ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE February 11, 2010

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MHL 140 Music as Culture 3 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jeffrey Bush Phone: 5-5069
Mail Code: 0405 E-Mail: jeff.bush@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
- Literacy and Critical Inquiry-L
- Mathematical Studies—MA
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

Awareness Areas
- Global Awareness—G
- Historical Awareness—H
- Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

The course is designed to engage students in an examination of selected world musical cultures, both as individuals and as musical culture-bearers. Under the instructor's guidance, the students are expected to situate the readings, discussions and musical experiences (listening and student participation) in relation to their own culture and experiences. The course consists of in-depth studies (2-3 weeks per unit) of selected cultures in India, Africa, Latin America, and Indonesia. Students examine traditional regional and modern/national cultures in each case, focusing on the ways music reinforces social structure, world view, and self-image. One of the outcomes is for students to situate world music in the context of social, global and historical cultures and relate this context to their own region and lives.

CROSS-LISTED COURSES: ☐ No ☐ Yes, Please identify courses: ____________________________

Is this an amultisection course?: ☐ No ☐ Yes; Is it governed by a common syllabus? ____________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[G] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>GLOBAL AWARENESS [G]</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Studies <strong>must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>Syllabus (objectives, assignments, weekly topics, reading list) and primary text table of contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Course must be <strong>one or more</strong> of following types (check all which may apply):</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
<td>Syllabus (objectives, assignments, weekly topics, reading list) and primary text table of contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Contemporary non-English language courses that have a significant cultural component.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
<td>Syllabus (objectives, assignments, reading list) and primary text table of contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.</td>
<td></td>
</tr>
<tr>
<td>Criteria (from checksheet)</td>
<td>How course meets spirit (contextualize specific examples in next column)</td>
<td>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| 1. Study must be composed of subject matter that addresses or leads to an understanding of the contemporary worlds outside the U.S. | Emphasizes India, Africa, Latin America, the Middle East, Asia and Indonesia, examining social structure, religion and world view through music. Deals with developing an understanding and appreciation of the values, elements and social processes of world cultures through music. | Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10; over 75% of the topics are related to investigation). Also quizzes (p. 5) and musical competencies/viva voce groups (p.5-6 - these involve students learning the theoretical differences of Western and non-Western musical forms. Students also learn and perform musical exercises drawn from the world cultures being studied.)

For example, the primary text for the course covers social, religious, and political beliefs of a variety of cultures as communicated through their musical styles (Native Americans - McAllester in Titon Chapter 2; Africans - Locke in Titon Chapter 3; African Americans - Titon Chapter 4).
| 2.a In-depth studies which are concerned with an examination of culture-specific elements of a region, country, or culture-region. The area or culture studied must be non-U.S. and the study must contribute to the understanding of the contemporary world. | We spend two to three weeks on several world cultures (India, North American Native, Arabia, Africa, Latin America, Indonesia), and emphasize the relationship of artistic culture to both traditional and modern (e.g., regional PLUS "pan-African" or "pan-Indonesian") social structure and world view. | Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10). Also quizzes (p. 5) and musical competencies/viva voce groups (p.5-6). Also the main text "Worlds of Music." In depth study of particular cultures includes the study of the culture’s history, religion, and societal norms. Various musical examples provide students with an understanding of culture-specific elements of the music. |

| 2C Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. area. | Over 75% of the materials and topics deal with the musical culture of India, Arabia, Africa, Latin America, Indonesia. Emphasis includes situating this learning in a social, global and historical context. Students learn | Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10). Quizzes (p. 5) and major paper (Page 11 - paper #1 - Music and Self-Identity). Also the main text "Worlds of |
| how these concepts relate to their own experiences in order to develop and nurture a global perspective. | Music* (specifically chapters 1 & 11). Students are required to engage in self-reflection and comparison of various musical cultures. |
Music as Culture: World Music Contexts

Ted Solis (480) 965-8612

ted.solis@asu.edu

Office Hours in Rm. E524:
M 2:40—3:30; F 2—3 or by appointment

Amy Swietlik (TA)
amy.swietlik@asu.edu

Office Hours in Rm. E533:
MWF 9:30—10:45 or by appt.

**If you care about doing well in this class, please do read this syllabus. No kidding.
**Got course problems, questions, etc.? Drop by, e-mail us. You're always welcome.

**Friendly and vital advice: you cannot effectively learn this material (terms in their contexts, listening identification specific material, viva voce tasks, etc) without daily work. Like learning any new language (and you have to learn to function in several new musical and cultural languages in our course), you must develop skills. If you wait, and try to cram at the last minute, you are asking for certain disaster. As you learn stuff, review and practice it a little: every day. Musical examples require repeated listening.

I send out frequent E-mail announcements and important attachments to your official asu.edu address only. You have one; check it out and be sure stuff is forwarded to it.

