

SYLLABUS

MUSIC 3B: INTRODUCTION TO WORLD MUSIC

SUMMER 2009

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AIMS

This course will survey a wide range of both classical and popular musical traditions from all over the world, asking the following questions: What is music? What meanings do different peoples attribute to music? What role or function does music play in various cultures? Do different musical traditions ever share a common ground? We will not be examining this music in a vacuum – each section will also explore the role that many of these classical traditions have played in contemporary Western popular and classical music. Such an exploration of musical cultures will help you to develop active skills that can then be applied to any type of music.

COURSE READINGS AND LISTENING ASSIGNMENTS

The main textbook for the course is:

- Michael B. Bakan, *World Music: Traditions and Transformations*, 1st edition, McGraw-Hill, 2007 (includes 3 CDs)
- All readings are supplemental to the in-class lectures and discussions and should be skimmed for important points after each class session
- Additional readings, viewings, and listening to be posted on LATTE
- Local events of interest will be announced in class

GRADING

Grades will be based on two short papers (2-3 pages; 30%), a cumulative final (50%), attendance and participation (20%). The short papers will be graded on a 1-10 scale and will be comprised of a question for you to answer based on additional readings or listening.

STUDENTS WITH DISABILITIES

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see the instructor immediately.

ACADEMIC INTEGRITY

“Academic integrity is central to the mission of educational excellence at Brandeis University. Each student is expected to turn in work completed independently, except when assignments specifically authorize collaborative effort. It is not acceptable to use the words or ideas of another person – be it a world-class philosopher or your lab partner-- without proper acknowledgement of that source. This means that you must use footnotes and quotation marks to indicate the source of any phrases, sentences, paragraphs or ideas found in published volumes, on the internet, or created by another student. “Violations of University policies on academic integrity, described in Section 3 of Rights and Responsibilities, may result in failure in the course or on the assignment, and could end in suspension from the University. If you are in doubt about the instructions for any assignment in this course, you must ask for clarification.

SCHEDULE OF LECTURES AND ASSIGNMENTS

	Monday	Tuesday	Thursday
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Week 1	Introduction – Music and Culture Reading: Bakan, pp. 1-30	How Music Works Reading: Bakan, pp. 31-62; 75-85	West Africa (Introduction and drumming) Reading: Bakan, pp. 185-196 LATTE: Titon, pp. 83-110 Short Paper Assignment 1 posted on LATTE
Week 2	West Africa (The Kora and the Mbira) Reading: Bakan, pp. 197-215 LATTE: Titon, pp. 123-131 Short Paper 1 due	Indonesia (Balinese gamelan) Reading: Bakan, pp. 87-115	Indonesia (Javanese gamelan, <i>wayang kulit</i>) LATTE: Titon, pp. 246-53
Week 3	India (ragas, talas) Reading: Bakan, pp. 117-123; 132-137	India (Hindustani music) Reading: Bakan, pp. 123-132; 138-152	India (Carnatic music) LATTE: Titon, pp. 277-295 Short Paper Assignment 2 posted on LATTE
Week 4	India Carnatic music (continued) China (the zheng tradition) Reading: Bakan, pp. 289-324 Short Paper 2 due	China (Peking opera) South America (Afro-Cuban genres and the big band mambo) Reading: Bakan, pp. 217-249	South America (Big band mambo; Brazilian samba and bossa nova) Reading: Bakan, pp. 217-249 continued
Week 5	South America (Latin America, Chile, Bolivia, Ecuador, Peru) Reading: Titon, pp. 415-471	European traditions (Klezmer, Sephardic musics) Reading: Bakan, pp. 325-354 LATTE: selections from Slobin, <i>Fiddler on the move</i> on LATTE	Final Exam