

Department: **Music**

Course Number: **224**

Course Name: **Listening to the Planet: Global  
Music Exploration**

## **AREAS OF INQUIRY**

### **GLOBAL AND MULTICULTURAL PERSPECTIVES**

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This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

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**DEADLINE FOR PROPOSALS: 4 November 2005**

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Please answer the following questions:

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#### **Check Only One:**

This course is an existing course (in the current curriculum) that we are now proposing for this  
Area of Inquiry.

**X** This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administering this course.

**Dr. Mark Reimer**

**Office: FCA 130**

**Phone: 594-7074**

**E-mail: reimer@cnu.edu**

2. In any given semester, how many sections of this course is your department willing to offer? **Four**

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

The purpose of this class is to awaken students to the enormous variety of musical practices on our planet, to enable students to appreciate and enjoy music of cultures vastly different from Western culture, to encourage students to explore music and cultures other than their own, and to nourish self images as citizens of a worldwide community, with respect to other world citizens who live in ways differing from mainstream society. In this course, students will examine world cultures as they existed before Western contact, followed by a deeper examination of the cultural and artistic results of post contact, looking closely at how outside cultures have shaped and influenced existing cultures both positively and negatively. How did the interaction between cultures manifest? Was it forced/violent or a benign result of the Diaspora phenomena? Did the interaction of cultures improve or hinder the cultural/political/artistic identity of the affected society? The student will also examine how the intruding culture(s) socially, economically, politically, and artistically gained from the process of contact with a non-mainstream community.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least two more objectives from the list below.
- X** Examine the interactions and interrelationships among cultures, especially the relationship of marginalized to mainstream cultures (**required**)
  - X** Compare communication styles among cultures
  - X** Assess how culture impacts and informs the development of creative expression/movements, politics, economics, or philosophy
  - ◇ Analyze how concepts of “self” and individuals in various cultures differ and/or intersect
  - ◇ Articulate how culture influences languages, societies, and institutions
5. Briefly explain how this class addresses the above objectives. A course may cover more than three objectives.

a). In this course, primary consideration and focus is placed upon the indigenous, traditional peoples - non-mainstream cultures. The course deals with people and how they creatively express themselves as a product of their cultures. The effect the outside world has on a culture is closely examined, as well as the effects of such intrusion with regard to the arts, politics, religion, and economics. More importantly, studying how the minority culture survives and thrives from the intrusion of mainstream society reveals the strength of the culture and the peoples' identities. Sometimes the intrusion is rejected, while other times it is embraced and manipulated; thereby creating a form of expression that intimately and ultimately fits the needs of the culture. For example, in pre-contact Latin America, the concept of a stringed instrument did not exist. When the Spanish conquered the areas, they sent in missionaries to calm the people and begin the “conversion” of the “pagan” people to Christianity. The missionaries brought musical instruments with them into the non-mainstream cultures, in particular guitars and violins. The traditional peoples took to these instruments and began to make their own versions of these instruments suitable to their own forms of musical and cultural expression. Since they initially lacked the technology and/or materials to make these instruments, they used whatever was readily available in the area. Latin America took the guitar idea and “ran with it.” There are numerous versions of the guitar in Latin America and the musical styles that the Latin American people have created with the instrument are culturally and musically rich and diverse.

Examining how non-mainstream cultures themselves reach out from their boundaries and influence the genres of mainstream society will be an integral part of this course, as well. For example, the concept of rap finds its roots in Western Africa with the griots who are in charge of keeping the genealogy and history of their people, as well providing social commentary and critique on political matters without fear of retribution from the government which is often hostile and gained power through war and oppression of the people. The character of griot singing and song/speech is similar in musical and aesthetic character to the roots of rap music as it came out of Brooklyn, New York. Here, you had Western African immigrants in New York who brought their musical style and approach to mainstream society. Mainstream society took the idea and created a new genre of musical expression that is now a billion-dollar industry.

b.) Comparing communication styles within cultures and between cultures is the crux of this course. The examination of a multitude of methods of creative expression will be studied, aiming to gain a better understanding of the various world cultures. For example, the Ashanti people of Ghana have developed a talking drum tradition that goes beyond simple musical expression. In speech mode, the Ashanti use the multiple tonal properties of the atumpan and dun-dun to create a language that emulates the tonal language structure of the people. They use drums in this manner to send messages to neighboring communities, to warn villagers of eminent danger in the area, to recite poetry, and to tell stories. This drumming tradition has gone global, with many mainstream,

world fusion ensembles utilizing these drums. However, the Ashanti drums are used in this context minus the original language-emulation properties, for the most part.