SYLLABUS TABLE OF CONTENTS

Course Objectives 1—2
Accommodation of Disabilities 2
Attendance 2
Grade Assessment 2
Academic Integrity/Dishonesty/Plagiarism 2—3
Required Texts and CD 3
Course Packet 3
Tutoring (free) 3
Research/Argument Papers and Exam Essays: Formula for Success 4
Check sheets for papers 4
Late Assignments 4
Re-submitting Research/Argument Papers 5
Quizzes (Listening, Terms) 5
Map Quizzes on Midterm and Final Exams 5
Musical Competencies/Viva Voce Groups 5
Extra Credit Concert Papers 5
Honors Research/Argument Papers 6
Recital/Concert Attendance Credit 6
ASU Writing Center 6
Undergraduate Advising 6
Reading List for Exams/Papers/Quizzes 6
Class Schedule 8
World Music Ensembles You Can Join (all MUP 387: one credit) 10
Paper #1 (due Wednesday, Sept. 2) Assignment 11
Check sheets for papers 12
COURSE OBJECTIVES
We will engage selected world musics through field of Musicology/Ethnomusicology by
(A) Acquiring targeted practical musical and dance “mini-competencies” characteristic of
these musical cultures (See “A” under “Course Requirements,” page 5);
(B) Situating them in their social, universe/world view, and historical contexts;
(C) Relating these musical/cultural concepts to “our own”;
(D) Improving the ability to write clearly, critically and analytically about these cultural
phenomena, as demonstrated in research/argument papers and examination essays (see
“C, Research/Argument Papers and Exam Essays,” page 4)

ACCOMMODATION OF DISABILITIES
To request academic accommodations due to a disability, please see us immediately, and
also contact the ASU Disability Resource Center at (480) 965-1234; TDD (480) 965-9000. This is a very important step, as accommodations cannot be made retroactively. If
you have a letter from their office indicating that you have a disability which requires
academic accommodations, please present the letter to me no later than the end of the
first week of the semester so we can discuss the accommodations that you might need in
this class. Information regarding disabilities is confidential. The DRC website is
http://www.asu.edu/studentaffairs/ed/drc/

ATTENDANCE
3 unexcused class absences = course grade lowered by one letter grade
4 unexcused class absences = course grade lowered by two letter grades
5 unexcused class absences = course grade lowered by three letter grades
**Signing someone else’s name on the attendance sheet is a form of academic
dishonesty; each instance of this which comes to our attention will result in the course
grade being lowered by one letter for (a) persons who sign, and (b) those who have had
their names signed for them.

Attendance at quizzes, examinations, and lectures is required. If you miss a quiz, viva
voce, or examination without prior arrangement, you receive a failing grade for that test.
We will make exceptions only for very valid reasons, which must be cleared with us.
**Note that it is YOUR responsibility to see us as soon as possible to arrange for a
makeup, which must be done before the next class period if possible.

GRADE ASSESSMENT
20% Four Performance Group Viva Voces (like “juries”)
10% One cumulative Viva Voce at end of the semester
20% Four quizzes (terms and listening; each about 15-20 minutes)
10% Exam #1 (cumulative listening, map quiz, and essay)
10% Exam #2 (cumulative listening, map quiz, and essay)
10% Paper #1, approx. 4 page structured essay: how music has helped form your identity
20% Paper #2, c. 1200 word research/argument: “realization” and actual performance

ACADEMIC INTEGRITY/DISHONESTY, INCLUDING PLAGIARISM
All necessary and appropriate sanctions will be issued to all parties involved in plagiarizing course work. Plagiarism and any other form of academic dishonesty that violates the Student Code of Conduct will not be tolerated. See http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

***Plagiarism is “representing someone else’s words or ideas as your own.” **Please note that this also includes “paraphrasing”—slightly changing the words— as well as direct quotes. **Please note that this includes internet or any other source.

**Remember: getting material from a good, valid source is a good thing; we welcome this as long as you acknowledge it; we like lots of citations. Don’t forget: you must use citations for borrowed ideas, not just exact quotes. Plagiarism can lead, and has led to course failure, expulsion from major programs, and from the university. It is NOT worth it, no kidding. If you have any questions whatever about this, please see me.

REQUIRED TEXTS AND CD (**Extra readings available in course packet, Alternative Copy Shop)


(**Note that, in your essays and papers you should refer to the specific authors of articles/chapters in this book; Titon is the editor, except for his own specific chapters)


COURSE PACKET (Required)
Should be available from 8/17/09 at Alternative Copy Shop, 715 S. Forest Ave (NE corner of Forest Mall and University Ave, behind Chuckbox hamburger joint). (480) 829-7992;
attempe@alternativecopy.com; www.alternativecopy.com

Contents of course packet:
“Who’s Killing Good Writing?” handout (read and take to heart)
Solis, “You Shake Your Hips Too Much” excerpt, with examples of paper writing formats (title, thesis statement, headings, citations, conclusion, references, etc.)
World map (**make extra copies for practice)
“Discovering the Music of India” video handout
The Ramayana and Mahabhara: ridiculously brief summaries of two great Hindu epics
Benary 1972, “Composers and Tradition in Karnatic Music” (see reading list)
Influential Middle Eastern Instruments handout
“Discovering the Music of Africa” video handout
“Dance in the Ashanti Kingdom” video handout
Nketia 1954, “The Role of the Drummer in Akan Society” (see reading list)
Manuel 1995, “Cuba” and “Salsa” chapters (see reading list)
“Bomba Colora’” lyrics (showing Celia Cruz sonando [vocal improvising]
“Buscando America,” lyrics for Ruben Blades salsa piece, Carnival of Cuban Music #16
Berliner 1994, “A Very Structured Thing,” from Thinking in Jazz: The Infinite Art of
Improvisation (see reading list)

TUTORING
Free peer tutoring may be available. If English is not your native language, or if you
haven’t written papers, taken exams, or otherwise feel you might benefit by the help of
successful former students of this class, please don’t hesitate to contact me soon.

