

8/14 WE '00

Chaminade University of Honolulu
Winter Evening Sessions
January 10 – March 22, 2000
Kaneohe MCBH

Course: Music 10220 Introduction to World Music
Time: Mondays 5: 30 p.m. – 9: 40 p.m.
Instructor: Minako Waseda
Communications: Telephone: (808) 947-6690
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Required Reading Materials:

1. Textbook: Nettl, Bruno, et al. eds. *Excursions in World Music*. 2nd edition. New Jersey: Prentice Hall, 1997.
2. Booklet: to be distributed in class

Required Listening Materials:

Students are required to bring four blank 60-minute cassette tapes to the second class meeting (January 24). All the listening materials will be duplicated on your tapes and given to you in class at the earliest convenience.

Introduction and Description:

This course is designed for general students with minimal musical background. It introduces musical cultures outside of Western art music tradition. The discussion will focus on not only the sound of different musics of the world, but also their aesthetic foundations, relation to social and cultural contexts, historical development, and cross-cultural interactions and influences. Major cultural areas to be covered are: Pacific Islands (Melanesia and Polynesia), East Asia (Japan and China), Southeast Asia (Indonesia), India, Africa, and North America (African-American). With the aid of reading, listening, and visual materials, students will discover the richness and diversity of the world's musical cultures, and develop ways for further exploring and appreciating different cultures through music beyond this class, which would definitely enrich their personal lives.

Class Objectives:

- to attain basic listening skills for identifying different musical styles
- to analyze basic musical characteristics and aesthetics of different musical styles
- to examine music as an integral and essential part of the society and culture to which it belongs
- to compare various musical cultures in terms of their mutual influences, similarities, and differences
- to raise awareness of the world's musical diversity, and cultivate open-minded attitudes for appreciating such diversity

Class Format:

This class will utilize the lecture format with occasional discussions. Various audio-visual materials will be presented as a part of lecture and also as the basis of discussions.

Requirements:

- completing the reading and listening assignment for each week
- coming to class on time and stay for the whole period
- turning in two performance reports on time: Overdue papers will be accepted with deduction of 1 point for each day late unless prior consent is obtained. No report will be accepted after Wednesday, March 22. Please refer to the following page of "Performance Report Guidelines" for the mechanism and requirements for the reports.
- taking all quizzes and exams on time: No makeup quiz and test will be given unless you have justifiable reasons and seek prior approval for taking makeup. Medical emergency is another exception to this policy.

Grading Criteria:

Class attendance	5 points (0.5 points x 10)
Three Quizzes	45 points (15 points x 3)
Two Midterms	100 points (50 points x 2)
Two Performance Reports	50 points (25 points x 2)
Final Exam	100 points
<u>Total</u>	<u>300 points</u>

270-300 = A

240-269 = B

210-239 = C

180-209 = D

179 and below = F

Grading criterion as stated in the Chaminade undergraduate catalog are as follows:

A – Outstanding scholarship and an unusual degree of intellectual initiative.

B – Superior work done in a consistent and intellectual manner.

C – Average grade indicating a competent grasp of subject matter.

D – Inferior work of the lowest passing grade. is not satisfactory for fulfillment of prerequisite coursework.

F – Failed to grasp even the minimum subject matter: no credit given.

I – Did not complete a small portion of the work or final examination due to circumstances beyond the student's control.

The issuance of an "I" grade is not automatic. Prior to reporting of grades, a contract must be made between the student and the instructor for the completion of the course. Sufficient time should be allowed to permit completion of the work, evaluation, and reporting of the final grade within 90 days after the end of the semester or term. This limit may not be extended. If a new grade for the course is not submitted by the instructor prior to the deadline, the alternate grade indicated in the contract will be recorded.

