SYLLABUS: Survey of World Music 2016 spring CRN 11377 and CRN 11378, MUSC 1110 01 and MUSC 1110 02

Monday/Wednesday 9:00 and 10 a.m
Humanities Choir Room 301 Instructor: Sorrel Hays
email: sdhays@westga.edu
Office Hours: before or after class or by appointment Room 114


COURSE DESCRIPTION: An introduction to music of the world’s peoples. Discussion of music in its social and historical context using recordings, films, web-based and live performances. Use of the web for music performance research. How does our perspective on music alter as we learn about other cultures?

COURSE PURPOSE: The purpose of this course is to help listeners increase pleasure in and understanding of music of the peoples of the world through acquiring a vocabulary of thought about its cultural context; and in addition, heighten sensitivity to sound and its formal organization through exposure to a wide variety of musical manifestations. Some answers to the question: How is music necessary in our lives?

GRADES:
Grades are cumulative, and may be augmented by pop quizzes and special assignments. Exams consist of listening identifications, short essay and short answer questions. Exams 2 and 3 are multiple choice and essay. Exams may include questions involving web research on assigned music.

- Exam #1 open book 80 points
- Exam #2 80 points
- Exam #3 80 points
- Participation 20 points
- Song Collecting Project 80 points
- Concert Report 60 points
- 350-400=A
- 300-349=B
- 250-299=C
- 200-249=D
- below 200=F
Always sign the attendance sheet!

CONCERT REPORT: due April 6. Hard copy only, no email.

Students are required to attend four live concerts/performances (world music/gospel/symphonic/chamber music/opera/musical theater/jazz) during the four months of the course. Please include a variety of musical styles. Instructor must okay the concerts in advance. One of these might be a Labor Day parade, campaign rally or Martin Luther King memorial (for musical content), or a Sacred Harp Sing or the chants during Jewish or Muslim services. Your concert report is to be a full four pages or more, typed, in the style of a reviewer/music critic's article; you will cover the concerts you attend with who/what/where/when/why, discuss the music played and the performers, and why you enjoyed or did not enjoy it. Discuss the cultural context of the music (country of origin, religious or ceremonial implications, origin of instruments or vocal style). Look at concert reviews in the Atlanta, Los Angeles, Miami and New York newspapers and on line for examples of good journalism. It is the student's responsibility to research concert listings in the region, choose concerts to attend, okay it with the instructor and submit the report on time. Townsend and Cashen Hall concerts are acceptable.

The concert report is due by April 6 (earlier submissions are very welcome) and in hard copy, no email accepted. It must be in multiple paragraph form, (short paragraphs preferred), double-spaced, with titles of compositions in quotes or italics. Use correct and understandable syntax and grammar. Misspellings and incorrect grammar will result in a reduction of points earned, so proofread your report before submitting it. The reports are to contain some titles of music heard, composers of this music, names of performers and conductors, as well as your perspective on the music selections and presentation. A program of the concert is to be attached to the report, if available.

Theft of other people's words is theft. Any student whose paper is not original, but copied in whole or in part from someone else will receive an automatic zero. It is appropriate to quote from someone else's opinion, but all quotes must be acknowledged as such, with sources given.

MUSIC COLLECTING PROJECT, FIELD RECORDINGS: Due March 9.

Students will form teams composed of 3-4 members each. Each team will collect at least one song or instrumental music from a family member, church group, student at UWG or from another university, a neighbor, or someone you meet casually who might be interested in singing/playing for you. This music may be, for example: a lullaby, a children’s song, a ceremonial song (wedding, a
love song, funeral, sporting song, military, patriotic). Please also record some ambient sound before and after the music. You must gain the permission of the person(s) you record (in writing). Record with a digital recorder, your cell phone or video camera in picture (if possible) and audio, move to a CD or DVD, and write a simple report of your collecting project: first and last names of members of your team and full name of person you recorded and their permission to be recorded, when recorded, and words, if not an instrumental, and origin of the song. Label your CD or DVD clearly. This report may include web research about the music and genre you record.

The team captain is in charge of assembling the whole report, and making certain that members of the group have completed their part of the report. This may be submitted in CD or DVD form, with hard copy for the permission and research. You may also give a class presentation if chosen to do so. You might contact the International Students program of UWG for a student who may be willing to sing for you a song from their native land.

PARTICIPATION and CLASSROOM DEPORTMENT:

Please be on time to class. The classroom may be locked after lecture begins. If student is late to class, s/he must notify the instructor of attendance immediately after class. If you leave class early you will be counted absent. If you have exceptional reasons for absence please speak with me. Your attendance, participation in class discussion, extra writing assignments and pop quizzes are worth 20 points toward your final grade. If you must leave class early please walk behind and around the instructor quietly, so as not to distract the class. Please bring your book to class. Electronic devices such as cell phones, pads, laptops, etc. must be out of sight during class. If you use a cell phone or computer tablet during class you will be asked to leave the class. Ask me before using a laptop for class notes.