Through this creative experience, it is hoped that the student through thought, consideration, and understanding will be a more productive, well-rounded citizen of the world.

c.) Every culture creates forms of expression that fulfill the needs of its people, whether it is music, art, literature, dance, or film. The arts are humanly created; therefore, they have an intimate connection with a people and their trials, tribulations, and triumphs, as well as spirituality and day-to-day issues. It is inevitable that creative expression carries into, and is influenced by, every aspect of life, from economics to politics, family to education, etc. People need an outlet to express their emotions like joy, fear, doubt, and sorrow. The creative expression that emanates from a culture, or from an individual within a culture, directly reflects what is going on around them. For example, the Aboriginal people of Australia have long fought for land rights, as the British through colonization and genocide forcibly took much of their land and culture from them. There is a contemporary music style that has evolved out of this pain that combines traditional Aboriginal instruments and modern, Western musical instruments. Yothu Yindi is a group that speaks about and performs music with a political message about the plight of the Aboriginal people. They have broken into the mainstream with their message and, as a result, things are changing for the better in Australia for the Aboriginal people, due in large part from pressure from mainstream society outside of Australia.

6. Course Assessment: Identify how this course will accomplish the above objectives (choose at least one):

**X** Participating in class discussion and debate

Issues that deal with people and their forms of expressions provide the ideal environment for class discussion and debate. Some issues like political activism, mainstream domination, and the human condition are touchy subjects that invite a myriad of opinions from people. This class seeks to engage the student in discussions about artistic and cultural/social forms of expression, seeking to discover the ideas and perceptions of the student and steer the students' cultural/social eye toward examining human, cultural issues from various perspectives.

The student will be given various ethnomusicalogical articles and view movies and documentaries dealing with the interactions between cultures and how these contacts have shaped or influenced the existing culture, as well as how the intruded-upon culture has affected the incoming society. The desire is to provide an academic and cultural learning experience that will cause the student to examine his or her cultural perceptions and evaluative ideas.

◇ Engaging in teamwork and other collaborative exercises

**X** Writing analytical or evaluative papers, perhaps incorporating original research

The student will be asked to read a book or view a film dealing with current cultural issues, influences, and interactions between various communities. The topics and options will vary, leaving the choice open for the student to explore cultures and topics of personal interest.

Following the film or book, the student will be asked to answer specific questions, and then, in an in-depth, analytical written paper, reflect upon various musical, historical, cultural, artistic, political, and sociological issues and conflicts as they manifested in the film or book, as applicable. Discussion of the reality of the issues raised in the film or book will also be an integral part of the paper.

◇ Making oral presentations

◇ Creating an artistic product or a performance

◇ Participating in fieldwork

**X** Other means – please identify: This project deals with examining the culture of one's self through a musical, cultural family tree. This project breaks away from the traditional term paper. It is meant to be beneficial and interesting to the student, because it is about the student and his or her background. Hopefully, through this project, the student will take away from this class a greater insight into themselves and their family history.

I do not simply want you to list the members in your family. Rather, I want you to do a musical and cultural family tree. Start with yourself - what ethnicities embody your cultural make-up? Then, list

**your parents and their ethnicities, and so on. I would like for you to at least go as far back as your great grandparents.**

**There are five parts to this project:**

**1. Submit an outline/prospectus of your project.**

**2. Family tree - as far back as is possible**

**3. History and analysis of at least one ethnicity (if there are multiple ethnicities appearing within your tree) of your choosing - this will embody a multitude of topics, such as societal organization, religion, customs, Diaspora factors, cultural interactions and results etc.**

**4. How do the factors in #2 effect your present family life?**

**a. How do the ethnicities in your cultural tree shape the social, musical, or religious customs in your family?**

**b. Does religion come from a specific ethnicity in your family? How does that affect your life? How does it affect your family structure? Customs?**

**c. How and why did that culture group find its way to the United States? Were they persecuted in their home country for some reason? Was there famine and great poverty in their home country? Were they forced to come to this country against their will?**

**5. In conjunction with #2 and #3, listen to and write about an entire CD of traditional music that is representative of the cultural background that you examined. Include information such as:**

**a. What impact does the music have upon your feelings and emotions? Is it positive or negative? What are your impressions? Is it what you thought it would be?**

