*University of Washington Libraries-World Music*)

**INDICATIVE  
CONTENT:**

**1. Before the Trip Begins: Fundamental Issues**

- 1.1. What is Music?
- 1.2. Music: Universal Language or Culturally Specific Activity?
- 1.3. Knowing the Worlds Musics
- 1.4. The Life of an Ethnomusicologist

**2. Aural Analysis: Listening to the World's Music**

- 2.1. How to Listen to World Music
- 2.2. 'Talking' About Music
- 2.3. Timbre and Medium
- 2.4. Pitch
- 2.5. Rhythm
- 2.6. Phonic Structure
- 2.7. Dynamics
- 2.8. Form

**3. Cultural Considerations: Beyond the Sounds Themselves**

- 3.1. Music and the Environment
- 3.2. Cultural Knowledge
- 3.3. Value Systems and Hierarchies
- 3.4. Music and Identity
- 3.5. Use versus Function
- 3.6. Music and Ritual
- 3.7. Music and Spirituality
- 3.8. Music and Ethics
- 3.9. New Theoretical Perspectives
- 3.10. Music Technologies and Media
- 3.11. Music and the Arts
- 3.12. Transmission and Pedagogy
- 3.13. Notation Systems and the Creation of Music
- 3.14. Exchange and Adaptation
- 3.15. Cultural Intersections

**4. Music Culture Studied**

- 4.1. Australian Aboriginal Song
- 4.2. Mouth Harp from Papua New Guinea
- 4.3. Hindustani Instrumental Raga
- 4.4. South Indian, Carnatic Kriti
- 4.5. Javanese Gamelan
- 4.6. Beijing Opera

**(MU1038)**

- 4.7. Japanese Court and Theatre Music
- 4.8. Islamic 'Call to Prayer'
- 4.9. Arabic Modal Improvisation
- 4.10. Sufi Ceremony
- 4.11. West African Drumming
- 4.12. Spanish Flamenco
- 4.13. Russian Balalaika
- 4.14. Scottish Bagpipes
- 4.15. Argentinean Tango