

SAMPLE SYLLABUS
(NOT INTENDED FOR STUDENTS ENROLLED IN THIS CLASS)

DRAKE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF MUSIC
MUS 081: WORLD MUSIC

Instructor: Dr. Eric Saylor (FAC 233) Office Phone 271-1989 (Eric.Saylor@drake.edu)
Office hours: MTWR 1-1:50, or by appointment

REQUIRED TEXT:

Nettl, Bruno, et al. *Excursions in World Music* (aka *EWM*), 5th ed. Upper Saddle River, NJ: Prentice Hall, 2008. Comes with study guide and 2 CD set.

COURSE OBJECTIVES

Assuming you complete all requirements and assignments, you should be able to:

- Explain various ways in which music is linked to larger aspects of a given culture (such as religion, dance, politics, or personal identity)
- Identify and explain style characteristics, instruments, and genres associated with cultivated and vernacular musics from North and South America, China, Japan, India, Indonesia, sub-Saharan Africa, Europe, and the Middle East

ONLINE LISTENING EXAMPLES

A full understanding of world music cannot be achieved without opportunities to listen and describe it. Exams will feature listening-related questions, so it is in your best interest to keep up on all listening assignments. A variety of additional listening examples, organized by week, will be posted on the Blackboard page for this class; this is accessible at <http://bb.drake.edu> via the "Course Documents" link. All are in MP3 format, and should work on either Macs or PCs.

For the record and for copyright purposes, these examples are all intended for your personal use only. You may download them onto your hard drive or iPod, or burn them to a CD, but they are NOT to be redistributed through any electronic or mechanical medium. These excerpts are intended for the educational purposes of this class, with the expectation that you will delete them from your hard drive after the end of the term.

EXAMINATIONS AND QUIZZES

The four exams represent 70% of your final grade (15% x 2; 20% x 2). The exams are not cumulative—that is, Exam 1 will cover materials discussed over the first three weeks of class, Exam 2 over weeks 4-7, and so on. **Please note that the final exam will be held Wednesday, May 13, at 12:00 pm.** The exams will be based upon material drawn from lectures, the textbook, and listening materials, and will involve both written and listening components. Please adjust your schedules now as no accommodations will be made for early or make-up exams except under extraordinary circumstances. An unexcused absence from an exam will be graded as 0%.

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A series of short quizzes based on the assigned readings will also be given over the course of the term. These will be unannounced, and will take place at the beginning of class. These will count for 5% of your final grade; you will not be allowed to make up a quiz if you are tardy or absent.

TERM PAPER / PROJECT

Students will be assigned one of three paper topics or class projects, the nature of which will be provided at the end of this syllabus. You must inform me of which project you wish to pursue by **Monday, February 2**; papers and/or projects will be due **Monday, April 13**. Papers must be typed, should reflect *your work exclusively*, and will count for 20% of your final grade. You are not required to provide me with a rough draft, though I strongly encourage you to consult either with me or with someone at the Drake Writing Workshop regarding the organization, syntax, and grammar of your paper. Late assignments will not be accepted.

ATTENDANCE

Students are expected to attend and arrive on time for every class, to complete all assigned reading and listening assignments before coming to class, and to bring all necessary books and scores. Attendance and class participation will count for 5% of your final grade. More than three absences, regardless of the reason, will result in a zero for your attendance grade.

In order to minimize distractions and interruptions, please turn off all cell phones, pagers, text messaging devices, Blackberries, and any other electronic communications equipment by the beginning of class. Laptop computers are to be used for taking notes only; do not check, write, or send e-mail or surf the web during class.

ACADEMIC DISHONESTY

Academic dishonesty will not be tolerated. Academic dishonesty, according to the College of Arts and Sciences' definition listed in the Drake University Student Handbook (<http://www.drake.edu/dos/handbook/academic.php>) involves "any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others." This includes, but is not limited to, plagiarism ("misrepresenting another's ideas, phrases, discourse, or works as one's own") and cheating ("the act, or attempted act, of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations"). Penalties for violating academic honesty standards range from failing grades on the assignment or exam to expulsion from the university. If you are unsure whether or not certain practices violate the principles of academic integrity, please ask me for clarification. For more, please refer to the *Academic Dishonesty: Cheating and Plagiarism* entry contained in the Drake Student Handbook.