**b. Discuss the musical characteristics of that CD. Be specific. Discuss instrumentation, style, rhythm, melody, lyrics if applicable, etc.**

**c. Discuss the historical and cultural significance of that music.**

**d. Has the traditional music been influenced by or shaped by outside cultures? If so, in what way? How did the music change due to outside cultural contact?**

**7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.**

**8. If this course contributes to any of the foundations for liberal learning given below, please explain how.**

**◇ Oral Communication Literacy:**

**The students will be required to actively participate in class discussion and debate, especially since some topics may be culturally sensitive and personal. Talking about cultural issues helps to dispel misunderstandings that have arisen due to misinformation.**

**◇ Information Literacy:**

**Students will be given Web sites to visit that illustrate instruments, culture, and streaming video examples of dances and musical performances. They will also be encouraged to search the Web for interesting music and culture examples that are indicative of their own backgrounds and/or interests.**

**◇ Writing Literacy:**

**The students will be required to create a musical family tree, addressing various questions and issues outlined for them and those discussed in class. While the student is free to be creative with this project, there will be a significant portion of it that will be written.**

9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan ([www.cnu.edu/Vision2010](http://www.cnu.edu/Vision2010)).

**This course will allow the student to examine traditional and often “marginalized” cultures, as labeled by the “mainstream” culture, and how the people overcame great odds and significant oppression to have a healthy identity and concept of self worth. Examining the various cultures set forth in the syllabus, students will be more aware of diverse peoples and ways of life outside of mainstream America. Too many times we become myopic, thoroughly engrossed in the every day happenings of the culture of one’s self. Through this course, students will look outside of their immediate circumstances to see that there are many different types of people who make up the world. They will examine how people interact with one another and culturally and artistically influence each other. The student will gain a greater understanding of, and appreciation for, diversity, thereby becoming more productive, intellectually aware, and psychologically/sociologically healthier world citizens.**

Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

\_\_\_\_\_ Area of Inquiry Course Proposal Form

\_\_\_\_\_ Syllabus for the Course

If needed:

\_\_\_\_\_ Undergraduate Curriculum Committee New Course Proposal Form

\_\_\_\_\_ Undergraduate Curriculum Committee Change to Existing Course Form

## NEW COURSE PROPOSAL FORM

Does this proposal affect Liberal Learning requirements? Yes \_\_\_\_\_ No X

1. Title of Course: **Listening to the Planet: Global Music Exploration**

Proposed Course Number (cleared with Registrar): **224**

Prerequisite Courses: **None**

(if you require a minimum acceptable grade greater than the default of D- , please indicate the grade you require) \_\_\_\_\_

Catalogue Description (including credits, lecture, and lab hours): **3-3-0**

**The purpose of this class is to awaken students to the enormous variety of musical practices on our planet, to enable students to appreciate and enjoy music of cultures vastly different from Western culture, to encourage students to explore music and cultures other than their own, and to nourish self images as citizens of a worldwide community, with respect to other world citizens who live in ways differing from mainstream society. In this course, students will examine world cultures as they existed before Western contact, followed by a deeper examination of the cultural and artistic results of post contact, looking closely at how outside cultures have shaped and influenced existing cultures both positively and negatively. How did the interaction between cultures manifest? Was it forced/violent or a benign result of the Diaspora phenomena? Did the interaction of cultures improve or hinder the cultural/political/artistic identity of the affected society? The student will also examine how the intruding culture(s) socially, economically, politically, and artistically gained from the process of contact with a non-mainstream community.**

**This exploration will be approached in a geographic manner. There will be a significant focus upon the function of music as it exists within human cultures throughout the world, as well as the way in which societies, as well how those outside of the cultures, perceive its music. The differences that exist within a society with regard to the classification of its “classical,” “popular,” “folk,” and “traditional” forms of music will be examined. Since it is impossible to achieve understanding about a people solely by studying their music, other aspects of various cultures will be explored, such as religion, social structure, politics, geography, etc., as well as how these concepts and ideas have been affected by other world cultures. This inclusive and expansive approach allows for a clearer and more well-rounded understanding of a culture and how it existed and changed over time. Emphasis will be placed upon musical borrowing, at times cultural theft, and world fusion by various musicians, groups, and composers who have incorporated into their works cultural ideas and musical concepts from various cultures of the world. This course will include presentations in the following forms: lecture, video, recordings, and actual instrumental demonstrations. Success in this class is not contingent upon the ability to read music; no formal music background is required for this course.**