COURSE REQUIREMENTS

(A) Research/argument Papers and Exam Essays: Formula for Success
We hope to help you develop clear structure and simple, direct, writing. We don’t like
wordiness, vagueness, sloppiness, or writing without a thesis/argument ("**Note that the
"thesis" is different from the "topic." ). We also hope for interesting, lively papers and
essays, in which you take some risks, and are creative.

To remember these important writing points, we ask that you make a copy of the check
sheet (end of the syllabus) for each paper, carefully checking off all items (but ONLY if
you have done those things specified). We lower grades if you haven’t done the specified
things, whether or not you have checked them. **Please don’t just go through and check
tings off without having done them. Please staple a filled out check sheet to the front of
each copy of the paper.

We expect, for each of the three papers and both the exam essays:
(1) A focused **title** which is neither general nor vague; your title cannot simply be the
assignment topic, re-stated as a boring title, but rather your own **interesting** title, which
somehow implies or hints at the thesis.
(2) A clearly stated **thesis/argument:** Your thesis is your “angle” or “main point,” NOT
your topic. **Be sure to say “My thesis is that...” or “I argue that...” or “I suggest
that...,” so we can easily see what your specific thesis argument is, relative to the topic.
A thesis is not “I intend to explore/discuss/talk about blah blah”; to “discuss” something
(the topic) isn’t the same as arguing a thesis **about** that topic.
(3) Your paper **cannot be structured culture by culture;** we don’t, in other words, want
3—6 separate essays—one per culture—within the paper. Rather, you should organize the
paper by **ideas,** and bring together comparative, synthesized materials from assigned
cultures **within** these sections;
(3) An **introduction** which introduces the topic and the thesis (see #2, above);
(4) Several labeled **subsections**;
(5) A **conclusion** in which you re-visit, synthesize, and critically re-examine your
argument;
(6) An **interesting heading** before each of the above sections;
(7) Lots of citations, based upon assigned readings, lectures, etc., supporting your statements. We like you to mix borrowed ideas with your own. Cite borrowed ideas, not just direct quotes.
(8) A parenthetical citation format based upon the social science/ethnomusicological style, e.g., (Jones 1981:14), in which you provide author’s last name, year, and page. See the Titon book and Solis article sample for examples of this citation style;
(9) A “Works Cited” format such as used in this syllabus, the Titon book, and Solis sample article (see format used for “Reading List,” page 6)

LATE ASSIGNMENTS
***Papers submitted late will lose 5 points for each calendar (not class) day that has passed since the deadline. This applies to both original papers or any re-writes.

RE-SUBMITTING PAPERS
We encourage you to re-write your papers, incorporating our suggestions, for a potentially higher grade. Resubmitted papers MUST have the original paper, with our marked comments, attached. You must address all problems we note, including other instances of those problems which we may have only marked once.

(Ba) Quizzes (Listening, Terms)
Quizzes are 15—20 minutes long. We assess your listening skills and background knowledge of key terms and concepts through periodic quizzes based upon assigned listening examples, lectures, and texts. Be sure you can define and briefly discuss all lecture handout “review terms” within the context of this course. Richer, more complete answers, in which you put terms in geographic and ethnic contexts, are better. We’ll also provide “Listening/I.D.” guide sheets for each section. You can only answer such questions as “What is the scale?” “What are the pitches?” “What is this rhythm?” and so forth through repeated listening and imitation. It’s up to you to fill in the “function/use/context” sections of the listening quizzes yourself; we don’t provide that info on the listening guides. Get it from readings and lectures. Note that the Titon book’s outer cover lists the musical examples with the pages on which you can find information about them.

You can’t start this the night before a quiz; these examples need time to sink in, just like any other foreign language. Do a little each day. Start early; group listening with colleagues really pays off.

(Bb) Map Quizzes on Midterm and Final Exams
You are responsible for locating all map items, listed in “Notes” handouts, on the maps in your course packets. All map quizzes are cumulative. Use your blank maps to make practice copies.

(C) Musical Competencies/Viva Voce Groups
We introduce targeted musical “mini-competencies” through lecture presentations and specific CD selections, so you can begin developing them through your own individual listening and practice. Individual practice is the foundation for work with your
“performance group.” *Do a little each day.* Although we do some practicing in class, it’s your responsibility to find times and places to meet and practice for our periodic *viva voce* assessments (see class schedule). Yes, we know this is a problem, but it’s up to you to work it out. In these vivas, we grade each *group*.