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Lecture-Exam-Paper Schedule; Reading and Listening Assignments

<u>Week/Date</u>	<u>Readings (EWM) and Listening (CD1, CD2, and CD3)</u>
1 1/21-23	Introduction to ethnomusicology (EWM Ch. 1)
2 1/26-30	Intro cont.; Sub-Saharan Africa (EWM Ch. 7; CD2 trs. 11-18)
3 2/2-6	Sub-Saharan Africa cont., Amerindian music (EWM Ch. 11; CD3 trs. 12-20)
4 2/9-13	Amerindian music cont., EXAM 1 ; Latin America (EWM Ch. 9; CD3 trs. 3-8)
5 2/16-20	Latin American music cont.
6 2/23-27	Ethnic North America (EWM Ch. 12; CD3 trs. 21-27)
7 3/2-6	Europe (EWM Ch. 8; CD2 trs. 19-24, CD3 trs. 1-2)
8 3/9-13	EXAM 2 ; Indonesia (EWM Ch. 6; CD1 trs. 3-10)
9 3/16-20	SPRING BREAK
10 3/23-27	Indonesia cont.
11 3/30-4/3	India (EWM Ch. 2; CD1 trs. 1-3)
12 4/6-10	Middle East (EWM Ch. 3; CD1 trs. 4-13)
13 4/13-17	Middle East cont.; EXAM 3 ; China (EWM Ch. 4, CD 1 trs. 14-23); TERM PAPERS DUE
14 4/20-24	China cont.
15 4/27-5/1	China cont.; Japan (EWM Ch. 5; CD1 trs. 24-26; CD2 trs. 1-2)
16 5/4-6	Japan cont.
17 5/13	FINAL EXAM, Wednesday, 12:00-1:50 pm

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Essay No. 1—Inventing a culture

As we have already noted in class, ethnomusicology is the study of music in culture. That is, ethnomusicologists examine the ways in which the socio-cultural conventions of a given population affect the performance, function, style, or types of music present in that population. Other factors, such as geography and climate, technological acumen, or trade and commerce may also affect the role of music in a given population. Your assignment is to invent an imaginary culture and describe its music.

This assignment comes with two restrictions:

- 1) You may not base it on fictional civilizations created by someone else. I don't want papers describing the musical worlds of hobbits or Klingons.
- 2) Your civilization must be made up of sentient, self-aware creatures—no papers on “The Secret Music of Cats,” please.

Other than that, you are allowed free reign. Your civilization may be set in the past, present, or future (but bear in mind that if you choose the latter, you will have to explain how your culture's future differs from our present). You may set it anywhere on the planet, or you may create an alien civilization—though again, if your culture is based on a different planet or is comprised of a different species, you will have to carefully explain how it differs from general traits that apply to almost all human cultures. Your culture may use existing musical instruments or musical systems, or you may create your own. You may consider one aspect of your civilization's musical life, or provide a general overview of the civilization and its music.

You may wish to consider some of the following when creating your civilization, but there are many other possibilities as well:

- Does it have a theological system (or systems)? Is it monotheistic or polytheistic? Is worship performed publicly or privately?
- Is it a predominantly urban or rural society? Is it a large or small population?
- What is the system of government?
- Is it generally self-contained, or does it have contact with other cultures?
- Are musicians accorded special status within your society?
- How does climate or geography affect your civilization?

Your paper should be 10-15 pages in length, 12-point Times or Times New Roman, double-spaced. You may include maps, notational systems, sketches of instruments, or other illustrations as appendices. If you would like to pursue a project that is more unorthodox (e.g., produce a film, design a magazine article in the style of *National Geographic*, etc.), please consult with me beforehand. Please provide a cover page with your name, class name, title of the paper (“Term Paper for World Music” or the like is not acceptable) and date, and staple when complete (no binder covers, paper clips, or loose pages).

