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## MUS 117-01, Music Cultures of the World, Fall 2004

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## COURSE SYLLABUS

MUSC 117

**Music Cultures of the World**

Credit: 3 hrs.

**CLASS MEETINGS:** MWF 11:00-11:50

112 Hassell Hall

**INSTRUCTOR:** Dr. Tim Watkins

Office: 114 Hassell

Office Hours: M-TH, 1:00-2:00 p.m. or by appointment

E-mail: Watkinst@rhodes.edu

Tel.: 843-3774

**COURSE DESCRIPTION AND OBJECTIVES:** This course serves as an introduction to the variety of musics found in cultures around the world outside the Western art music tradition.

This course will help students:

- learn to define and use musical terminology
- learn to identify the stylistic differences resulting in sonic distinctions between musics of various cultures
- understand the historical development in and the musical consequences of the interactions between various cultures
- identify the aesthetic foundations of the musics studied
- articulate the relationship of music to social and cultural contexts in various cultures

### TOPICAL OUTLINE:

Musical style Elements and approaches  
Native American Music of North America  
Native American Music of South America  
Folk Music of South America  
Music of Polynesia  
Music of Indonesia  
Music of China  
Music of Japan

### REQUIRED TEXTS:

May, Elizabeth. *Musics of Many Cultures: An Introduction*. Berkeley and Los Angeles: University of California Press, 1980.

### REQUIREMENTS AND EVALUATION:

#### REQUIREMENTS:

**Class attendance:** Class attendance is required. Each student is expected to be on time, be fully prepared, and to participate actively in each class. Final grades will reflect both attendance and participation. In-class quizzes, which may be given at any time, will be factored in to the class participation grade. In-class quizzes may not be made up for any reason.

**Written Assignments:** All written assignments should be well organized, in polished prose, with no errors of grammar or spelling.

**Concert Review:** Attendance at the following concert is required:  
Saturday 18 September, 8:00 p.m. X-Tango. Buckman Performing Arts  
Center, St. Mary=s Episcopal School, 60 Perkins Extended.

Students must submit a written review of the concert at the class period following the event. Concert reports should focus on a discussion of the music performed in terms of the elements of musical style. Possible approaches might include a fairly comprehensive description of just one composition or a comparison of several works in terms of one or two elements of musical style. Reports should be 2 type-written pages (approximately 500 words) in length. Reports are due no later than the beginning of the following class period.

**Listening Journal:** Listening outside class to music of the cultures studied is an important component of this course. Accordingly, you are required to listen to two hours per week of music from the cultures relevant to the culture being studied that week. Recordings will be on reserve in the Music Library, but you are not limited to use of the reserves. Use the listening journal forms to comment on the musical style and cultural context of each example. Listening journal forms for each culture will be collected periodically and graded. Upon your receipt of the graded forms, you should add them to your journal, which will thus be complete at the end of the course.

**Tests and Examinations:** There will be three unit tests and one cumulative final examination. No missed tests or examinations may be made up without the instructor=s previous approval or, in case of a medical emergency, without a verifiable excuse.

**EVALUATION** will be based on:

Class participation, including quizzes (announced or unannounced) (25%)

Writing Assignments

Concert Reviews (5%)

Listening Journal (15%)

Unit Tests (30%) C 10 September, 4 October, and 2 November

Final Examination (25%) C Saturday 11 December, 8:30 a.m.

**CONDUCT:** The honor code applies to all elements of the course. The signed honor pledge should be included on all work submitted.

Food and drink are not permitted in Payne Recital Hall, the Music Library, the practice rooms, or on studio pianos.

**Continuing enrollment in the class acknowledges the requirements stated in the syllabus.**

## **TENTATIVE SCHEDULE**

(Assignments should be completed before the day on which each topic is discussed)

Wed.. 8/25 Syllabus Review, Introduction

Fri. 8/27 The Elements of Musical Style I (Scoring)

Mon. 8/30 The Elements of Musical Style II (Dynamics, Rhythm)

Wed. 9/1 The Elements of Musical Style 3 (Melody, Harmony)

Fri. 9/3 The Elements of Musical Style 4 (Texture, Form)

Mon. 9/6 LABOR DAYCNo class

Wed. 9/8 Ethnomusicology: Definitions, Directions, and Problems (MMC, Chapter 1)  
MMC, 1-9

