

## **Music 1004 – An Introduction to Music of Non-Western Cultures**

**Robert Stephens**

### **Overview**

This course is intended for students who have little or no musical background in select “non-western” and marginalized communities. Its conceptual approach is interdisciplinary and dedicated to investigating expressive and everyday culture. The primary aim is to acquaint students with musical practices of selected cultures from various parts of the globe and how the multifariousness of music, like speech, is a product of both our biologies and our social interactions: that music is a necessary and integral dimension of human development and plays a central role in the evolution of the modern human mind.

We will listen to music analytically and discuss the social and cultural significance that music and music making has for those who perform, listen or otherwise engage with the traditions that we will examine. We will also discuss the role of music in defining a particular sense of social, religious, and/or cultural group identity, its development as a result of both on internal continuity and interaction with other cultures, and its ability to create alternative ways of looking at the world.

### **Goal**

Our goal is to have you listen to many different types of music from around the globe, to be able to use basic musical terminology in describing that music, and relate to music behaviors and the cultural contexts that surround them. Equal emphasis will be placed on music and culture. Instruction is primarily by class lecture, supplemented by reading, listening, and guest presentations. Assessment is primarily through written answers to study questions, possibly the use of multiple choice and short answer exams, and two writing assignments.

### **Objectives**

- To gain an understanding of the variety on contexts in which music plays a role in human societies.
- To develop better listening and analytical skills that can be used in a variety of different musical contexts.
- To master a basic vocabulary of musical description, enabling them to describe the characteristics of melody, rhythm and instrumentation of the music studied.
- To be able to make an educated assessment of a given type of music by placing it in the appropriate geographical, cultural and aesthetic context.

- To develop a basic understanding of the variety of musics that exists around the world and how some have influenced others.
- To gain an understanding of the importance of music in the human experience.

**REQUIRED TEXT:** *Music of the Peoples of the World*, William Alves, and *Thinking Musically*, Bonnie Wade with CDs. Handouts and posted material on the course website are supplemental reading. Additional CD listening may be required, and will be available in the Drama and Music Library

<b>JANUARY</b>		
<b>Week One</b>	16	Course Introduction: Music in a Multi-cultural Context <b>Read:</b> Alves, pp. 2-12; 18-29
	18	Sub-Saharan African Musical Elements/West African Drumming <b>Read:</b> Alves, pp. 46-63 Wade pp. 1-26; CD tracks 1-10
<b>Week Two</b>	23	Traditional Jaliya and Mbira Performance <b>Read:</b> Alves, pp. 64-70 Wade, pp. 27-55 (thinking about Instruments) “Thinking Musically activities” 2.1, 2.2, 2.4
	25	GUEST : <i>Abraham Adzenah, Ghanian musician</i> 1. Bonnie Wade, “Thinking About Pitch” pp. 8 2. Activities – 4.1
<b>Week Three</b>	30	African Popular Music <b>Read:</b> Alves, pp. 70-72
	1	Elements of Middle-Eastern and North African Music <b>Read:</b> Alves, pp. 78-86
<b>FEBRUARY</b>		
<b>Week Four</b>	6	Arab and Persian (Iranian) Classical Music <b>Read:</b> Alves, pp. 91-100
	8	Music in Israel and the Jewish Diaspora <b>Read:</b> Alves, pp. 100-103 Wade pp. 27-55
<b>Week Five</b>	13	Chinese Classical Music <b>Read:</b> Alves, pp. 162-167; 168-77
	15	Music and Buddhist Ritual in Tibet <b>Read:</b> Alves, pp. 108-118

		Wade, pp. 56 - 80
<b>Week Six</b>	20	Film 1: <i>Genghis Blues</i>
	22	Mongolian Folk Music <b>Read:</b> Alves, pp. 119-123
<b>Week Seven</b>	27	<b>Mid-Term Examination</b>
<b>MARCH</b>		
	1	Film 2: <i>The King of Masks</i>
<b>SRING BREAK</b>		
<b>Week Eight</b>	13	Chinese Folk Music and Opera <b>Read:</b> Alves, pp. 177-187
	15	Characteristics of Japanese Music/Gagaku <b>Read:</b> Alves, pp. 190-203
<b>Week Nine</b>	20	Guest Performer: Badal Roy, tabla player <b>Read:</b> Wade pp. 81 - 107
	22	Japanese Instrumental Music <b>Read:</b> Alves, pp. 204-209
<b>Week Ten</b>	27	Introduction to Indian Classical Music <b>Read:</b> Alves, pp. 126-135
	29	The North Indian Raga <b>Read:</b> Alves, pp. 136-149
<b>APRIL</b>		
<b>HOLIDAYS: Passover, April; Good Friday</b>		
<b>Week Eleven</b>	3	The South Indian Kriti and Other Vocal Traditions <b>Read:</b> Alves, pp. 149 (Introductory section to Chapter 31); 151-156
	5	Qawwali and Indian Popular Music <b>Read:</b> Alves, pp. 149-151
<b>Week Twelve</b>	10	<b>Introduction to Javanese Gamelan</b> <b>Read:</b> Alves, pp. 218-227
	12	<b>Javanese Composition and Performance</b> <b>Read:</b> Alves, pp. 227-237
<b>Week Thirteen</b>	17	Musical Traditions in Bali <b>Read:</b> Alves, pp. 237-249 Wade pp. 109 - 127
	19	Music and Migration: Ireland, Africa <b>Read:</b> Wade pp.128 - 151
<b>Week</b>	24	Music and Migration: Ireland, Africa

<b>Fourteen</b>	26	<b>Last Day of Class</b>
<b>FINAL EXAMS</b>		

*Concert review due last class meeting*

Grades: Autobiography, 10%; concert review or research project, 15%; 8 question sets, 50%; final exam, 25%.