**MU 126A-GP**

**Music of the World’s People**

Professor: Dr. Matthew S. Phillips

Office Hours: 12:00-1:00 MWF

or by appointment.

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**Honor Code:** You are expected to be familiar with the BSC Honor Code and abide by it. Conviction by the Honor Council will result in failure of this course.

**Materials Required:** *Worlds of Music an Introduction to Music of the World’s People*: text and CD set.

**BSC Department of Music on Health and Wellness in Musicians**

An important aspect of applied lessons is that all students learn how to practice and perform in a manner that reduces the likelihood of an injury, which can lead to chronic overuse injuries. While these aspects are part of your daily lesson and recital classes, the Department of Music also suggests going to the NASM website to learn more and the BSC Music Student Handbook located on the BSC Department of Music Website. The Music Student Handbook also includes contact numbers for on-campus and off-campus resources for some problems that might arise.

BSC Music Department Website: <https://www.bsc.edu/academics/music/index.html>

NASM**:** [**https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a\_NASM\_PAMA\_NMH-Student\_Guide-Standard\_June-2014.pdf**](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf)

**Basic Health Protection for All Musicians**

On stage and in life, it is important for musicians to take steps to protect their neuromusculoskeletal health. Musicians and music faculty whose playing- and singing-related behaviors make them susceptible to certain neuromusculoskeletal conditions and disorders may wish to explore the following methods of neuromusculoskeletal health protection:

* Warming up before practice and performance. As appropriate, engage in physical, vocal, and musical warm-up exercises.
* Mobilize muscles and joints to increase blood flow to those body parts that will be moving rapidly and frequently during the playing and performing of music.
* Lubricate your vocal folds. Hydrate!
* Taking a break from practice and rehearsal whenever possible. A good rule of thumb is a 5- minute rest every half hour.
* Avoiding excessive practice time and stress.
* Set daily limits and vary repertoire during practice sessions.
* Avoiding excessive repetition of difficult repertoire, especially if progress is slow.
* Avoiding repertoire that is beyond one’s technical or physical reach.
* Refraining from sudden increases in practice times. Instead, slightly reduce total practice time before juries, recitals, etc. to allow mind and body adequate energy for performance.
* Ensuring proper body alignment and technique. Be mindful of balance and weight delivery and ensure adequate freedom of movement and support during practice and performance. If appropriate, adapt an instrument or make use of external support mechanisms, such as shoulder rests, neck straps, and flute crutches.
* Maintaining good “mental hygiene.” This includes getting adequate sleep, good nutrition, regular exercise, and spending time with friends and family.
* Refrain from hazardous or recreational drug use.
* Seek the help of a mental health professional when appropriate.
* Allowing for relaxation. Injuries are much less likely to occur in persons who are both physically and psychologically fit. Stress management is as important as practice management.

**Objectives of the Music Major:**

Upon completion of the music major, students will be able to:

1. hear, identify, and work with musical elements – rhythm, pitch, harmony, structure, timbre, and texture.
2. demonstrate the ability to apply musical notation through performance, recognize and articulate an understanding of compositional process and musical style with reference to artists, technologies, events, and cultural forces through the major periods of history,
3. use research tools and analysis to develop and defend judgments and write about music,
4. apply pedagogical skills to teach others (Bachelor of Music Education).

**Objectives of Music of the World’s People:**

The Overall objective of this course is to give the student a basic familiarity with the many styles of music, and music in the various world cultures; past and present, and to facilitate a better aesthetic understanding and enjoyment of each of those styles. This understanding will be reached by actively listening to music as well as by reading of the text, and by class discussion.

**Specific Objectives:**

1. A basic knowledge of the primary building blocks of music (pitch, rhythm etc.)
2. A familiarity with the development of the many musics of the world’s cultures.
3. A familiarity with the principal types of musical ensemble, in our own culture and in others.
4. An ability to culturally identify a piece of music upon listening to it.
5. An ability to “actively listen” to a piece of music, and make informed observations regarding its form, instrumentation, historical character, and cultural uniqueness.

**Attendance:**

Each student is allowed two absences for the semester. Every absence after that will result in the lowering of the “Class participation and attendance” portion of the student’s grade. **No distinction is made between excused and unexcused absences!** Attendance is checked at the beginning of each class.If a student arrives late, they will still receive attendance credit provided that 1) they are no more than fifteen minutes late, and 2) they confer with the professor at the end of class to ensure the credit is recorded.

