

Kingsborough Community College
City University of New York
Department of Communications and Performing Arts

Syllabus

Course Title	Music of the World's Peoples
Number	Music 27
Credits/Hours	3 credits/3 hours
Description	A listening survey of the folk and ethnic music of various peoples of the world. Songs and dances of love, work, harvest, lullaby; Chanting, drumming, dancing, evocations. Instruments and languages and their relationship to musical characteristics. Geographical, sociological and historical themes.
Textbook	Shelemay, K. K. (2001) <i>Soundscapes, -Exploring Music in a Changing World</i> (W. W. Norton)
Rationale	Folk and ethnic music, while highly varied, is usually technically simpler and shorter in duration than the various forms and periods of classical music. Students who may find classical music unsuitable or unapproachable, may be more easily engaged with ethnic music. In folk music, the pieces are generally secondary in importance to social purposes, as exemplified by lullabies, dances and work songs. Thus the subject naturally carries some deeper interest in the human condition. Within the discipline of music we are generally dealing with instruments and styles of a white European cultural tradition. However, in folk and ethnic music, a true cross-cultural spectrum of examples from men and women all over the world is presented.

Course Objectives

- 1 To provide a familiarity with a varied body of folk and ethnic music and the fundamental social concepts communicated through language, analysis of historical perspectives and literature
- 2 To provide an understanding of the development of various cultures and nations through their folk music
- 3 To provide the aural ability to distinguish among many cultures as represented in their music and the role race, ethnicity, religion and other social constructs have in its creation

Learning Outcomes

In class and in course assignments, students practice and therefore enhance their ability to:

1. gather, interpret, and assess information from a variety of sources and points of view;
2. evaluate evidence and arguments critically or analytically;
3. Produce well-reasoned written or oral arguments using evidence to support conclusions;
4. recognize musical character in vocal styles, instruments and scales in papers based on research;
5. analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view;
6. analyze the role of music in world cultures.

Methods of Teaching

Lectures, including copious in-class listening to audio or video examples, - most in high-quality modern condition, but archival recordings used as appropriate. Piano and vocal illustration provided by instructor as required. Extensive student classroom discussion encouraged. When feasible, live recitals during class hours.

Assignments for Students

Readings

Listening, - including reaction papers and exercises
Attendance to outside concerts from a selected event schedule
Brief papers on concerts attended and other topics

Methods of Evaluation and Assessment

Course Objectives

Identify/Recognize folk music concepts, - drone, strophic, mode lute/harp/zither, etc.

Method of Assessment

Final Exam-short answer part
(25%)

Distinguish features in several Versions of one song

Class discussion/participation
(10%)

Aurally identify modes, tunings

Homework on course CDs (10%)

Analytically describe aspects of an ethnic performance

Concert Report (20%)

Describe all aspects of a "prima Vista" example

Final Exam-listening/essay part
(25%)

Develop understanding/tolerance of different peoples

Class discussion/interaction (10%)

Topical Course Outline

I Technical

a vocal

- 1 Standard
- 2 Falsetto
- 3 Yodel
- 4 Throat-singing
- 5 Nasal, glottal, sinus, intestinal tone origination
- 6 ululation, quavering, etc.

b instrumental

- 1 lute, harp, zither
- 2 other strings
- 3 percussion
- 4 winds

c drones

- d pitch, tuning, mode, raga
- e song structures (strophic, etc)
- f rhythm, cross-rhythm, tala, etc.

II Folk Music and the Human Condition

a lullabies, children's songs

- b love songs
- c dances
- d field songs, land songs, work songs
- e spirituals, carols and religious chant

III World Areas

- a Europe and European races in the Western Hemisphere
- b central Africa and the Caribbean
- c Middle East
- d Far East
- e Other

IV In-depth coverage of selected nations

- a U.S.A.
- b India
- c Other as chosen

Bibliography

- Herndon, M and McLeod, N. (1981) *Music as Culture (2nd Ed.)* Darby, Pa. Norwood Editions
- Hood, M. (1982) *The Ethnomusicologist (2nd Ed.)* Kent, Oh. Kent State University Press
- Kodaly, Z. (1960) *Folk Music of Hungary* London, U.K. Barrie and Rockliff
- Lomax, A. (1968) *Folk Song Style and Culture* Washington, D.C. American Association for Advancement of Science
- Malm, W. (1959) *Japanese Music and musical Instruments* Clarendon, Vt. C. E. Tuttle
- May, E. ed. (1981) *Musics of Many Cultures* Berkeley, Calif. U/Cal Press
- Meyers, H. (1992) *Ethnomusicology: An Introduction* New York, N. Y., W. W. Norton
- Nettl, B. (1973) *Folk and Traditional Music of the Western Continents.* Upper Saddle River, N. J. Prentice-Hall
- Nettl, B. (1983) *The Study of Ethnomusicology: 29 Issues* Champaign, Ill. University of Illinois Press
- Reck, D. (1977) *Music of the Whole Earth* New York, N. Y. Schirmer Books
- Titon, J. T. (1996) *Worlds of Music* New York, N. Y., Schirmer Books

There is also an extensive "discography" of excellent recordings of music of many cultures on such labels as Folkways, Nonesuch/Explorer, UNESCO and Ocora records. In many cases, even the booklet notes are of significant scholarly value.