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Essay No. 2—Listening Workshops

One of the goals of this class is to improve your ability to talk and write analytically about non-western (or non-classical) music. This necessitates the development of individual listening skills, reinforced by discussing pieces in a group. In this assignment, you and three others will be assigned an album of music that we have not discussed in class (or at least, not in detail). These albums may feature various musical styles and cultures, or approaches to a style within a single culture. In either case, your assignment is to analyze and discuss the various pieces on the album, with each person in the group choosing a single piece to analyze in further detail, but without using western notation.

Groups are expected to meet four times with all members present. At each meeting, one member (a different person each time) should function as “coordinator” for the session. The coordinator makes sure that the meeting takes place, selects the music for discussion, takes notes on the discussion, and types up a short report on the proceedings (approx. 3-4 pages) based on the group’s comments. The group may wish to consider the following when listening to individual pieces, though many other questions may be raised: what is the texture (i.e., monophonic, homophonic, heterophonic, or polyphonic)? What instruments, if any, are used? What is the vocal style like? Does it other types of music? Does it seem technically easy or complex? Do you like the piece, and why or why not?

After discussing all the pieces in a given session, the coordinator should pick one piece for further detailed discussion. The coordinator should comment on the overall structure of the piece and produce a diagram of it. You may be as creative as you wish, using any means you like (mathematical formulae, symbols, pictures, models, baked goods, collages) *except* standard western notation. This extended analysis should be presented as part of the coordinator’s report, along with a paragraph instructing me how to interpret it.

Because the albums do not come with detailed liner notes, group members will likely need to refer to outside sources for further information: I recommend the appropriate entries in *The New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of Musical Instruments*, *The Garland Encyclopedia of World Music*, and *The Rough Guide to World Music*, all of which are available in the music reference section of Cowles Library. Coordinators would be well-advised to peruse the appropriate resources before meeting with their groups.

All four papers should be turned in as a group, but each should feature 12-point Times or Times New Roman font, and should be double-spaced. Please provide a cover page with your names, class name, title of the paper (generic titles such as “Term Paper for World Music” or the like are not acceptable) and date. Staple when complete (no binder covers, paper clips, or loose pages). Coordinators’ final diagrams/analyses/projects, if not produced on 8.5 x 11 paper, should accompany the discussion reports and be clearly labeled with the coordinator’s name.

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Essay No. 3—The Ethnomusicology of Des Moines

Although a great deal of early ethnomusicological research took place among rural or isolated communities, the last few decades have witnessed new interest in urban ethnomusicology—the study of music (or musics) within a given urban culture. Your assignment is to make an ethnomusicological assessment of a segment (or segments) of greater Des Moines’s musical scene.

You may approach this project in one of two ways. Methodology number one would involve a general assessment of the many different types of music in Des Moines. Who makes music, either from a musical or business standpoint? What are the major venues for musical performance? What different types or styles of music are present, and what types predominate? How is music disseminated (e.g., retail stores, broadcasting, live performance)? Again, this should be a general survey of the city’s musical scene: imagine you are presenting a paper to the Chamber of Commerce for the purpose of marketing the variety of different musical experiences available in Des Moines. (In fact, if you like, you may design your final project to reflect this type of design.)

Methodology number two requires the study of a specific musical subculture in Des Moines. You may want to study the punk scene, or African drumming, or Bosnian dance music, or the state of salsa music—all of which are present in Des Moines, among many others—but the music you examine must have a common stylistic or ideological link. This approach will require some low-level fieldwork: going to clubs or performance venues, talking with musicians or participants, and so on. Your paper would need to consider not only the style of music, but who makes it, when and where and under what circumstances it is performed, why people perform it, and so on. If you choose this option, please see me for approval of your chosen subculture. You are also encouraged to consult with me if you have questions or concerns on how to proceed with fieldwork.

As you can tell, these two methodologies require different skills. The first approach will not require extensive detail in your descriptions, but will involve more information gathering and a wider range of coverage overall. The second approach is more narrowly focused, but will require greater mastery and study of the subculture you choose. In either case, however, your paper should be approximately 10-12 pages in length, feature 12-point Times or Times New Roman font, and be double-spaced. Please provide a cover page with your name, class name, title of the paper (“Term Paper for World Music” or the like is not acceptable) and date, and staple when complete (no binder covers, paper clips, or loose pages).