

## **MUSIC OF THE WORLD (HUMA 1100)**

Spring 2024, Wed & Fri, 1:30-3:50 pm, Rm. 2407

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**Office Hours:** Tues, 1-5 pm or  
by appointment

**Approach & Objectives:** This course surveys various folk and traditional musics of the non-Western world. It should be noted that an ethnomusicological perspective on studying how people make music meaningful and useful to their lives would be pursued in this course. Music cultures will be discussed individually in turn, while maintaining a cross-cultural or cross-regional perspective to discern underlying themes and processes common to many of them as well as differences and points of divergence that make each one unique. Attention will be paid to important cross-cultural considerations such as ideas about music, the social organization of music, repertoires of music, the material culture of music, culture contact, and musical change. We cannot fully cover each cultural/musical area and therefore representative examples, or case studies will be presented. Some class time will be devoted to exercises in critical listening and analysis. Students will not only learn to recognize stylistic aspects of the music of certain cultural areas but will also learn to appreciate the value of music within society and the power and beauty of various musics of the world.

**Readings & Listenings:** There is no required textbook for this course. However, there are suggested selected readings for the topics pertaining to the music(s) in each cultural area to be discussed. The readings are meant to supplement the lectures and serve as important source materials for the occasional short take-home written assignments and the required concert review. Most of the readings will be posted on Canvas; if not, they will be on "Reserve" at the library.

Weekly listening assignments are also a necessary and important component of this course. Much of the information needed for understanding this course's content is based on information in the reading and listening assignments and in class lectures. It is therefore advisable that you **take thorough lecture and listening notes**.

**Canvas Course Website:** To ease administration of the class and facilitate communication, a Canvas website will be set up for this course. Registered students are enrolled and listed as authorized users with access to the site. Make it a point to log on to our Canvas course site regularly every week to access the required readings and PowerPoint slides and read assignment announcements, postings and/or discussion threads in preparation for class.

**Course Requirements:** Students are expected to review the PowerPoint lecture presentations posted on Canvas and do and submit any written assignments by the due date. I reserve the right to give unscheduled pop quizzes based on the lectures if I feel students are not paying attention or reviewing the material. There will be one midterm exam and one final exam. The midterm exam will cover the first half of the course. The final, however, will be comprehensive with emphasis placed on the second half of the course. Midterm and final exam questions will be based on material from the lectures and music listening assignments.

**Live Non-Western Music Concert Attendance & Concert Review.** You are also required to attend 2 workshop-demos and 2 live concert performances out of the following, one of which you should write a concert review on.

1. Modern Jazz with the Chris Carpio Quartet — February 16 at 7:30 PM
  2. Carnatic Vocal Recital — April 13 at 7:30 PM
  3. Yi Xiang Chaozhou Music Ensemble: String Poems — April 16 at 7:30 PM
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1. Chris Carpio Jazz Improvisation Workshop – February 21 at 5:30 PM
  2. Chris Carpio: Heir to a Filipino Music Legacy in Hong Kong — February 21 at 7:30 PM
  3. Carnatic Rhythm Workshop — April 13 at 11:00 AM
  4. Q&A With Ranjani-Gayatri — April 14 at 9:30 AM
  5. Yi Xiang Chaozhou Music Ensemble: Instrument Demonstration and Discussion — April 15 at 7:30 PM

The review must fill up a minimum of 4 pages of text in Times New Roman 12 pt. font, double-spaced. Specific guidelines for writing the concert review will be available in “FILES” in Canvas.

The review is intended as an exercise which requires you to take the role of an ethnomusicologist reporting on and evaluating a musical event for an audience of non-expert readers. It is expected to include the following:

- a) Relevant background information on the music culture
- b) Reporting of the event
- c) Interpretation/analysis and criticism

**Grading Breakdown:**

Class attendance & active participation	20%	
Written assignments	15%	
Midterm exam		20%
Concert Review	20%	
Final exam	25%	