**Class discussion and debate will be at the heart of this course. The student will be given various ethnomusicalogical articles and view movies and documentaries dealing with the interactions between cultures and how these contacts have shaped or influenced the existing culture, as well as how the intruded-upon culture has affected the incoming society. The desire is to provide an academic and cultural learning experience that will cause the student to examine his or her cultural perceptions and evaluative ideas.**

**The intent of this course is for students to experience selected global music traditions and to realize that music is a human, creative expression having its strength and logic within the culture from which it emanates. The student will examine various issues and topics surrounding the diversity and historical, anthropological, musical, and sociological dimensions of each cultural area.**

Is the course cross-listed? **No** If so, what is the number of the other course?

**\*\*A proposed syllabus, including complete text and/or reference information, as well as any relevant information to this decision, must be appended.**

**NOTE: All affected department chairs must sign approval on last page.**

2. For whom is the course primarily intended? Explain why it should be added to the curriculum.

**This course is intended for any student seeking a 200-level Area of Inquiry course. Reading music or having a music background is not required for success in this course.**

**Discrimination in the world community has its foundation in ignorance which breeds fear, distrust, and confusion for everyone involved. This course offers insight into diverse world cultures, shedding light on their history, both past and present struggles and triumphs, cultural and sociological viewpoints, interactions with other cultures and the resulting changes, and all manner of human expression. Only through true education, unfettered by censorship, which often manifests when discussing human injustices both past and present, can we begin to dispel the false perceptions generated by ignorance. We are all human beings, sharing a planet; we must all learn to peaceably coexist if we are to survive. This can only manifest through education, discussion, and understanding.**

3. If this course is required, append a description of how the course fits into the curriculum. Indicate how it affects hours required for graduation. **Not Applicable**
4. Has this course been offered previously as a special topics course? **No** If so, when? What course number was used?
5. Has this course, or one closely related to it, been offered at CNU previously? **Yes**  
**If so, is that course currently being offered? Yes How does the proposed course differ?**

The course differs in title. Prior to this proposal, it was a two-semester offering - MUSC 207G and MUSC 208G. The information is now being consolidated, refocused, and streamlined to better address the goals of the Area of Inquiry approach.

**When is the last term the old course will be offered?** Spring 2006

6. What is the anticipated enrollment per offering for the next three years? **35 students per course offering**

During which term will this course first be offered?

Fall 20 06 Spring 20\_\_\_\_ Summer 20\_\_\_\_

During which semesters will this course regularly be offered?

Fall 20 X Spring 20 X Summer 20\_\_\_\_

Print in the 2006/2007 (academic year) Undergraduate Catalog.

7. How will the course be staffed? **Dr. Kathleen Joyce-Grendahl; Dr. Brana Mijatovic**
8. Does the course involve a particular classroom, special equipment, or costs beyond those usually associated with a course at CNU? **No, but...** If so, please explain.

**The class will need to be taught in the music building, as they have classrooms equipped with necessary audiovisual equipment needed to play CDs, VHS cassettes, records, DVDs, etc.**

9. Is the course repeatable for additional credit? **No** If so, is there a limit to the number of times the course can be repeated? (e.g., applied music courses)
10. If this course is for an Area of Inquiry
- a. Identify the Area of Inquiry **Global and Multicultural Perspectives**
- b. Demonstrate how your course will meet the objectives of this Area of Inquiry

This course fits the Global and Multicultural Perspectives Area of Inquiry because it addresses the core objectives set forth by the College of Liberal Arts and Sciences.

The goals of this course are as follows:

Listen more perceptively to, and enjoy more fully, global music traditions

To explore the cultural/musical/artistic variation among different global regions

To encounter musical thinking as a form of expression and communication; to attempt to understand the creative process

To understand how the arts are inextricably woven into the fabric of all human activity; to understand the relationship between music as sound, behavior and knowledge and the people who make it

Outline significant influences in music from within and outside of each culture

Outline significant influences the music under consideration has had, and is still having, on the global music

The course deals with the multifaceted creative processes of a culture, with special emphasis being placed upon musical activities and personal, cultural expression. Students will have an opportunity to experience many genres of artistic expression, with a final project designed to put the student in touch with his or her own culture and creative expression.

This course was approved by:

(Liberal learning core courses must be reviewed by BOTH academic Deans.)