**Listening Quizzes:**

Over the course of this semester, we will be listening to a great deal of music. You will be quizzed on this music roughly once every two-four weeks. During this quiz, the music will be replayed for you, and you will be asked to name the composer (if applicable) and title of the piece. You will also be asked to answer specific questions about the piece, derived from our course study. Each piece will be from your textbook’s CD set, and will have been covered in class discussion. It is highly recommended that you familiarize yourself beforehand with the music of each chapter.

**Term Paper on enculturation:**

Due the last week of class, you will write a 2-3-page paper on the topic of enculturation: the process by which individuals born and raised in a particular culture adopt its musical values. This paper should include examples of enculturation from your own culture, and from others studied over the course of the semester. It should also reflect how an understanding of enculturation can affect our appreciation, and understanding, of musics that are very different from our own. You will have the option of turning in a rough draft of this paper one week before the due date, for the purpose of getting feedback from the professor. **Papers will be in Microsoft word format, double-spaced in 12 font size, and include appropriate documentation of all sources.**

**Written Tests:**

You will also take four written exams and one comprehensive final during this course covering the information in the text. These tests will be comprised of the information found in the text, and from class discussion. **You are responsible for any information in the chapters studied, whether covered in class lectures or not, so please read the relevant chapters each week!**

**Test and Homework Make-up Policy:**

If a student misses class on the day of a test, they must take that test before class, no later than one week after the scheduled test date. **No more than one test may be made up in this fashion**. See the professor to schedule make-ups. **Papers will NOT be accepted late for any reason! Please endeavor to turn them in on time.**

**Writing Center:**

The Writing Center, located in the Humanities Center 102, offers one-on-one assistance for student writers. We serve all writers at all points in the writing process. Peer tutors spend thirty minutes to an hour per appointment, and there is no limit to the number of tutoring sessions you can have. Drop in during regular hours (M-Thurs, 3:30-10 & Sunday 5-10) or email writingcenter@bsc.edu to make an appointment. No matter what class you are taking, we can help!

**BSC Academic Resource Center (ARC)**

The Academic Resource Center (ARC), located on the ground floor of the Library, offers drop in tutoring and one-on-one assistance for all BSC students. We offer assistance in Accounting, Business, Economics, Biology, Chemistry, Physics, Psychology, Sociology, Political Science, Music Theory, Spanish, Chinese, and Arabic. Peer tutoring is free and tutors spend an hour or more per one-on-one appointment, and there is no limit to the number of tutoring sessions you can have. Also feel free to stop by during regular drop in hours (M-Thurs, 7- 10 p.m. for assistance without an appointment). For more information or to make an appointment email arc@bsc.edu or visit the Academic Resource Center web page and submit a form. Reach out to us, we can help!

**Academic Accommodations for Students with Disabilites**

Students who require academic accommodations due to a disability should make an appointment with me as soon as possible to discuss these accommodations. If you have not established your academic accommodations through the Office of Accessibility, but need assistance due to a disability, please contact that office as soon as possible at awsmith@bsc.edu or accessibility@bsc.edu. You may call the office at (205) 226-7909.

**Grading:**

Paper on enculturation: 20% of the final grade.

Three Listening Quizzes: 25% of the final grade.

Three Unit tests: 25% of the final grade.

Class participation and attendance: 20% of the final grade

*Note: more than 1 absence will result in the lowering of the student’s attendance grade.*

Comprehensive Final Exam: 10% of the final grade.

**Grading Scale:**

100% - 98% = A+, 97% - 93% = A, 92% - 90% = A-,

89% - 87% = B+, 86% - 83% = B, 82% - 80% = B-,

79% - 77% = C+, 76% - 73% = C, 72% - 70% = C-,

69% - 67% = D+, 66% - 60% = D,

59% or lower = F.

**Week 1:**

Feb 2nd : Class Introduction **Ch.1; The Music-Culture as A World of Music:** The Soundscape: The Music-Culture. What is Music?

**HW: Read Ch.1 and Ch.2**

Fri Feb 4th : **Ch1 continued;** A Music-Culture Performance Model; The Four Components of a Music-Culture; Ecological and Sustainable Worlds of Music.

**Week 2:**

Mon Feb 7th: **Rhythm: Music Moving Through Time.** Rhythmic Organization in Western Music; Meter; Other Rhythmic Practices.  **Melody: The Horizontal Dimension.** Melodic Building Materials; Melodic Contour; Rhythmic Aspects of Melody; Uses of Melody.

Wed Feb 9th:  **Harmony: The Vertical Dimension.** Components of Harmony; Tonality; Harmonic Tension.  **Strength and Color in Music.** Strength in Music; Color in Music

Fri Feb 11th:  **Ch.2 North America/Native America;** Three Different Styles, Music of the Navajos, The Native American Flute Revival

**HW:** Read Ch.3

**Week 3:**

Mon Feb 14th: **Ch.3; Africa: Ewe, Dagbamba, Shona, Ba,Aka;** Postal Workers Cancelling Stamps, Music and Dance of the Ewe People, A Drummer of Dagbon.

