

Music Appreciation: Global Music Perspectives

Course Syllabus

Course Description

This course focuses on *deep understanding of* and *critical thinking* about music from a wide range of cultures, traditions, and eras throughout the history of music. This course includes many styles and forms of music such as popular music, jazz, folk music, religious music, and traditional art music from ancient times to the present.

During this semester we will take a musical trip around the world and experience the indigenous, and culturally and historically significant music of many geographical regions including the United States, Mexico, South America, India, Japan, Sub-Saharan Africa, Eastern Europe, Indonesia, the Middle East, the Caribbean, and Western Europe. In addition to listening critically, analyzing music using the appropriate terminology, and learning to speak using the language of music, you will engage in hands-on music making experiences and live music listening activities.

We have designed this course with various goals in mind. I hope this course will improve your ability to comprehend the structure of various musical forms, and articulate verbally and in writing, what you perceive when you listen to or create music, using musical terminology. We believe you will leave the course understanding how music functions in a variety of settings and cultures, better able to communicate with other musicians using a common language. Finally, we aim to see you leave this course with an understanding of common musical concepts that permeate nearly all genres and musical cultures.

Class Format

Class activities will include:

- Responding verbally to musical examples assigned each week, through small group Harkness-style discussions
- Small group mini-presentations to the class inspired by weekly reading and listening assignments, and your small group discussions
- Responding to musical performances (recorded or live) verbally and in writing as an individual through in-class journal entries, mid-term project, and final project
- Listening to additional musical examples that underscore concepts presented in the text
- Hands-on music making
- Listening quizzes
- Preparation time for group presentations

Required Text

The World of Music, 8th Edition

By David Willoughby

Connect version

ISBN10: 0077720571 | ISBN13: 9780077720575

<https://www.mheducation.com/highered/product/Loose-Leaf-for-The-World-of-Music-Willoughby.html>

Learning Outcomes

My goals are for you to leave this course...

- with a deeper understanding of the music you already know and prefer, by transferring the concepts learned in this course
- with an expanded musical palate that includes styles of music outside of what you already know and prefer
- with the ability to speak intelligently about music using the *language* of music, and ability to articulate your perceptions about many different types of music both verbally and in writing
- with an expanded capacity to sense and identify connections and distinctions among various musical cultures, traditions, and genres, as opposed to conceiving of different types of music as being compartmentalized
- a more sophisticated and critical thinking listener and musician who can sense, respond to, and describe the following elements of music: melody, harmony, rhythm, loudness (dynamics), tone quality (timbre), texture, and structure (form), regardless of what type of song/piece you are hearing or performing.

Course Schedule (subject to change)

Weeks 1-2

- Read before class and listen to related musical examples: Chapter 1
- Review course syllabus
- Topic: Introducing the World of Music

Weeks 3-4

- Read before class and listen to related musical examples: Chapter 2
- Submit before the first class of Week 3: Your music interest and experience survey is due before coming to class. [Complete online using this link.](#)
- Topic: The Nature of Music—Vocabulary for Listening and Understanding

Weeks 5-6

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| <ul style="list-style-type: none">• Class music making and live performance experience |
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In these classes, you will actively engage in music making and live music experiences that underscore the interaction among the five elements of music described in the Willoughby text: melody, rhythm, loudness, and tone quality.

Part 1 of this will be a class music making experience using ukuleles and percussion instruments to experience first-hand the elements of melody, harmony, rhythm, timbre (tone quality), texture, and loudness (dynamics) as described in the Willoughby text.

Part 2 will consist of a guest musician or the instructor performing a piece of music for you, and engaging you in critical thinking and analysis activities related to the type of music she or he performs.

Weeks 7-8

- Read before class and listen to related musical examples: Chapter 3
- *Written quiz on Chapters 1-2*
- Discuss upcoming mid-term project
- Topic: Folk Music Traditions

Weeks 9-10

- Read before class and listen to related musical examples: Chapter 4
- Topic: Religious Music Traditions
- Thirty-minutes of time in class to meet and prepare for your 10-minute group presentation. See Week 6 for details. If necessary, meet in person outside of class or utilizing technology such as Google Hangout for additional preparation.

Week 11-12

- 10-minute group presentation

Choose a song or piece of music with which everyone in your assigned small group is very familiar, and select one of the elements of music discussed in chapter two of the Willoughby that stands out in this particular song/piece. (If more than one element stands out, choose one on which to focus.) Meet during class (and outside, as needed) to prepare a presentation in which you lead the class to a deeper understanding of this song/piece. Play a recording of it for them and describe how one particular element of music stands out. Use the “Goals for Listening” outline on page 32 of the Willoughby text to help you plan your presentation.

For this presentation, you will need to involve the class in some active manner, rather than having the class listen passively as you tell them *about* the music.

Tell me and I'll forget; show me and I may remember; involve me and I'll understand.
-Chinese proverb

A grading rubric for the group presentation will be provided in Week 2.

Weeks 13-14

- Read before class and listen to related musical examples: Chapter 5
- Topic: Jazz Styles

Weeks 15-16

- Read before class and listen to related musical examples: Chapter 6
- Topic: Popular Music

Mid-year project is due before the first class meeting in Week 15.

Engage in a music making experience where you are personally involved with at least one other person making music for at least one hour. Video 3-5 minutes of this experience, and submit a written reflection along with your video to the course Dropbox.

Some examples might be:

- Sing in a church, school or other type of community choir
- Play an instrument or sing a song with a band
- Sing karaoke with a friend (in your living room or in public), or perform at an open mic event
- Ask a friend or family member who plays an instrument to give you a free lesson

A grading rubric for the mid-term project will be distributed in Week 2.

Weeks 17-18

- Read before class and listen to related musical examples: Chapter 7
- *Listening quiz on Chapters 3-6*
- Topic: Music of the Americas

Weeks 19-20

- Read before class and listen to related musical examples: Chapter 8
- Topic: Music Beyond the Americas

Week 21-22

- Read before class and listen to related musical examples: Chapter 9
- *Listening quiz on Chapters 7-8*
- Topic: Music up to the year 1600

Weeks 23-24

- Read before class and listen to related musical examples: Chapter 10
- Topic: Music of the Baroque Period

Weeks 25-26

- Read before class and listen to related musical examples: Chapter 11
- *Listening quiz on Chapters 9-10*
- Topic: Music of the Classic Period

Weeks 27-28

- Read before class and listen to related musical examples: Chapter 12
- Topic: Music of the Romantic Period

Weeks 29-30

- Read before class and listen to related musical examples: Chapter 13
- Topic: Music of the Romantic Period

Weeks 31-32

- *Listening quiz on Chapters 11-13*
- Review for final listening exam

Final project is due before the first class meeting in Week 32.

Attend a live music performance and respond in writing or verbally applying the language of music, standard musical terminology, and the conceptual understanding you have developed throughout the course.

Option 1: Write a music review that could hypothetically be published in “The World’s Best Music Magazine.” Submit your Word doc to the course Dropbox.

Option 2: Create a web page using a web site builder such as www.wix.com that responds to and reflects the live performance through text and images (audio and video optional). Submit the URL to the course Dropbox.

Option 3: Create a Podcast (a basic audio recording) for “The World’s Most Trusted Voice in Music” during which you discuss your experience at this live performance. Submit your audio file to the course Dropbox.

Option 4: Propose another method of responding verbally or in writing to a live performance—one that displays your ability to be articulate, and use the language of music and musical terminology fluently.

A grading rubric for the final project will be distributed in Week 3.

Week 33

- Review for final, cumulative listening exam

Week 34

- Review for final, cumulative listening exam
- Final, cumulative listening exam

Weeks 35-36

- Class music making and live performance experience

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Part 2 will consist of a guest musician or the instructor performing a piece of music for you, and engaging you in critical thinking and analysis activities related to the type of music she or he performs.

Assessment

Your work in this course will be assessed through your attendance and punctuality, the quality of your participation in discussions and music making activities, your performance on listening quizzes, the depth and quality of your verbal and written responses to listening examples and live performances, and the mid-term and final projects.

Grading

Attendance and punctuality: 15%

Quality of in-class journal entries: 10%

Participation in the class music making and live performance activity: 5%

Contribution to small group discussions and mini-presentations: 10%

Performance on quizzes: 10%

Quality of Mid-term project: 20%

Quality of Final project: 20%

Final exam grade: 10%

Extra Credit Option: Request A Song/Piece of Music

Identify a short excerpt of music that is meaningful to you in some way and is not included in the Willoughby text, but relates directly to the main topic for the week. Email your suggestion to me at least three days in advance of the appropriate class meeting, and if I can include it I will do so. I cannot guarantee it will make its way into our supplemental listening, and if I receive more than one suggestion in a given week I will consider each one in the order received.

Attendance Policy

This class is highly interactive and requires you to be present to contribute. For example, I strongly recommend not missing “Class Music Making and Live Performance Experience” in Weeks 5-6 and Weeks 35-36, if possible, because making up this experience would require significant additional effort outside of class. That said, illness and personal situations sometimes prevent you from attending class. Please contact me via e-mail and *in advance* when you are not going to be in class and we will make a plan to help you keep up with the coursework.

You must attend at least 90% of class meetings overall, a threshold below which will lower your attendance grade in the course. If you miss more than one class meeting without contacting me via e-mail in advance, you may be dropped from the course.

Accommodations

If you have any particular needs or requirements in order for you to succeed in this course, please notify me before the first class meeting in Week 2 so we can make a plan to accommodate you.

Syllabus Agreement

Music Appreciation: Global Music Perspectives

By signing below, you acknowledge the following:

1. You have received, read and understand the syllabus provided for this course.
2. The syllabus is an agreement between instructor and me
3. The course schedule is tentative and may change
4. It is my personal responsibility to speak with the instructor if, at any point in the semester, I am not sure what is required of me to be successful in this course

(Student signature)

(Date)

(Instructor signature)

(Date)