Your group grade is also for the most part your individual grade; it’s important for all members of each group to seriously participate in accomplishing the assigned musical tasks, regardless of how strange, unfamiliar, challenging, etc. they may be. **We reserve the right to assign lower grades to individuals who we feel are not actively participating with their group. We request that you take these assignments, and your responsibility to each other as group members, as seriously as you would for any ensemble.**

**EXTRA CREDIT CONCERT PAPERS**
Minimum 4 pages, double-spaced, 12 font, adhering strictly to check sheet and ideas and criteria in (C), above. Must emphasize social/cultural/musical interactions, using ideas and terms learned in our class. “They played this and that; I enjoyed the concert, blah blah”-type reports tossed off quickly with little effort will probably not get you any extra credit. **Due Wednesday, November 30. The Latin dance *pachanga*, Wed Nov. 18 (see class schedule), 6pm, is an excellent extra opportunity for an extra credit report, and would be due at time of last class day, Monday, December 7.**

**HONORS RESEARCH/ARGUMENT PAPERS (Footnote 18)**
Minimum 8 pages, double-spaced, 12 font, adhering strictly to check sheet and writing criteria in (C), above. In order to be accepted for “Honors” credit, papers must
(1) reflect serious thought and engagement with the topic, whatever it may be;
(2) reflect work throughout the semester, in consultation with me, not just something thrown together late in the semester; and
(3) include a respectable number of sources. **Due Monday, November 30.**

**RECITAL/CONCERT ATTENDANCE CREDIT**
You can use professional world music concerts for concert attendance credit. Bring me a program or some other kind of evidence, I’ll sign it, and you can submit it to The Authorities. The Indian community sponsors lots of world-class professional concerts which are excellent for both concert attendance and extra credit concert papers. **Be sure to check with me as to whether any concert is suitable for that purpose.**

**ASU WRITING CENTER**
Call 965-4272 or see [http://studentsuccess.asu.edu/writing/resources](http://studentsuccess.asu.edu/writing/resources) for writing help. We *all* need help with, and can improve our writing. Good writing is about *clear, simple, direct* communication; it’s *not* about trying to appear “deep and profound” by saying things in a roundabout, wordy, complicated way. (See “Who’s Killing Good Writing” handout.)

**UNDERGRADUATE ADVISING APPOINTMENTS**
Students can meet with an advisor by scheduling an appointment or attending walk-in hours. You can call (480) 965-4495. See this website for hours and other details:
READING LIST FOR EXAMS/PAPERS/QUIZZES

Benary, Barbara

Berliner, Paul

Cook, Nicholas

Locke, David

Manuel, Peter

McAllester, David P.

Nketia, J.H. Kwabena

Rasmussen, Anne K.

Reck, David B.

Schechter, John M.
MHL 140, Solis, F09, page 8

Sutton, R. Anderson

Titon, Jeff Todd

CLASS SCHEDULE

Class Notes for each unit specify the CD examples to which you should listen.
Roman numerals = chapters; Arabic numerals = pages. For readings, see “Reading List,” page four. All guest lecture dates are tentative.

AUGUST
Week One
M24 Intro, practical applications and relevancy, outcomes Titon Preface and I; Cook I
W26 Research and writing
Begin Navajo/Native Americans microcosm of “music as culture”
McAllester 2008 (Chapter 2 in Titon text)
F28 Navajo/Native Americans, cont.
In person course drop deadline; 8/30 is online drop deadline

Week Two
M31 India
Reck 2008 (Chapter 6 in Titon text)

SEPTEMBER
W2 India
PAPER #1 DUE: “Music and Self-Identity”: 2 copies, 4 pages, double-spaced
(Use check sheet and consult writing requirements, p. 4)
F4 Guest lecture by composer Prof. Roshanne Etezady, on “realizing” a composition in collaboration with conductor and performers

Week Three
M7 Labor Day Holiday
W9 India
F11 India
Discuss Benary 1972

Week Four
M14 India
W16 Arabs
Rasmussen 2008 (Chapter 10 in Titon Text)
F18 Arabs
Week Five
M21  Arabs
W23  QUIZ #1: Native Americans/India/Arabs
F25  VIVA VOCE #1: India and Arabs

Week Six
M28  Africa
PAPER #1 OPTIONAL RE-WRITES DUE: **We need your re-write PLUS YOUR ORIGINAL MARKED COPY
W30  Africa
OCTOBER
F2   Africa
Discuss Nketia 1954

Week Seven
You are responsible for this lecture and reading material; please take thorough notes.
(See especially material on limitations of score and notation in Cook IV, and lecture terms “neume,” “rhythmic mode,” “musica ficta,” and “figured bass.”)
W7   Africa
F9   Africa

Week Eight
M12  QUIZ #2: Africa (terms and listening)
W14  VIVA VOCE #2: Africa
F16  Discuss midterm