*Concur*

*Do Not*

*Concur\*\**

Department(s): (1) \_\_\_\_\_ Date: \_\_\_\_\_

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(2) \_\_\_\_\_ Date: \_\_\_\_\_

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College Curriculum  
Committee: \_\_\_\_\_ Date: \_\_\_\_\_

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Dean: \_\_\_\_\_ Date: \_\_\_\_\_

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Dean: \_\_\_\_\_ Date: \_\_\_\_\_

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Undergraduate Curriculum  
Committee: \_\_\_\_\_ Date: \_\_\_\_\_

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*Changes to the Liberal Learning requirements must be reviewed by the Faculty Senate.*

Faculty Senate President: \_\_\_\_\_ Date: \_\_\_\_\_

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Provost \_\_\_\_\_ Date: \_\_\_\_\_

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Distribution by Provost Office following approval:

Department Chair(s), UCC Chair, Deans, Registrar

*\*\* If "Do Not Concur" is checked, please attach a statement of explanation.*



## Course Syllabus

**Class:** Listening to the Planet: Global Music Exploration; MUSC 224

**Time:** Monday, Wednesday, Friday

**Location:** Ferguson Center for the Arts

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**Instructor:** Dr. Kathleen Joyce-Grendahl; Dr. Brana Mijatovic

**Contact Information:** kathleen.joycegrendahl@cnu.edu

**Office Hours:** Monday, Wednesday, Friday 9:00 a.m. to 9:50 a.m. or by appointment; Room A178

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### Nature of the Course:

The purpose of this class is to awaken students to the enormous variety of musical practices on our planet, to enable students to appreciate and enjoy music of cultures vastly different from Western culture, to encourage students to explore music and cultures other than their own, and to nourish self images as citizens of a worldwide community, with respect to other world citizens who live in ways differing from mainstream society. In this course, students will examine world cultures as they existed before Western contact, followed by a deeper examination of the cultural and artistic results of post contact, looking closely at how outside cultures have shaped and influenced existing cultures both positively and negatively. How did the interaction between cultures manifest? Was it forced/violent or a benign result of the diaspora phenomena? Did the interaction of cultures improve or hinder the cultural/political/artistic identity of the affected society? The student will also examine how the intruding culture(s) socially, economically, politically, and artistically gained from the process of contact with a non-mainstream community.

This exploration will be approached in a geographic manner. There will be a significant focus upon the function of music as it exists within human cultures throughout the world, as well as the way in which societies, as well how those outside of the cultures, perceives its music. The differences that exist within a society with regard to the classification of its "classical," "popular," "folk," and "traditional" forms of music will be examined. Since it is impossible to achieve understanding about a people solely by studying their music, other aspects of various cultures will be explored, such as religion, social structure, politics, geography, etc., as well as how these concepts and ideas have been affected by other world cultures. This inclusive and expansive approach allows for a clearer and more well-rounded understanding of a culture and how it existed and changed over time. Emphasis will be placed upon musical borrowing, at times cultural theft, and world fusion by various musicians, groups, and composers who have incorporated into their works cultural ideas and musical concepts from various cultures of the world. This course will include presentations in the following forms: lecture, video, recordings, and actual instrumental demonstrations. Success in this class is not contingent upon the ability to read music; no formal music background is required for this course.

Class discussion and debate will be at the heart of this course. The student will be given various ethnomusicological articles and view movies and documentaries dealing with the interactions between cultures and how these contacts have shaped or influenced the existing culture, as well as how the intruded-upon culture has affected the incoming society. The desire is to provide an academic and cultural learning experience that will cause the student to examine his or her cultural perceptions and evaluative ideas.

The intent of this course is for students to experience selected global music traditions and to realize that music is a human, creative expression having its strength and logic within the culture from which it emanates. The student will examine various issues and topics surrounding the diversity and historical, anthropological, musical, and sociological dimensions of each cultural area.

### Goals for this course include:

\*Listen more perceptively to, and enjoy more fully, global music traditions

\*To explore the cultural/musical/artistic variation among different global regions

\*To encounter musical thinking as a form of expression and communication; to attempt to understand the creative process

\*To understand how the arts are inextricably woven into the fabric of all human activity; to understand the relationship between music as sound, behavior and knowledge and the people who make it

\*Outline significant influences in music from within and outside of each culture

\*Outline significant influences the music under consideration has had, and is still having, on the global music

The course deals with the multifaceted creative processes of a culture, with special emphasis being placed upon musical activities and personal, cultural expression. Students will have an opportunity to experience many genres of artistic expression, with a final project designed to put the student in touch with his or her own culture and creative expression.