Tentative Schedule

DATE	TOPICS	READING	LISTENING
Jan. 10	Introduction: Ethnomusicological approaches to music. Tools for understanding Africa: Introduction, Sudanic Africa	Chapter 1 Chapter 7 Booklet 1	Tape 1: Africa
24	Africa: West Africa, South Africa, Central Africa African-American: Introduction, Religious music	Chapter 7 Booklet 1 Chapter 11 (pp. 291-7)	Tape 1: Africa Tape 1: African-American
31	Quiz #1 African-American: Secular folk music, Blues India: Introduction	Chapter 11 (pp. 291-7) Chapter 2 Booklet 2	Tape 1: African-American Tape 2: India
Feb. 7	Midterm #1 India: Musical elements, Instruments, Hindustani music, Karnatak music	Chapter 2 Booklet 2	Tape 2: India
14	Performance Report #1 Due Indonesia: Introduction, Javanese gamelan, Balinese gamelan Pacific Islands: Introduction, Hawaii	Chapter 6 Booklet 3, 4, 5	Tape 2: Indonesia Tape 3: Hawaii
28	Quiz #2 Pacific Islands: Hawaii, Tahiti, Solomon Islands	Booklet 5, 6, 7	Tape 3: Tahiti Tape 3: Solomon Islands
Mar. 6	Midterm #2 China: Introduction, Confucius ritual music, Instruments, Peking Opera	Chapter 4 Booklet 9	Tape 4: China
13	Quiz #3 Japan: Introduction, Gagaku, Shamisen, Shakuhachi, Koto	Chapter 5 Booklet 8	Tape 4: Japan
20	Performance Report #2 Due Japan: Noh, Bunraku, Kabuki Review	Chapter 5 Booklet 8	Tape 4: Japan
22	Final Exam		

Important Dates:

Quiz #1	January 24
Midterm #1	February 7
Performance Report #1	February 14
Last day of withdrawal	February 28
Quiz #2	February 28
Midterm #2	March 6
Quiz #3	March 13
Performance Report #2	March 20
Final Exam	March 22 (Note: this is Wednesday)

Performance Report Guidelines

Performance reports are to be based upon live musical performances (excluding those of Western art music) occurring within this term. You must attend two totally different musical styles. The performance events recommended for the reports will be occasionally announced in class. If you find any upcoming performance events that would be appropriate for the reports, please let me know. If you are to write your reports on the performances that are not announced in class, please confirm their appropriateness with the instructor beforehand.

Format:

- 1) 2-3 pages, typed, double spaced, nothing larger than 12 point font (size), and nothing larger than 1 inch margins.
- 2) Title page with the course number, type of the report (ex. Performance Report #1), title of the report, and your name.
- 3) University standards (i.e. style, spelling, punctuation, grammar – proofread your work).
- 4) When you use secondary sources (textbook, booklet, program notes, encyclopedia, etc.), you must cite them within the text, indicating the author, publication year, and page numbers in parentheses, ex. (Waseda 1999: 3), and document them in a bibliography.
- 5) Include proof of attendance (ticket stub, flyer, program, etc.) stapled to your report.

Contents: Each of your report should include, but is not limited to, the following information:

- 1) Name of the performer(s) and/or group(s)
- 2) Date and location of the event
- 3) Genre(s) or style(s) of the performance
- 4) Musical analysis – describe the entire repertoires within a performance (Were there vocal as well as instrumental repertoires? Were there traditional or contemporary repertoires? etc.), instrumentation, vocal quality, rhythm, lyrical contents if there were songs, and any other musical characteristics that helped you to identify the musical style(s) or genre(s)
- 5) Performance event analysis – describe the context (occasion, stage setting, attire of the performer(s), lighting, etc.), and how these aspects enhanced or detracted from the performance: type of audience (age group, gender, ethnicity, etc.); interactions between the performers, between the performer(s) and audience, and among the audience; characteristics of the body movements, etc.
- 6) Concluding remarks: your opinion, impressions, thoughts, reactions, criticisms, etc.