Week Nine
M19  EXAM #1 (listening, map quiz, essay)
W21  Latin America
Schechter 2008 Introductory material and panpipe stuff
(Chapter 9 in Titon text)
Manuel “Cuba” intro, santería, rumba material
F23  Guest lecture by ASU jazz director/pianist Prof. Mike Kocour: “Performance Practice and Realization of a composition in Jazz.” Berliner 1994 and Cook IV
You are responsible for this lecture and reading material; please take thorough notes.
(See in Berliner especially “sources,” “[chord] changes,” “lead sheet,” “fake book”)

Week Ten
M26  Latin America
W28  Latin America
Schechter 2008 (Chapter 9 in Titon text)
Manuel 1995 (“Cuba” chapter)
F30  Latin America

NOVEMBER
Week Eleven
M2   Latin America
W4 QUIZ #3: Latin America
F6 VIVA VOCE #3: Latin America
   In-person course withdrawal deadline; on line deadline is 11/8

Week Twelve
M9 Javanese gamelan          Sutton 2008 (Chapter 7 in Titon text)

W11 Veterans’ Day Holiday
F13 Garap (gamelan realization) demonstration: Theory Prof. Ben Levy,
    ethnomusicology M.A. student/T.A. Amy Swietlik, and Solis

Week Thirteen
M16 Guest lecture by musicologist Prof. Kay Norton: “Realizing ‘Music History’
   Through a Lens of Gender Studies”  Cook VII
   You are responsible for this lecture and reading material; please take thorough notes.
   (See especially Cook terms “essentializing,” p.106; “absolute values,” p. 113; “critical
   musicology,” p. 123)
W18 PAPER #2 DUE: “Composition, Realization, and Actual Performance”: 2
   copies, c. 1200 words, double-spaced
   Latin Marimba Dance Pachanga 6pm, Music Courtyard: **Good Extra credit
   paper opportunity; submit by time of final exam
F20 Javanese gamelan: **Groups 1 and 2 meet at Gamelan Room, Gammage 206
   (please be prepared to sit on carpet); Groups 3 and 4 meet in Recital Hall

Week Fourteen
M23 Javanese gamelan: **Groups 3 and 4 meet at Gamelan Room; Groups 3 and 4
   meet in Recital Hall
W25 QUIZ #4: Javanese gamelan (terms and listening)
F27 Thanksgiving Holiday

Week Fifteen
M30 VIVA VOCE #4: Javanese gamelan
   **Honors Papers Due; **Extra Credit Concert Reports Due

DECEMBER
W2 Discuss Exam #2; Cumulative Viva Voce practice
   Evaluations: Please bring a #2 pencil
F4 CUMULATIVE VIVA VOCE
   Optional paper re-writes due: 2 copies plus original marked copy
   PAPER #3: LAST DAY TO SUBMIT OPTIONAL RE-WRITES
   ***We require one copy of re-write, PLUS ORIGINAL MARKED COPY

Week Sixteen
M7 EXAM #2 (selective cumulative listening, cumulative map quiz, essay)
   Complete withdrawal deadline, online and in person
SCHOOL OF MUSIC MUP 387 WORLD MUSIC ENSEMBLES YOU CAN JOIN
(Each is for one credit, and has one or more free concerts per semester)

Latin Marimba Band (see Manuel Cuba and Salsa chapters in course packet) members play, sing, and dance a variety of Latin music learned by ear, on Mexican marimbas and assorted Latin percussion instruments. No experience required. Latin American stuff you learn in MHL 140 feeds directly into this ensemble.
Meets Wednesday 5:15—6:45. Director: Ted Solis, 965-8612. Ted.solis@asu.edu

Mariachi Diablos del Sol is open to anyone who plays a mariachi instrument.
Mariachi ASU is open to any full-time ASU student by audition only.
Meets Tuesday 5:30—7:30 Director: Prof. Haefer, 965-7568. R.haefer@asu.edu

African Drum Ensemble (see Locke chapter in Titon book) plays a variety of West African music learned by ear. No experience required.
Meets T and Th 1:40—2:50. Director: Prof. Mark Sunkett, 965-5508. sunkett@asu.edu

Javanese Gamelan (see Sutton chapter in Titon book) is a traditional Indonesian percussion orchestra: gongs, xylophones, drums, etc., with music learned by ear. No experience required. Gamelan stuff you learn in MHL 140 feeds directly into this ensemble.
Meets Monday 5:15—6:45. Director: Ted Solis, 965-8612. Ted.solis@asu.edu

PAPER #1: “MUSIC AND SELF-IDENTITY”
Please read these instructions carefully and follow the Check Sheet.
Please write a four page (including the brief “Works Cited” section), double-spaced paper, two copies, stapled, due at class time Wednesday, 9/2. Draw upon your own life experience, plus (to whatever extent you can) the following two written sources:

To remember these important writing points, we ask that you make a copy of the check sheet (end of the syllabus) for each paper, carefully checking off all items (but ONLY if you have done those things specified). We lower grades if you haven’t done the specified things, whether or not you have checked them. **Please don’t just go through and check things off without having done them. Please staple a filled out check sheet to the front of each copy of the paper.

WORKS CITED

Cook, Nicholas
(especially Chapter I: “Musical Values”)

Titon, Jeff Todd

Use (and cite) something useful or interesting in these two sources, to supplement the overwhelmingly more important source: your own experience. ***Write about how music (ANY music) has helped construct and define your sense of identity. **Be sure to somehow specify your type of music major emphasis and major instrument, voice, etc. **Please name the particular place, not just calling it “the town where I grew up.”

Please do the following things, all of which you should continue in later papers
(***See “Research/argument Papers and Essays,” Syllabus p. 4, A, and Check Sheet.)

Try for directness and simplicity in your writing (see “Who’s Killing Good Writing”?)

Find a thesis/argument statement, which you will, in your brief introduction, clearly and explicitly present (i.e., Say “My thesis is that…”; “I intend to argue that…,” etc.) in your Introduction. This is, of course, not the same as your topic, which is, simply, music and your sense of identity. Do not simply give a topic (“I intend to discuss…”) without also providing a thesis/argument (“I intend to argue that…”; “My thesis is that…”) which is YOUR specific “angle” on this topic.

Create an interesting title which incorporates the idea of the topic and the specific thesis (Don’t just re-statement the assigned topic as a title, nor should you use something generic like “Music and Me” or “Music and My Life,” etc.) Examples: “Music and My Identity” (general, boring, and unacceptable); “My ‘A’ String Saved Me from Suicide” (specific, thesis-oriented, interesting, highly acceptable)

Provide interesting headings for the Introduction, sub-sections (whatever you choose to name them); and Conclusion (See Solís “Shake Hips” article for examples)

*Include name and page number on every page. Also, staple checksheet to front of paper.*

Have a few citations (see Solís article handout in course packet as a good example for format), and
Include a brief “References” or “Works Cited” section (see top of this sheet and Solís article). Use the Reading List, Syllabus p. 6, as a model for how to do this.
MHL 140, Solis

**Paper Writing Checksheet**

My signature above affirms that I have done my best to follow and provide the following important procedures, as indicated by checkmarks for each item, below. Don't check anything without having done it, and don't miss items.

**Check this before starting, and then go back through paper to check that you've actually done these things. Staple a filled out copy to front of each copy of paper.**

(1) ____ Page one starts with *single-spaced: name, course (Solis MHL 140), assignment (Paper #1, 2, or 3), and due date* (not the date when I wrote paper). Then, centered, paper title (just one double space between it and the page). No separate title page. No slick folders, etc.

(2) ____ Title is *original*, focused, and neither general nor vague, and *implies or hints at the thesis.*

**It can't just be the assigned topic, slightly re-stated to look like a thesis.**

(3) ____ I provide a clear *thesis/argument statement* such as “My thesis is that...” or “I argue that...” or “I suggest that...” or something similar.

(4) ____ Paper is *organized by ideas, rather than cultures,* and I've tried to bring together comparative, synthesized materials from assigned cultures within these sections.

(5) ____ *A Labelled Introduction (Introduction:- - - )* introduces the topic and the thesis (see #2, above).

(6) ____ The paper has several *subsections*

(7) ____ *Interesting Headings* precede each of the above sections and subsections.

(8) ____ *A labeled Conclusion* re-visits, synthesizes, and critically re-examines my argument.

(9) ____ Lots of *Citations,* based upon assigned readings, lectures, etc., support my statements.

(10) ____ My quotes follow the format used in Solis's article “You Shake Your Hips Too Much:...” That is:

   A. If my quote consists of less than three lines: *it is inserted in the text, it has quotation marks around it (not around the citation), and punctuation goes AFTER the citation.* (See Solis article, bottom of page 78).

(11) ____ B. *Block quote:* If my quote consists of three or more lines: *it is in a separate, indented paragraph, it is single-spaced, does not have quotation marks, and the punctuation goes BEFORE the citation.* (See Solis's article, top of page 76). Each line is indented the same: one tab, with no extra indentation for first line. *All* same font.

(12) ____ I *elaborate on the quotes* from my sources, and I *explain how they support my argument.***

(13) ____ I *use citations for borrowed ideas, not just direct quotes.*
(14) My Parenthetical Citation Format provides author’s last name, year, and page (Jones 2000:14).

(15) My “Works Cited” format is like those used in this syllabus, the Titon book, and Solis sample article (**Use format used for Syllabus “Reading List,” page 4).

(16) I have used the Active, rather than passive voice wherever possible: it’s too weak and indirect.

(17) I have avoided “there is, “there are, “there etc.”: these are too vague and indirect.

(18) My ENTIRE paper is in font size 12 (no big, fancy fonts for title and headings), and double-spaced.

(19) All the other pages have just my name next to the page number.

(20) My sentences have a consistent subject, either singular OR plural, not both. (“Everyone has to sign their names on the attendance sheet.”--WRONG. “Everyone has to sign his or her name on the attendance sheet.”--CORRECT!!!).
Worlds of Music

An Introduction to the Music of the World's Peoples

Fifth Edition

Jeff Todd Titon
General Editor

With

Timothy J. Cooley
David Locke
David P. McAllester
Anne K. Rasmussen
David B. Reck
John M. Schechter
Jonathan P. J. Stock
R. Anderson Sutton

SCHIRMER
CENGAGE Learning™

Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States
Contents

Recorded Selections viii
Preface xvi
The Authors xxiv

1

The Music-Culture as a World of Music 1

JEFF T. TITON

THE SOUNDSCAPE 1
THE MUSIC-CULTURE 2
WHAT IS MUSIC? 4
STRUCTURE IN MUSIC 8

Rhythm and Meter 6 / Melody 10 / Harmony 12 / Form 13

A MUSIC-CULTURE PERFORMANCE MODEL 14
THE FOUR COMPONENTS OF A MUSIC-CULTURE 18

Ideas About Music 18 / Activities Involving Music 23 /

Reperatures of Music 26 / Material Culture of Music 29

ECOLOGICAL AND SUSTAINABLE WORLDS OF MUSIC 30

2

North America/Native America 33

DAVID P. McALLESTER

THREE DIFFERENT STYLES 33

Sioux Grass Dance 33 / Zuni Lullaby 39 /

Iroquis Quiver Dance 41 / Making a "Cow-Horn" Rattle 41

MUSIC OF THE NAVAJOS 45

A Yelitchal Song from the Nightway Ceremony 45 / "Folsom Prison Blues" 49 / The Navajo Way of Life 49 / Traditional Popular Music 53 /

The Circle Dance Song "Shiyanche" 53 / The Enemyway Ceremony 56 /

The "Classical" Music of the Navajos 59 / The Life Story of a Navajo

Ceremonial Practitioner 62 / The Native American Church 68 /

The Water Drum 71 / The Sun Dance 72 / Navajo Hymn Music 72 /

New Composers in Traditional Modes 75 / Music with Newly Created Navajo

Texts and Melodies 77 / New Navajo Music with English Texts

and Orchestral Accompaniment 77

THE NATIVE AMERICAN FLUTE REVIVAL 80
Africa/Ewe, Mande, Dagomba, Shona, BaAka | 83

David Locke

Postal Workers Canceling Stamps | 84
Generalizations About African Music-Culture | 85
Musical Analysis Toward Participation | 87

Agbekor: Music and Dance of the Ewe People | 89
The Ewe People | 89
Agbekor: History and Contemporary Performance | 91
Music of the Percussion Ensemble | 96
Songs | 102

Mande Jalua, "Lambango" | 110
Historical and Social Background | 110
Music-Culture | 112
Elements of Performance | 113
A Hearing of "Lambango" | 115

A Drummer of Dagbon | 119
The Drums | 119
A Praise Name Dance | 119
Life Story: Asebadzi Lunna | 124

Shona Mbira Music | 123
Cultural Context | 123
The Mbira | 124
"Nhemanusasa" | 127
Thomas Mapfumo and Chimurenga Music | 131

The BaAka People Singing "Makala" | 134
Three Images of the Forest People | 135
"Makala," a Mbolo Song | 136
Music-Culture as an Adaptive Resource | 142

Conclusion | 143

North America/Black America | 145

Jeff Todd Titon

Music of Worship | 145
Music of Work | 156
Music of Play | 164
Blues | 165
Blues and the Truth | 165
Response to the Lyrics of "Poor Boy Blues" | 166
Autobiography and the Blues | 169
Learning the Blues | 174
The Blues Scale | 176
Composing the Blues | 177
A Blues Song in the Making | 178
How to Make and Play a One-Stringed Diddly-Bow | 180
Social Context and the Meaning of the Blues | 185
The Blues Yesterday | 189
The Blues Today | 199
A Few Final Words | 202

Europe/Central and Southeastern Regions | 205

Timothy J. Cooley

Europe: An Overview | 210
Social and Political Organization | 210
Religion and Society | 211
Nationalism and Nation-States | 214
6
India/South India | 265

DAVID B. RECK

HISTORY, CULTURE, AND MUSIC | 267
The Indus Valley Civilization (c. 2500–c. 1700 B.C.E.) 267
The Aryans (c. 1700–c. 500 B.C.E.) 268
Kingship Through the Classic and Medieval Periods (c. 500 s.c.e.–c. 1400 c.e.) 268
The Mughals (1527–1947) 269
The Period of British Colonialism (1600s–1947) 270
Independence and the Modern Period (1947–Present) 271

MANY MUSICS | 273
Pop Music 273
Religious Music 276

CLASSICAL MUSIC | 277
The Sound World 277
Concerts 278
The Ensemble 278
Musical Texture 278
Raga: The Melodic System 278
The Melakarta System 278
Tala: The Time Cycle 278
The Drummer’s Art 278

A CARNATIC MUSIC PERFORMANCE | 288
Alapana 292
Tanam 293
Krithi “Sarasiruha” 293
Kolam Ara Svaras 294
The Drum Solo: Tami Avartanam 295

INDIAN MUSIC AND THE WEST | 295

7
Asia/Music of Indonesia | 299

R. ANDERSON SUTTON

CENTRAL JAVA | 301
Gamelan 302
Gamelan Instrumentation 303
Gamelan Construction 304
Gamelan Identity 305
Gamelan Performance Contexts 306
Gamelan Music: A Javanese Gentleman in Performance 312
Irama Level 321
Performing Your Own Gamelan Music 321
A Javanese Gentleman in Solo Playing Style 322
A Close Examination of Ladrang “Wilujeng” 324
Biography of KI Nartosubidjo—A Gamelan Musician, Composer, and Puppeteer 330
Gamelan Music and Shadow Puppetry 334
CONTENTS

Bali • 338
North Sumatra • 341
Indonesian Popular Music • 345 /
Rumah Irama, Dangdut 345 / Responses to Globalization 347

8 East Asia/China, Taiwan, Singapore, Overseas Chinese | 353
Jonathan P. J. Stock
A Musician Between Traditional and Modern Worlds • 358
A Cross-Section of Chinese Music • 364
Folk Song • 366
The Marriage Lament, Tradition 366 / Lady Mengjiang 367 /
Shan’ye (Songs of Agricultural Work, Fishing, and Courting) 369
Instrumental Ensemble Traditions • 374
Jiangnan Shulu 376 / Belguan 379
Opera and Ballad Traditions • 384
Jingju (Beijing Opera) 384 / Suzhou Tanc (Suzhou Ballad Singing) 390
Solo Instrumental Traditions • 393
Zheer (Qin) Solos 393 / Erhu Solos 399 / Piano Solos 401
Religious Traditions • 403
Popular Music • 408
Chinese Music/World Music? • 414

9 Latin America/Chile, Bolivia, Ecuador, Peru | 415
John M. Schechter
Chilean Nueva Canción • 417
Víctor Jara and Inti Illimani 417 / Violeta Parra 421 /
The Front Lines of Social Change 423
Bolivian K’antu • 424
The Quechua of the Northern Andes of Ecuador • 431
The Musical Traditions, Sanjuán 433 / A Classic Sanjuán 439 /
African Ecuadorian Music of the Chota River Valley 443
The Andean Ensemble Phenomenon: Going Abroad • 447
Wawa Velorio • 453
The Career Dilemma of Don César Muquinche • 459
Afro-Peruvian Music: A Landó • 466
Despedida, Or Farewell • 470

10 The Arab World | 473
Anne K. Rasmussen
"Arabia" • 474
THE TAKHT ENSEMBLE • 475
   The Performers and Their Instruments 475 / Musical Texture 476
   Rhythm 477 / Form, Melody, and Improvisation 478 / Tarab 482

CATEGORIES AND TERMINOLOGY: MIDDLE EAST, ARAB WORLD, MUSLIM WORLD • 483

RELIGION AND MUSIC IN THE ARAB WORLD • 484
   A Chance Meeting with Sabri Mudallal 485 / The Call to Prayer: Azan 485 /
   Music and Islam 490

MUSIC IN HISTORY/MUSIC AS HISTORY • 491
   Musical Life in Medieval Mesopotamia 491 / Interview with Raheem Alhaj,
   Musician from Baghdad 492 / The Ottoman Empire and the Colonial Era 499 /
   Music Theory in the Colonial Era 500 / The Twentieth Century 502

THE MAGHRIB • 502
   The Andalusian Legacy 503 / Independent Morocco 509

THE MUSIC OF CELEBRATION: COMMUNAL MUSIC MAKING AT

A WEDDING IN MOROCCO • 510
   The Public Baths 510 / The Wedding Celebration 511 / The Zaffa
   Wedding Procession 512 / Wedding Traditions of the Eastern Mediterranean
   Arab World (the Levant) 514

POETRY AND CORE VALUES OF BEDOUIN CULTURE • 516
   Slat Bani Hilal 516 / Theory of Formulaic Composition 517 / Formulaic
   Composition and the Solo Taqsim 523

HOMELAND AND DIASPORAS: AN UNEXPECTED REACTION • 527
FROM DIASPORA TO GLOBALIZATION:

OFRA HAZA AND WORLD BEAT • 529
CONCLUDING REMARKS • 530

Discovering and Documenting a World of Music | 533

JEFF TODD TITON AND DAVID B. RECK

MUSIC IN OUR OWN BACKYARDS • 533
   Family 534 / Generation and Gender 535 / Leisure 535 /
   Religion 536 / Ethnicity 537 / Regionalism 539 /
   Nationalism 540 / Commodified Music 540

DOING MUSICAL ETHNOGRAPHY • 542
   Selecting a Subject: Some Practical Suggestions 542 / Collecting Information 545 /
   Gaining Entry 545 / Participation and Observation 545 /
   Selecting a Topic 546 / Library and Internet Research 549 / Ethics 551 /
   Field Gear: Notebook, Recorder, Camera 552 / Interviewing 554 /
   Other Means of Collecting Information 557 / Finishing the Project 558

References 560
Credits 589
Index 591