### **Suggested Prerequisites:**

There are no prerequisites other than a sincere interest in examining and experiencing the multitude of ways that music may be structured, presented, and accepted by an audience as a form of cultural expression.

### **Disclaimer:**

It is impossible to cover, in one semester, all of the music of the world; nor is it possible to represent every culture. Thus, we have had to be very selective about the music presented in this class. Every effort has been made to include musics that represent a broad cross-section of the world and a diverse variety of musical styles. Undoubtedly, some important cultures have been left out. A culture omission in this course does not mean that they are any less important than those covered. It simply means that there was not enough time to discuss them all.

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**Required Texts:** *World Music: The Rough Guide*, Volume 1 and Volume 2  
(Simon Broughton and Mark Ellingham, editors)

**Listening Component:** All exams will have a listening component. Music will be played; the student will identify the music style and answer questions about each musical example. The examples will aurally illustrate the global music traditions and extensions discussed in class. The required listening will be on reserve in the media center of the library. Keep current on your listening. Do not procrastinate!

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### **Projects:**

#### **Cultural Cinema/Book Exploration Reaction Paper**

For this class, you will view a film or read a book dealing with one of the cultures discussed in class. Following the film or book, you will be asked to answer specific questions, and then, in an in-depth written paper, reflect upon various musical, historical, cultural, artistic, and sociological issues as they manifested in the film or book, as applicable. Discussion of the reality of the issues raised in the film or book will also be an integral part of your paper.

#### **Film Examples:**

*Smoke Signals* (Native America)  
*Whale Rider* (Maori - New Zealand)  
*Braveheart* (Scotland)  
*In the Name of the Father* (Ireland)

#### **Book Examples:**

*The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie (Native America)  
*The Fate of Africa: From the Hopes of Freedom to the Heart of Despair* by Martin Meredith  
*The World of Tupac Amaru: Conflict, Community, and Identity in Colonial Peru* by Ward Stavig  
*Race Music: Black Cultures from Bebop to Hip-Hop* by Guthrie P. Ramsey, Jr.  
*Popular Music and Youth Culture: Music, Identity and Place* by Andy Bennett  
*Robert Johnson, Mythmaking, and Contemporary American Culture (Music in American Life)* by Patricia R. Schroeder

Book and film selections must be approved by the professor.

#### **Personal Cultural/Musical Exploration Presentation/Paper**

This project deals with examining the culture of one's self through a musical, cultural family tree. This project breaks away from the traditional term paper. It is meant to be beneficial and interesting to the student, because it is about the student and his or her background. Hopefully, through this project, the student will take away from this class a greater insight into themselves and their family history.

I do not simply want you to list the members in your family. Rather, I want you to do a musical and cultural family tree. Start with yourself - what ethnicities embody your cultural make-up? Then, list your parents and their ethnicities, and so on. I would like for you to at least go as far back as your great grandparents.

There are five parts to this project:

1. Submit an outline/prospectus of your project.
2. Family tree - as far back as is possible
3. History and analysis of at least one ethnicity (if there are multiple ethnicities appearing within your tree) of your choosing - this will embody a multitude of topics, such as societal organization, religion, customs, diaspora factors, cultural interactions and results etc.
4. How do the factors in #2 effect your present family life?
  - a. How do the ethnicities in your cultural tree shape the social, musical, or religious customs in your family?
  - b. Does religion come from a specific ethnicity in your family? How does that effect your life? How does it affect your family structure? Customs?
  - c. How and why did that culture group find its way to the United States? Were they persecuted in their home country for some reason? Was there famine and great poverty in their home country? Were they forced to come to this country against their will?
5. In conjunction with #2 and #3, listen to and write about an entire CD of traditional music that is representative of the cultural background that you examined. Include information such as:
  - a. What impact does the music have upon your feelings and emotions? Is it positive or negative? What are your impressions? Is it what you thought it would be?
  - b. Discuss the musical characteristics of that CD. Be specific. Discuss instrumentation, style, rhythm, melody, lyrics if applicable, etc.
  - c. Discuss the historical and cultural significance of that music.
  - d. Has the traditional music been influenced by or shaped by outside cultures? If so, in what way? How did the music change due to outside cultural contact?

### **Writing Guidelines for All Assignments**

1. Papers must be typed or word processed. No handwritten papers will be accepted!
2. Proper usage of grammar, punctuation, organization, and spelling is expected at the upper-college level. You should write in a formal style, as is necessary in academia. Do not use slang terms or contractions. Points will be taken off for non adherence to these and all guidelines.
3. Do not use larger than a 12-point font; do not use a "trendy" font. Your paper must look professional and readable.
4. Use normal margins (1 inch all the way around).
5. Double space, please.
6. Use quality white paper only.
7. Number your pages (e.g. Smith-1, Smith-2, Smith-3, etc.)
8. You must have a title page.
9. Your paper must be in a report folder.
10. Proper citation/documentation style must be used.

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### **Grading:**

A = 93-100	A- = 90-92	
B+ = 87 - 89	B = 83-86	B- = 80-82
C+ = 77 - 79	C = 73-76	C- = 70-72
D+ = 67 - 69	D = 63-66	D- = 60-62
F = 59 and below		

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### Topic Organization:

Within each examined culture, standard topics will include: geography and environment, basic prehistory, political and social organization, economics, material culture and technology, religion, cosmology, mythology, people of historical and contemporary interest, interactions and resulting phenomena between cultures, and contemporary culture. Additional topics of focus are listed within each category, although they will be added to and enhanced as time permits.

\*Introduction to Music Fundamentals and Ethnomusicological Terminology; Defining Folk, Classical, Traditional, and Pop; Defining and examining the reality of the terms “marginalized cultures” versus “mainstream cultures”

#### \*Australia and the Pacific

Australia: The Dreamtime, Songlines, Aboriginal Art, Totemism and Totemic Sites, Genocide, Assimilation, Land Rights, Music and Dance Characteristics, Corroborees, Musical Instruments, Musical Fusion With Other Genres, Composers and Groups

New Zealand: Maori Music and Dance Characteristics, Rangi, Haka, Kapa Haka, Poi, Traditional Musical Instruments

#### \*North America

Native America: Tribal Delineation, Genocide - America's Holocaust, Boarding Schools, Assimilation, Powwow Music and Dance, Regalia, Totemism, Vision Quest, Sundance Ceremony, Native American Church, Code Talkers, Musical Instruments and Their Traditions, Music and Song Characteristics, Musical Fusion With Other Genres, Composers and Groups

Hawaii: Mele Oli and Mele Hula, Hapa Haole, Musical Instruments, Music and Song Characteristics, Gabby Pahonui, Israel Ka'Ano'I Kamakawiwo'ole (Bruddah Iz), Musical Fusion With Other Genres, Composers and Groups

Sounds of Louisiana (Cajun, Zydeco, and Swamp): Musical Roots of Each Genre, Music, Song, and Instrumental Characteristics, Fat Tuesday, Mardi Gras

Appalachian Swing (Old-Time and Bluegrass/Newgrass): Genre Beginnings, Musical Characteristics, Groups, Fusion and Influence

#### \*Latin America: Indigenous, European in Origin/Influence, and Mestizo

Peru: Musical Instruments (Characteristics, Socio-Cultural Function, Symbolism and Relationships), Waynos, Hocket, Instrumental and Song Genres, Contemporary Pan-Andean Musical Style

Mexico: Indigenous Traditional Musical Instruments and Songs, Death Whistle, Outside Musical Influences (Spanish, African, European, Cuban), Song Genres, Mariachi

Brazil: Little Africa, Choro, Samba, Desfile, Carnival, Bossa Nova, Candomblé, Capoeira - Philosophy and Musical Instruments

#### \*The Caribbean

Trinidad: Steel Drums and Carnival, Calypso, Soca

Jamaica: “Discovery,” Invasion, and Slavery, Rastafarianism, Ganja, Haile Selassie, Grounation and Nyahbingi, Mento, Ska, Rocksteady, Reggae, Bob Marley, Influence Throughout the World

Haiti: Africa, Creole, and Voodoo, Compas, Ra-Ra

### \*The Far East

Java and Bali: Gamelan and Its Instruments, Music and Performance Characteristics, Differences Between Javanese and Balinese Gamelan, Dangdut, Jaipongan, Degung

Tuva: Lamaism, The Dalai Lama, Shamanism, Musical Instruments, Khöömei (Throat Singing, Overtone Singing), Long Song

China: Confucianism, Pentatonicism, Heterophony, Instrumental Classification System (8 Sounds), Jiangnan Sizhu (Silk and bamboo), Beijing Opera (Jing Ju)