Although active discussion of the course material is encouraged in this class, extraneous conversation that is disruptive is not countenanced. Meaning: students who talk or make noise disturbingly during lectures and listening/viewing periods will be asked to leave the room and will be counted absent. You are expected to take notes on classroom lecture material; some music and information about it is additional to the text book and its CDs. Personal grooming and gum chewing is not appropriate classroom activity. NO EATING OR DRINKING IN THE CLASSROOM. Exception is made for bottled water during hot weather. Cell phones and pagers are to be turned off and put away out of sight during class time. Laptops are to be used only for taking notes; any other use during the lecture will result in dismissal from class, and you will be
counted absent. During lecture and listening periods or viewing films, laptops must be closed. Think of this course as wake up time for your ears.

You will be asked to sign in with your initials at each class session. A roll sheet will be on the table near the front of the room.

RESEARCH

Use of the World Wide Web and library research is integral to this class. You will be assigned web viewing and research projects for classroom discussion in following class sessions. Your exams will also contain questions regarding this web viewing.

REQUIRED TEXTBOOK: *TOUCHING SOUND*, [abbreviated TS] first edition, by Sorrel Hays, Kendall Hunt Publisher, ISBN : 978-1-4652-0314-4. Students are expected to follow the reading assignments and listen to audio selections, as assigned in class according to the following schedule. The instructor reserves the right to alter the dates and material covered after notifying the class in advance. Some of the reading and subjects will roll over into the following class sessions.

CLASS OUTLINE of Reading and Topics:

January 11/13/18/20- Chapters 1 and 2 of book TS  

Jan. 25/27/ February1/3- text TS Chapters 2 and 6 -- films: *Awake, My Soul*, Sacred Harp; fuguing tunes, gospel, blues ; vocables; Blues- Bessie Smith from Chattanooga; roots of jazz. From where does your favorite music come? Origins outside the United States; analysing music: monophony, polyphony; fundamentals of music: timbre, pitch, rhythm, dynamics, form; Hildegard and medieval monophonic European church music, its origins in the Middle East; oral and visual transmissions, evolution of notations, oral and visual transmissions; Hawaiian hula dance.

Feb. 8/10/15/17- Chapters 3 and 7 -TS- film *Music of Java and Bali*; film *Chinese Opera*; Javanese gamelan; Chinese *bayin* “eight” materials; Korean pansori, and narrative song.
February 22 - Exam#1 (Open Book)

February 24/29/March 2/7 -- Chapter Four TS film: Lagaan (The Tax); South Asia, sitar and Ravi Shankar, the Beatles; southern and northern cultures of India; Hindustani raga, improvisation, scales in solfege, the tambura and tabla, the basic melody or gat; gender in musical culture; the conch shell; Bangladesh, the rainy world, Baul music and Rabindranath Tagore, poet; Bollywood (Bombay+Hollywood) and the filmi git, Monsoon Wedding by Mira Nair.

March 9/21/23- Chapters 4 and 9 in TS-- shamisen, koto, shakuhatchi, sho; vocal timbres, Chinese opera and tonal language; pitch, scales, tunings in Asia; structure and improvisation with embellishments; Japanese theater, ritual and its music; Tan Dun and the erhu, Crouching Tiger, Hidden Dragon, and integrating Eastern with Western instruments.

March 30 - Exam#2(not open book)

March 28/April 4 American Indian Music and its origins; Navajo flutes; contribution of other nationalities and ethnic groups to American music: Ilhan Mimaroglu, (from Turkey) and Annea Lockwood (from New Zealand); Alaskan Native throat singing games and drumming; Mongolian throat singing; Tibetan trumpets and ceremonial sounds, the singing bowl.

April 6/11 Chapter 11 in TS ; berimbau and Brazilian martial dance music, capoiera; Brazilian lullabies and laments and Portuguese influences. Acculturation; horizontal and vertical structures; Henry Cowell’s tone clusters and Celtic influences, and Polish and Hungarian composers’ later use of secundal harmony; Bela Bartok, and influence of folk song collections on contemporary music; Peruvian sikuri.

April 13/18/20 – African drumming; DRC pygmy singing; akadinda from Uganda and mbira from Zimbabwe; Nigerian talking drum; dances of the Latin countries; syncretism and Haitian beliefs; influence of African music on the music of South and Central America; Bob Marley, Rastifarianism and its music; Appalachian folk music, Scottish, Irish and English influences, the Appalachian dulcimer; communal lullabies such as “Coventry Carol”.

Exam #3 –TBA
Please read at the address below.

http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf