

Florida A&M University  
MUL 2010E\_5A1  
Music Appreciation

Required Text “Exploring the World of Music”

2<sup>nd</sup>. Ed. Dorothea Hast, James Cowdery, Stan Scott. ISBN  
9780757563270

Course Description

This course is designed to assist the learner in the acquisition of basic music fundamentals to include music theory, and history. Students will be exposed to all styles of music from all over the world to learn to appreciate music in its diversity of expression and the power of music as a means of cultural, personal and spiritual representation.

The Overarching Goal of this course is for students to gain an understanding of world cultures through music.

Course Objectives

- To introduce students to all areas of general music
- To enhance students’ ability to be an active listener
- To enable students to discern quality musical performances

Units of Study

- Module 1- Sound, Music, and the Environment
- Module 2- The Transformative Power of Music
- Module 3- Music and Memory
- Module 4- Transmission: Learning Music
- Module 5- Rhythm
- Module 6- Melody
- Module 7- Timbre: The color of music
- Module 8- Texture
- Module 9- Harmony
- Module 10- Form: The Shape of Music
- Module 11- Composers and Improvisers
- Module 12- Music and Technology

**Assessment**

- Written assignments/Discussion- 50%
- Quizzes and Tests- 40%

- Final Project- 10%

### **Teaching Methods**

- Listening
- Reading
- Critical thinking
- Discussion

### **Attendance**

Students are responsible for all assignments, quizzes, and examinations at the time they are due and may not use their absence from class as a plea for extensions of time to complete assignments or for permission to take make-up examinations or quizzes.

Absence from class for cause: (a) participation in recognized university activities, (b) personal illness properly certified, or (c) emergencies caused by circumstances over which the student has no immediate control may be excused by the dean or director of the unit in which the student is enrolled.

Specifically, the class attendance regulations will apply to all students as follows:

A student will be permitted one unexcused absence per credit hour of the course he or she is attending. A student exceeding the number of unexcused absences may be assigned the grade of "F."

### **ADA Compliance**

The Florida A&M University Americans with Disabilities Act (ADA) Policy Statement states that "Individuals who need a reasonable accommodation must notify the Office of Equal Opportunity Programs at 599-3076." It is the responsibility of the FAMU Equal Opportunity Programs (EOP) Office, through the ADA Coordinator, to ensure the Florida A&M University is in compliance with the Americans with Disabilities Act. If you have any questions, please contact your Academic Advisor or the University EOP Officer, Equal Opportunity Programs, 674 Gamble Street, Tallahassee, FL 32307, (850) 599-3076

### **University Non-discrimination Policy Statement**

It is the policy of Florida A&M University to assure that each member of the University community be permitted to work or attend classes in an environment free from any form of discrimination including race, creed, color, age, disability, sex, marital status, national origin, veteran status and sexual harassment as prohibited by State and Federal statutes. This shall

include applicants for admission to the University and employment. Questions concerning this policy and procedures for filing complaints under the policy should be directed to: University EOP Officer, Equal Opportunity Programs, 674 Gamble Street, Tallahassee, FL 32307, (850) 599-3076

### **Florida A&M University Academic Honesty - Definition, Policy, and Guidelines**

Florida A&M University is committed to academic honesty and its core values, which include scholarship, excellence, accountability, integrity, fairness, respect, and ethics. These core values are integrated into this academic honesty policy. Being unaware of the Academic Honesty policy is not a defense for violations of academic honesty.

Academic Honesty Violations include, but are not limited to, committing the following:

1. Giving or taking information or material wrongfully to aid yourself or another student in academic work;
2. Plagiarism to include copying work created or published by others, paraphrasing, or using ideas from a source without proper attribution;
3. Looking at or copying another student's work, or allowing another student to look at or copy your work;
4. Talking or otherwise communicating with another student during quizzes, tests or writing assignments, unless instructed to do so;
5. Removing test materials or attempting to remove them from an examination room or office or elsewhere [to include copiers and printers], stealing, buying, selling, or referring to a copy of an examination before it is administered;
6. Having others edit or rewrite your assignments, except with instructor approval;
7. Using work from other classes without prior approval from the proper instructor; Using copyrighted stories, pictures, graphics, logos and other content without proper permission, including from the Internet, even if these works have been modified by the student;
8. Using electronic devices for plagiarism, cheating, deception or collusion (a secret agreement between two or more persons for a deceitful purpose);
9. Falsifying records or giving misleading information, oral or written;
10. Assisting in any academic honesty violation;
11. Receiving any materials or information from a fellow student or another unauthorized source during examinations;
12. Obtaining, distributing, or referring to a copy of an examination, which the instructor or Department has not authorized to be made available;
13. Any act which impedes the ability of other students to have fair access to materials assigned or suggested by the instructor, i.e. removing or destroying library or other source materials;
14. Tampering with another student's work;
15. Altering grades or any other records related to the academic performance of students;
16. Submitting false records or information in order to gain admission to the University;

17. Falsifying or inventing information, data, or citations; and/or
18. Any other form of academic cheating, plagiarism, or dishonesty.

Violations of the Academic Honesty Policy can be resolved informally or formally.

#### Informal Resolution Process:

An informal resolution should be made within five (5) business days from written notice to the student; however, students shall be allowed to complete the course and associated assignments, pending the outcome of the informal resolution process.

#### Procedure:

1. The instructor will notify the student(s) of the violation(s) of academic honesty no later than 5 business days after becoming aware of the suspected violation.
2. The instructor and the student will meet at a convenient time for both parties but no later than 5 business days after notification or drop/add deadline for the next regular semester. The instructor will provide to the student information regarding the alleged violation. The student will be given an opportunity to respond to the allegations within a reasonable time, not to exceed 10 business days from receipt of the allegation. The faculty member must propose a resolution if he/she does not accept the student's response. The student may either accept the proposed resolution or appeal to the next step. If the student rejects the resolution, the instructor will complete the "Academic Honesty Referral Form" and forward it and all associated documentation, to the dean/director of the college/school/institute.
3. If a mutual agreement has been met, that agreement is final and binding and may not be appealed.

Please see the University website and student handbook, for an explanation of the Formal Resolution Process and additional details of the Academic Honesty policy.

# Module 1 Introduction and Learning Objectives

What do different cultures mean by music? This program explores the definition of music from the sine wave to poetic metaphor, and the impact of the cultural environment on musics as

different as Bosnian ganga and becarac singing; Tuvan throat singing; Irish, West African, Trinidadian, and Japanese musics; and Western chamber music, jazz, and rock.

After successfully completing this module, the student will understand that:

- While every society has some form of musical tradition, the meaning, role, and functions of music differ markedly from culture to culture;
- At the basis of all music is vibration;
- The physical environment has an enormous impact on all aspects of musical practice;
- In traditional agrarian and pastoral economies, music is often linked to perceptions of the physical environment and the natural world;
- The urban environment with its diversity of people and cultures affects musical practice in many ways. Urban mixing of local and external music practices has resulted in many new genres.

## Module 2 Introduction and Learning Objectives

Music can inspire religious devotion, prepare individuals for war, motivate work, enrich play, and stimulate the passions. The musical healing ceremonies of the Kung people in Namibia and Botswana, Epirote music in traditional Greek weddings, and modern rock, gospel, and folk musics all reveal music's power to transform lives.

After successfully completing this module, the student will understand that: •

The power of music lies in its connections to all aspects of culture.

- Music is an important means of social expression that gives rise to emotions, memories, and to pleasure.
- Ethnomusicologists are scholars who study music in relations to culture • Music can be performed by individuals or through collective interaction.
- Music and dance can be catalysts to form community.
- Music is often an important component of religions ritual.
- Music is often used to convey political messages

# Module 3 Introduction and Learning Objectives

As a dynamic link to the past, music allows us to recall and revive our different cultural heritages through the performances we participate in now. West African griots, the Walbiri people of Australia, folksingers of Ireland and Appalachia, and modern practitioners of early music show us how our musical pasts live again today.

After successfully completing this module, the student will understand that:

- Memory is central to the creation and maintenance of both individual and collective identity.
- Music is a powerful aid in the creating and recall of memory.
- There are two kinds of memory, functional and affective.
- In many cultures, music is a powerful tool in rituals which create or transform social identity.
- Narrative songs, often called ballads, preserve cultural memories of both history and mythology. In some cultures, narrative singing is the official “collective memory” of aristocratic dynasties. Many of the journalistic functions which are fulfilled by print and electronic media today are formerly preformed by ballad singers in widespread oral traditions.
- Music is both an agent and an object of memory. Even in recreating broken traditions, musicians must ultimately make personal aesthetic choices about how they want music to sound today.

# Module 4 Introduction and Learning Objectives

How we learn musical traditions and how we maintain, modify, notate, teach, and perform them for a new, younger audience are exemplified here in Indian classical music, African village drumming, and modern jazz and gospel.

After successfully completing this module, the student will understand that:

- Recording have dramatically altered the ways in which music is listened to and stored, and provided a new medium for learning. Nevertheless, musical transmission is still intrinsically connected to people – to the listening, teaching, creating, and

- collaborating that occurs between musicians, within families, between teachers and students, and between performers and audiences.
- Musical enculturation is based in families and local communities, and provides the foundation for more formal instruction.
  - Master-apprentice traditions, which were common in many music cultures into the twentieth century, persist in a modified form in the contexts of private music lessons and institutional learning.
  - In many cultures, musical mimicry is one step for music students, in a learning process that ultimately leads to the creation of a mature, individual style.

## Module 5 Introduction and Learning Objectives

Marking time and moving through our bodies, rhythm has a special relationship to both musical form and worldwide dance traditions. How rhythm structures music is examined through the American marching band, North Indian tala, Japanese shakuhachi tradition, West African drumming, and Afro-Cuban dance music.

After successfully completing this module, the student will understand that:

- Rhythm usually involves a consistent grouping of steady beats or pulses. In the West, these groupings comprise the linear concept of meter. In some other cultures, these groupings are seen as cycles. In all such groupings, at least one beat is consistently emphasized or accented.
- Syncopation and swing are, respectively, variations on the accentuation and subdivision of beat groupings. Free rhythm and unmeasured pulse do not involve consistent groupings of beats or pulses.
- In polyrhythmic music, two or more rhythmic cycles based on the same underlying pulse are sounded simultaneously. Much of the music of Africa and African America is polyrhythmic.

## Module 6 Introduction and Learning Objectives

Melody — the part of music we most often remember — is examined here both scientifically and poetically, from a strict sequence of pitches to a group of notes "in love with each other." We see and hear melodies shaped, elaborated, and developed within Western classical music, the Arabic maqam tradition, Irish dance music and sean-nós singing, and Indian raga.

After successfully completing this module, the student will understand that:

- Changes in pitch or vibrational frequency, which we usually perceive and describe as the “highness” or “lowness” of a sound, create rising and falling contours which we call melodies.
- Most melodies consist of more than two pitches and draw their tonal material from scales or modes.
- A melody must have a coherent form, although different cultures have different criteria for creating a pleasing form.
- Whole music systems, such as those of India and the Arab world, may be based on elaborate melodic prototypes which can be unfolded in various ways through composition and improvisation.
- Repetition, ornamentation, and variation are important techniques for developing and elaborating upon melodic form.

## Module 7 Introduction and Learning Objectives

The tone color of music — or "timbre," as we call it in the Western tradition — is influenced by both technical and aesthetic factors. This program examines the creation and effects of timbre in jazz and Indian, West African, Irish, Bosnian, Indonesian gamelan, and Japanese musics.

After successfully completing this module, the student will understand that:

- Every sound has a distinctive timbre because of the acoustical phenomenon of the overtone series.
- Different cultures have distinct aesthetic preferences for particular sound qualities.
- Instruments are themselves an important aspect of musical culture – what ethnomusicologists term “material culture.”
- There are a wealth of instrument classification systems that exist worldwide. Some of these schemes are subject to extensive written theory while others exist as part of an oral tradition.
- The Sachs-Hornbostel system of instrument classification has been more widely used than any other during the twentieth century. The categories are divided according to the physical characteristics of sound production into chordophones, aerophones, idiophones, membranophones, and electrophones.



# Module 8 Introduction and Learning Objectives

The way different voices and instruments work together to produce the overall sound gives music its texture. This program examines texture in Japanese shakuhachi, Trinidadian steel band, Bosnian ganga, West African percussion, and modern Australian choral music.

