Syllabus: Introduction to Ethnomusicology  Music 102

Class Orientation

Instructor: E.S. Groves
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Office Hours MWF by appointment

Terry E. Miller and Andrew Shahriari Routledge 2012

Project: The required project is to construct an appropriate musical instrument or create a meaningful song, dance, poem, or other relevant item, relative to the course content and to present and demonstrate it to the class. This requirement has two parts, the actual creation of the object and the in-class presentation. It is worth 20% of the final grade.

Website Support: www.routledge.com/textbooks/worldmusic

Testing Procedures: There will be three major examinations, containing short essay questions, music and geopolitical identification and explanation. These scores will comprise 65% of the final grade. Regular quizzes, worth 10% of the final grade, will be given.

Attendance: Regular attendance is required. Work missed during absences must be made up promptly. Excessive absences, more than two, will result in the final grade being lowered 1% for each absence in excess of two.

Grading: Test 1, 20%; Test 2, 25%; Final, 20%; Project, 20%; Assignments, Quizzes, 10%; Class participation and leadership 5%

Electronic Devices: The use of cell phones and other electronic devices must be kept to the absolute minimum.

Grade Scale

A 95 – 100  A- 92 – 94  C 75 – 78
B+ 89 – 91  B 85 – 88  D+ 69 – 71
B - 82 – 84  D 65 - 68

F below 65
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## Introduction to Ethnomusicology

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**Preface:** xiii-xxiv  August 28  
Class Expectations  
Quick Start  
Listening Guide

### Chapter 1 Fundamental Issues  pp 1-14  August 30, September 1
- What is Music?  
- Universal or Culturally Specific  
- The World’s Musics  
- Resources

### Chapter 2 Aural Analysis  pp 16-34  September 4, 6
- How to Listen  
- Talking about Music  
- Timbre and Medium  
- Pitch  
- Rhythm  
- Melody  
- Harmony  
- Tempo  
- Dynamics  
- Style  
- Texture  
- Meter  
- Form  
- Texture

### Chapter 3 Cultural Considerations  pp 36-59  September 8,11
- Environment  
- Transmission  
- Culture  
- Pedagogy  
- Values  
- Adaptation  
- Identity  
- Intersections  
- Function  
- Case Study  
- Ritual  
- Exchange  
- Spirituality  
- Ethics  
- Theory  
- Arts
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Chapter 4 Oceania  pp 61-88  September 13, 15
  Australia
    Aboriginal Song
  Papua New Guinea
    Mouth Harp Song
  Hawaii
    Drum Dance Chant
  Kiribati
    Group Song

Chapter 5 South Asia  pp 88-128  September 18, 20
  Inside Look:  Shanti Raghavan,  Aashish Khan
  North India
    Hindustani Instrumental Raga
  South India
    Carnatic Classical Vocal Kriti
    Hindu Bhajan Devotional Song
  Pakistan  Qawwali [Sufi devotional song]
    Need to Know:  Indian Filmi Git [Film Song]

Chapter 6 Southeast Asia  pp131-178  September 22, 25
  Inside Look:  Priwan Nanongkham
  Vietnam
    Central Highlands Gong Ensemble
      Nhac Tai Tu  Amateur Chamber Music
  Thailand
    Classical Piphat Music
  Laos and North East Thailand
    Lam Klawn  Repartee Singing
    Luk Thung
  Indonesia
    Javanese Court Gamelam
      Balineses Gamelam Gong Kebar
Make up, Catch up, Review   September 27

Test 1 September 30

Chapter 7 East Asia   pp 181-239   October 2, 4

China
The Gugin   Seven String Zither
Jiangan Sizhu [Silk and Bamboo ] ensemble
Beijing Opera
Revolutionary Beijing Opera

Mongolia
Throat Singing

Korea
P’ansori Narrative

Japan
Sankyoku Instrumental Chamber Music
Kabuki Theater

Tibet
Buddhist Ritual

Chapter 8   October 6, 9
Inside Look:  George Dimitri Sawa

Turkey
Islamic “Call to Prayer”
Taqasim for Ud and Buzuq

Iran
Dastgah for Santur and Voice

Egypt
Islamic song with Takht Instrumental Accompaniment

Sufism
Dhikr Ceremony

Judaism
Jewish Liturgical Cantillation
Chapter 9 Europe  pp 281-323  October 11, 13, 16

Greece
Greek Orthodox [Byzantine] Chant

Spain
*Flamenco* Music and Dance

Russia
*Balalaika* Ensemble Music

Scotland
Highland Bagpipes

Ireland
*Uilleann* Bagpipes

Hungary
*Tekero* [Hurdy-Gurdy]

Bulgaria
Women’s Chorus

Chapter 10  Sub-Saharan Africa  pp 327-373  October 18, 20

Ghana
Polyrhythmic West African Instrument Ensemble
“Talking Drums”

Nigeria
*Juju* Popular Music

Central Africa
Congo Pygmy Music

Zimbabwe
*Mbira Dza vadzima*

Uganda
*Akadinda* [Xylophone] Music

Senegal-Gambia
*Jali* singing with *Kora* accompaniment

The Republic of South Africa  *Mbube Vocal Choir*

FALL BREAK  October 21, 22, 23, 24,

Make up, catch up, review October 25

**TEST 2 October 27**
Chapter 11 Caribbean pp 377-418 November 1, 3

Haiti
   Vodou Ritual
Jamaica
   Reggae song
Trinidad and Tobago
   Calypso Song
   Steel Band
Bahamas
   Rhyming Spiritual
Cuba
   Cuban Son
Dominican Republic
   Merengue

Chapter 12 S. America and Mexico pp 423-455 November 6, 8

Amazon Rain Forrest
   Indian Chant
Peru
   Sikura Panpipe Ensemble
Argentina
   Tango
Brazil
   Samba
   Capoeira Music
Mexico
   Mariachi
Chapter 13  Canada and USA pp 459-518 November 10, 13, 15

Inside Looks: Hugh McGraw; Buddy McMaster

Canada

Cape Breton Fiddling

USA

Ballad- Singing
Old Regular Baptist Lined Hymn
Singing School Shape-Note Music
Bluegrass
African-American Spiritual
African-American Gospel Choir
Country Blues
Nuyorican Salsa
Cajun Music

Native American Reservations
Plains Chippewa Rock Dance Song
Native American Flute

Make up catch up, review November 17, 20

Thanksgiving Break November 21, 22, 23, 24, 25, 26

Projects and Self Discovery pp 525-532 November 27, 28, December 1, 4

Summation and Final Revue December 6, 8

Test 3: Final Examination: December TBA