### **Class Policies:**

- Attendance is mandatory and will be taken throughout the semester.
- In the case of any recorded lectures, viewership will be checked.
- You may miss three classes without penalty, but starting from your fourth absence, one percent will be deducted for each absence.
- Participation in class will also play a factor in your attendance score.
- Online and Pop Quizzes: As mentioned earlier, I reserve the right to give unscheduled pop quizzes based on the lectures if I think that students are not paying attention or reviewing the material. The online quizzes are designed to help prepare you for your Midterm and Final Exams. Review the PowerPoint slides, your class notes, reading notes and listening notes periodically. The grades resulting from any online and pop quizzes will go towards "participation".
- NO make-up exam or test will be offered **\*\*unless the absence is due to an emergency, medical or otherwise, and a valid medical certificate signed by a doctor and/or other valid written proof attesting to the emergency is submitted. \*\***
- Any discussion posts will be graded on participation and will be used to give you an opportunity to reflect on some of the concepts and themes we are discussing in class.
- Absolute grading system will be used to calculate your final letter grade.
- If you are being dishonest in the course, the penalty is an "F" for the COURSE. Cheating and plagiarism are grounds for being given an "F" and failing the course.

**Cheating:** a) If you look at other students' papers or materials (ex. notes) during exam or test; b) If you claim credit for another student's work in group projects.

**Plagiarism:** If you copy sections and/or ideas from a source without referencing it.  
Excerpt from <http://www.ust.hk/vpao/integrity/Links to an external site.>

### **Sample Readings:**

Djunco, Mercedes M. 2001. "Ensembles: *Xianshiyue*." In *The Garland Encyclopedia of World Music, Vol. 7: East Asia: China, Japan and Korea*. Ed. By Robert Provine, Yoshiko Tokumaru, and J. Lawrence Witzleben (New York: Routledge), pp. 211-16.

Kaemmer, J. 1998. "Music of the Shona of Zimbabwe." In *The Garland Encyclopedia of World Music Vol. 1: Africa* (New York: Garland Publishing), pp. 744-57

Taylor, J. 1976. "Tango: Theme of Class and Nation", *Ethnomusicology* 20(2)

## **COURSE OUTLINE & TENTATIVE SCHEDULE OF TOPICS**

### **Introduction: Class Overview & Conceptual Framework**

Fundamental Issues

Aural Analysis

Dates: Jan. 31, Feb. 2

**Ireland**

Reels, jigs and hornpipes

Irish *Sea-nós*

Dates: Feb. 7, 9

**South America**

Argentinian *tango*

Brazilian *samba*

Dates: Feb. 14, 16, 21, 23

**LIVE CONCERT: Modern Jazz with the Chris Carpio Quartet — February 16 at 7:30 PM @ Shaw**

**CHRIS CARPIO JAZZ IMPROVISATION WORKSHOP — February 21 at 5:30 PM @ CYT-LTL**

**Q&A WORKSHOP: Chris Carpio: Heir to a Filipino Music Legacy in Hong Kong — February 21 at 7:30 PM @ CYT-LTL**

**The Islamic Near East & North Africa**

Music and Islam

Religious & classical vocal and instrumental traditions

Dates: Feb. 28, Mar. 1, 6, 8

**Southeast Asia/Indonesia, Thailand, Cambodia, Burma & the Philippines**

Gong culture traditions

Filipino Music & Musicians in the Diaspora

Dates: Mar. 13, 15, 20, 22

**\*MIDTERM EXAM: Tuesday, Mar. 27\***

**South Asia/India**

Hindustani & Carnatic Music

Date: Apr. 3, 5, 10, 12

**CARNATIC RHYTHM WORKSHOP — April 13 at 11:00 AM**

**LIVE CONCERT: Ranjani-Gayatri: A Carnatic Vocal Recital — April 13, 7:30 PM**

**Q&A WITH RANJANI-GAYATRI — April 14 at 9:30 AM**

**WORKSHOP: Yixiang Chaozhou Music Ensemble Instrument Demo & Discussion – April 15,  
7:30 PM @ CYT-LTL**

**LIVE CONCERT: Yixiang Chaozhou Music Ensemble: String Poems – April 16, 7:30 pm @ Shaw**

**East Asia/China**

*Sizhu* (“Silk & Bamboo”) Traditions

Dates: Apr. 17, 19, 24, 26

**Sub-Saharan Africa**

*Mbira* music; Manding *kora* music and the *jaliya*; Yoruba *bátà* drumming; *dùndún*  
talking drum

Dates: May 3, 8, 10

**\*FINAL EXAM (TBA)\***