After successfully completing this module, the student will understand that:

- The subject of musical texture can be divided into two broad areas: 1) the organization of music into one or more simultaneously sounding parts, including sung or played melodies, chords, and percussion; and 2) the ways in which these different parts relate to each other. Musical texture can also be categorized as thick or thin.
- There are many varieties of musical texture found in and around the world. The kinds of musical textures that composers and performers create reflect cultural tastes and preferences. Musical texture is an important component of a culture's aesthetics.
- Western music scholars have classified texture into four main categories: monophony, heterophony, polyphony, and homophony. While musicians and composers in other cultures may not use these terms to categorize their music, they can be used to discuss texture in all musics. Not all music falls neatly into any one of these categories; the model is meant to be flexible.

# Module 9 Introduction and Learning Objectives

When two or more notes sound together, harmony occurs. This interaction of pitches, understood in vastly different ways around the world, is analyzed here in jazz, chamber music, Bosnian ganga singing, early music plainchants, and barbershop quartets.

After successfully completing this module, the student will understand that:

- Harmony involves the concepts of consonance-tone combinations which sound pleasing or restful-and dissonance-tone combinations which sound edgy or restless. Most people hear intervals in which the tones have simple vibrational relationships as being consonant.

- In the West, explicit harmonic practices developed from medieval organum through the increasingly triadic harmonies of the Renaissance, to the tonal system of the Baroque Era. The tonal system remains the most commonly used harmonic system, and it has spread throughout the world.
- Harmonic systems which are not influenced by Western practices still tend to favor intervals with simple vibrational relationships. However, some traditional people savor the sound of harmonies which sound dissonant to most outsiders.

## Module 10 Introduction and Learning Objectives

Form — the way music is organized and structured from beginning to end — guides composers, performers, and listeners in all musics. Here, the traditional Western sonata, the blueprints behind improvisational jazz, the narrative structure of traditional Japanese music, call-and-response forms in West African music and American gospel, and Irish fiddle tunes exemplify worldwide variations in musical form.

After successfully completing this module, the student will understand that:

- Form in music refers to its structure and organization.
- Every culture has standardized shapes and forms which occur in performance.
- Binary or two-part form is found in many diverse cultures around the world.
- Call-and-response is structured as a musical conversation; call-and-response forms are found in many work songs and religious music.
- There are many different forms used in Western classical music. Sonata form was one important method of composition developed in the nineteenth century.
- In North Indian classical music, a performance falls into distinct predetermined sections that, while individually shaped by the musician, are subject to the traditional rules of form.
- Some forms involve even less overall delimitation.; rather than presenting a fixed order of section or event, however general, they furnish a pool of possibilities.

## Module 11 Introduction and Learning Objectives

How are a composer and an improviser alike? How are they different? The marriage between fixed elements and new variation is examined in American rock, Indian raga, classical and contemporary Western music, jazz, and Arabic classical music.

After successfully completing this module, the student will understand that:

- While composition and improvisation are often treated as opposites, they are both processes involving the creation of music. Many musics involve at least some element of both composition and improvisation in their conception or performance.
- Composers and improvisers are typically involved with characteristic forms, molds, and styles in a musical system.
- Although creative musicians work in the present, they are grounded in the past; formally or informally they are part of a musical system.
- While music in the Western classical tradition is recognized, for the most part by composer, other musics are often anonymous.
- Composing can be an individual or collaborative process.

## Module 12 Introduction and Learning Objectives

New instrument types and new electronic media for distribution are obvious results of technology, but so were the first bone flute and the first stretched catgut. How technology affects music is examined here in a case study of the flute, and in an examination of developing recording and composing technologies where the roles of composer, musician, arranger, and conductor begin to fuse.

After successfully completing this module, the student will understand that:

- Technology extends human capabilities. Musical technologies include instrument making, sound amplification, sound reproduction, and electronic manipulations of sound.
- Technological applications in music have important cultural significance. These may include the spiritual importance of instruments, the affective power of amplification, the cultural ramifications of recording distribution, and the creative and expressive opportunities afforded by various media.
- Technological progress is not to be equated with cultural progress. Music does not necessarily get “better”, it just changes to suit changing cultural situations.