Japan: Shinto, Sato-Kagura (village festival music), Gagaku, Noh Theater, Musical Instruments, Sui-Zen (Blowing Zen), Komuso, Ronin, Bunraku, Kabuki, Taiko Drumming

Vietnam: Musical Styles and Outside Influences, Roi Nuoc (Puppet Theater), Musical Instruments

### \*The Celtic World

Ireland: Druids, Musical Instruments, Music, Song and Dance Styles, The Session, Sean-Nós Singing, Gaelic League, Feis, Contemporary Irish Music and World Fusion Elements

Scotland: Ceilidh, Bothy Ballads, Bagpipe Tradition, Pibroch, Port-A-Beul, Canntaireachd, Musical Instruments, Contemporary Scottish Music and World Fusion Elements

Wales: Bardic Tradition and Mythology, Eisteddfod, Musical Instruments, Song Styles

### \*Scandinavia

Norway: Skaldic Poetry, Stave Churches, Kveding, Broadsheets, Skillingstryk, Tralling, Musical Instruments and Styles, Contemporary Music

### \*Musical Mother Tongue:

Hungary: Magyars, Musical Instruments and Styles, Csardas, Táncház, Béla Vikar, Béla Bartok, Zoltán Kodály, The Kodály Philosophy, Roma, World Fusion Elements

### \*Middle East (Overview)

Song and Instrumental Performance Styles, Instruments, Musical and Cultural Values, Islam, Adhan, Sufism, Whirling Dervishes, Belly Dancing, Yeniceri Music, World Fusion Elements

### \*Africa

Mali, Guinea, Senegambia: Mandinka, Language and Musical Culture, Jalis, Musical Instruments, Cuban Sounds and the Rise of the Guitar

Nigeria: Hausa Music, Yoruba Instrumental Traditions, Juju, Fuji, Highlife

Ghana: Ashanti, Talking Drum Tradition

Zimbabwe: Shona, Bira, Mbira

South Africa: Bantu, Marabi, Radio Apartheid, Penny Whistle Tradition, South African Gospel, Iscathamiya, Ladysmith Black Mambazo, Progressive Jazz

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### Attendance:

Consistent attendance in this class is imperative to success, since there will be many videos, recordings, and instruments played in class. Therefore, obtaining the notes from a classmate will not provide all of the necessary information for success in this course. According to the CNU Music Department:

### ATTENDANCE POLICY

(Adopted August 2005)

Any student who attains more than three absences from a course that meets three or more times per week, who attains more than two absences from a course that meets twice per week, or who attains more than one absence from a course that meets once per week will automatically receive a grade of "F" in the course. In compliance with the University Catalog, the only excused absences are extended illnesses verified by a physician, university-sponsored activities documented before the absence, and ***extreme*** emergencies documented and presented to the instructor no later than the end of the next class. Emergencies due not include bridge lifts, tunnel congestion, lack of parking spaces, "my alarm clock didn't go off," etc. Students who are more than 10 minutes late to class or leave early will receive a tardy for that day. Three tardies equal one absence which goes toward the three allowable unexcused absences.

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### **Classroom Etiquette:**

In this class, you are expected to act like mature adults at all times. Every question, comment, and idea is to be respected and considered. Rude, immature behavior will not be tolerated. Some subjects in this class will be sensitive to various people, so respect and decency will be exhibited by every person in this class. People who violate this requirement will be asked to leave by the professor.

**Be on time! Do not leave early! Turn off your cell phones and beepers!**

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### **Academic Honesty:**

The CNU Honor Code: "On my honor, I will maintain the highest possible standards of honesty, integrity and personal responsibility. That means I will not lie, cheat, or steal and, as a member of this academic community, I am committed to creating an environment of respect and mutual trust." All work submitted in this course for a grade is subject to the CNU Honor Code. Accordingly, the CNU Honor Code is aggressively enforced in this class.

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### **Academic Advising:**

We want you to succeed at CNU; therefore, I may notify the Academic Advising Center if you seem to be having problems with this course. Someone may contact you to help you determine what help you need to succeed. You will be sent a copy of the referral form. I invite you to see me at any time, so that I can be of assistance in helping you with the course material.

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### **Students With Disabilities:**

Any student who believes that she or he is disabled should immediately make an appointment to see the professor to discuss specific needs. In order to receive an accommodation, your disability must be on record in the Office of Career and Counseling Services (Phone: 594-7047) - Student Center 146.