Wed Feb 16th: **Ch.3 Continued:** Shona Mbira Music, The Baaka People Singing “Makala”

**HW:** Read Ch.4

Fri Feb 18th: **Ch.4; North America/African American Music:** Music of Worship, Music of Work, Music of Play

**Week 4:**

Mon Feb 21st: **Ch.4 Continued:** Blues

Wed Feb 23rd: **Listening Quiz 1 Due** Review

Fri Feb 25th: **Test I**

**Week 5:**

Mon Feb 28th: **Commercial/Popular Music: Early Styles.**  Ragtime: Boogie Woogie. **Ch.30: Country and the Birth of Rock.** Country Music; The Lonesome Cowboy; Bluegrass; Early Rock and Roll.

Wed Mar 2nd: **Country, Rock, Soul, and Other Styles.** Country, Soul, Eastern Influences, Psychedelic and Hard Rock; Jazz-Rock/Fusion; Country and Rock Blues.

**HW:** Read Ch.5

Fri Mar 4th: **Ch. 5 Europe/Central and Southeastern Regions;** Europe; and Overview, Social and Political Organization, The Sounds of European Music.

**Week 6:**

Mon Mar 7th: **Ch.5 continued;** Case Study, Podhale, Polish Tatra Region, European Music on the Global Stage.

**HW:** Read Ch.6

Wed Mar 9th: **Orchestra: The Zenith of the Symphony.** Beethoven; Abstract Romantic Symphonies; Program Symphonies and the Symphonic Poem; Late Romantic and Twentieth-Century Symphonies.

Fri Mar 11th: **Ch. 6; India/South India,**History, Culture, and Music, Many Musics, Classical Music

**Week 7:**

Mon Mar 14th: **Ch. 6 continued;** Carnatic Performance.

Wed Mar 16th: **Listening Quiz 2.** Review

Fri Mar 18th: **Test II.**

**HW:** Read Ch.7

**Week 9:**

Mon Mar 21st: **Spring Break**

Wed Mar 23rd: **Spring Break**

Fri Mar 25th: **Spring Break**

**Week 10:**

Mon Mar 28th: **Ch.7; Asia/Indonesia;** Central Java, Bali, Indonesian Popular Music.

**HW:** Read Ch.8

Wed Mar 30th: **Ch.8; East Asia;** Cross-Section of Chinese Music, Folk song, Instrumental Ensemble Traditions.

Fri Apr 1st: **Ch.8 continued,** Opera Traditions, solo Instrumental Traditions, Religious Traditions. Popular music.

**HW:** Read Ch.9

**Week 11:**

Mon Apr 4th: **Ch. 9: Latin America;** Chilean Nueva Canción, Bolivian K’antu, The Quichua of the Northern Andes, the Northern Andean Ensemble going Abroad, Afro Peruvian Music.

Wed Apr 6th: **Listening Quiz 3** Review

Fri Apr 6th: **Test III**

**HW:** Read Ch.10

**Week 12:**

Mon Apr 11th: **Ch. 10; The Arab World:**  Arabia, The Takht Ensemble, Religion and Music in the Arab world, Music in History.

Wed Apr 13th: **Ch. 10 continued,** The Magrib, The Music of Celebration, Poetry and Core Value of Bedouin Culture, Homeland and Diaspora, From Diaspora to Globalization.

Fri Apr 15th: **Good Friday. No class**

**Week 13:**

Mon Nov 11th: **Folk Music Around the World.** *Segra Madu,* Bali; *Bhatiali,* India; *El Baz Oichen,* Morocco.  **Adapting Folk Music to Concert Music.** In the United States; In Europe.

Wed Nov 13th: **The Music of Japan**

Fri Nov 15: **Japan Continued**

**Optional Rough Draft of Term Paper Due**

**Week 14:**

Mon Apr 18th: **Listening Quiz 4**; Review

Wed Apr 20th: **Test IV**

Fri Apr.22nd: North Indian Hindustani Music: Traditions and Diaspora.

**Week 15:**

Mon May 2nd: **American Popular Music:**  Rock and Fusion

Wed May 4th: TBA

Fri May 6th: TBA

Monday May 9th: **Final Review**

**Term Paper Due**

**Final Exam: Wednesday May 11th: 9:00**

**Wed. Dec. 18th: Grades Available on Thesis**