### **NORTH AMERICAN INDIAN MUSIC (MMC Chapter 17)**

Fri. 9/10 Test 1

Mon. 9/13 Overview of Native American Music  
MMC, 107

Wed. 9/15 Music of the Eastern Woodlands Cultures  
MMC, 307-311

Fri. 9/17 Music of the Plains Cultures  
MMC, 311-314

Mon. 9/20 Music of the Southwest Cultures  
MMC 314-321

Wed. 9/22 The Ghost Dance and the Music of the Native American Church  
MMC 322-32324

Fri. 9/24 Into the Circle: The Pow-wow  
Articles on Reserve in Music Library:  
Bryan Burton, *Moving Within the Circle* (New York: World Music Press, 1994),  
21-39.  
Michael Parfitt, A Powwow, @ *National Geographic* 185/6 (June 1994): 43-55.

Mon. 9/27 Musical Effects of Acculturation  
MMC 326-28

### **SOUTH AMERICAN INDIAN MUSIC (MMC Chapter 19)**

Wed. 9/29 Introduction to South American Indian Music  
MMC 363-81

Fri. 10/1 Musics of Paraguayan Indians

Articles on Reserve in Music Library:

Timothy D. Watkins, AGuaraní, @ *The Garland Encyclopedia of World Music* vol. 2, *South America, Mexico, Central America, and the Caribbean*, ed. Daniel Sheehy and Dale Olsen (New York: Garland, 1998), 199-204.

Timothy D. Watkins, AParaguay, @ *The Garland Encyclopedia of World Music*, vol. 2, *South America, Mexico, Central America, and the Caribbean*, ed. Daniel Sheehy and Dale Olsen (New York: Garland, 1998), 452-56

Mon. 10/4 Test 2

### **FOLK MUSIC OF SOUTH AMERICA (MMC Chapter 20)**

Wed. 10/6 The European Influence, Part 1  
MMC 386-96

Fri. 10/8 The European Influence, Part 2: Paraguay

Article on Reserve in Music Library: Timothy D. Watkins, AParaguay, @ *The Garland Encyclopedia of World Music*, vol 2, *South America, Mexico, Central America, and the Caribbean*, ed. Daniel Sheehy and Dale Olsen (New York: Garland, 1998), 456-65.

Mon. 10/11 The European Influence, Part 3: Shotguns and Accordions

Wed. 10/13 The African Influence, Part 1  
MMC, 396-404

Fri 10/15 The African Influence in Religious Folk Music: Macumba and Umbanda

Mon. 10/18 FALL RECESS No class

Wed. 10/20 The African Influence in Secular Folk Music: The Samba Complex  
MMC, 404-07

Fri. 10/22 Samba (Cont.): Samba Schools of Rio

Mon. 10/25 The Native American Influence and Synthesis: Mountain Music of Peru  
MMC, 407-418

Wed. 10/27 Fire and Steel: Steel Band Music

**POLYNESIAN MUSIC AND DANCE** (MMC Chapter 8)

Fri. 10/29 Introduction to Polynesian Music; West Polynesia  
MMC, 134-43

Mon. 11/1 East Polynesia  
MMC, 135-50

**MUSIC OF INDONESIA** (MMC Chapter 7)

Wed 11/3 Introduction to Indonesian Music  
MMC, 111-36

Fri. 11/5 Java and Sumatra  
MMC, 113-26

Mon. 11/8 Bali: Masterpiece of the Gods  
MMC, 126-31

Wed. 11/10 Bali: A Pattern of Life

Fri. 11/12 Test 3

**CHINESE MUSIC** (MMC Chapter 2)

Mon. 11/15 Introduction to Chinese Music  
MMC, 10-16

Wed. 11/17 Chinese Musical Instruments and Genres  
MMC, 16-21

Fri. 11/19 Chinese Musical Instruments and Genres, Part 2  
MMC, 22-27

Mon. 11/22 Chinese Theatrical Music  
MMC, 21-22

11/24-11/26 THANKSGIVING RECESS No classes

**JAPANESE MUSIC** (MMC Chapter 4)

Mon. 11/29 Introduction to Japanese Music  
MMC, 48

Wed. 12/1 Gagaku: The Court Music of Japan  
MMC, 48-49

Fri. 12/3 Japanese Theatrical Music  
MMC 49-59

Mon. 12/6 Back to the Future: Kodo Drummers  
MMC, 59-62

Wed. 12/8 Review

**CUMULATIVE FINAL EXAMINATION** - Wednesday 11 December, 8:30 a.m.