COURSE CALENDAR DESCRIPTION

Exposes students to concepts underlying music as a whole, with emphasis upon the cultivation of listening skills and the cultural study of music. Includes an introduction to a broad range of music through the study of the elements of music, acoustics, basic techniques of analysis and other issues. Open only to music majors and minors, and required of all first-year full-time music majors.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<td>Simms, Robert</td>
<td>Sec. A / LECT / Y</td>
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SPECIAL FEATURES

AMPD/MUSI 1200 MUSIC AND CULTURES I

(Fall-Winter 2018-2019)

1. Special Features

Course Description

This broad survey course introduces concepts underlying music as an integral whole, with emphasis upon philosophical foundations, critical thinking, cross-cultural awareness, the general cultivation of listening skills, the aural recognition of particular kinds of musical materials, and an introduction to a wide range of styles and repertoires of music. Topics include the philosophy of music, the nature and effects of sound, acoustics, music and social contexts, the nature of creativity, musical form, rhythm and meter, scale and melody, texture, and the contexts of music in North America. The course consists of lectures, discussion, demonstrations, in-class listening examples (Thursdays) and tutorials (Tuesdays 8:30-10:00; 10:00-11:20), which provide mentorship from graduate students, free discussion of lecture topics, instruction in writing about music, exercise in analytical listening, and workshop the creative application of lecture materials. (NB. There may be occasional exceptions to the ‘Tuesday tutorial/Thursday lecture format’ announced as we proceed).

Course text/Readings

There is no course text. The course content is delivered in the form of lectures and our Moodle site, which contains weekly readings, lecture listening examples, extra listening materials, a bibliography of further suggested readings, various postings and announcements.
Evaluation/Grading

EXAMS:                                             40%
ASSIGNMENTS:                                    60%

EXAMS:
  I  (Nov. 29)                         20%
  II  (Mar. 28)                        20%

Exams consist of: 1) listening questions consisting of musical examples played two or three times, for which you provide a structural analysis including a classification of schema (with a model diagram and optional comments); 2) short answer/define-identify questions; and 3) long answer/essay questions.

ASSIGNMENTS:

Film review (10%): Write a 1000-word review of the film Baraka (1994, dir. Ron Fricke; available in the SMIL Library, Toronto Public Library, video stores and various online sites. You watch it on your own, it will not be shown in class), discussing how it relates to The Big Picture unit, its use of music, and its personal significance to you. Watch the film again a week or so after your first viewing and comment on your how perception, insight and assessment may have changed from the first viewing. Keeners can include comments regarding Fricke’s follow-up documentary Samsara (2011), assessing the director’s overall statement in the two films. The review is graded equally upon depth of content/insight and effective writing style. Due Oct. 16

Research essay I (20%): Select a topic that caught your interest from the lectures on the Big Picture, Acoustics, or Global Village unit. Reflect, research and write an essay (7 pages/max.1800 words, include a bibliography and documentation) digging deeper into the topic. Articulate your personal reflections and opinions on the topic and balance them with facts and ideas encountered in your research. The essay is graded equally upon: 1) Content: Is it informative, accurate, logical, interesting?; 2) Research/documentation: What sources did you use? How did you integrate them into your paper? Appropriate use and format of footnotes, citations, bibliography; and 3) Writing style and organization. Due Dec. 4

‘Journal’ of the Winter term (20%): This assignment involves maintaining a journal/diary documenting your personal, subjective journey throughout the course material and topics of the Winter term. Make weekly entries commenting on the class discussion and readings, including your personal reflection, questions and comments, along with follow-up research and listening you undertook. The length of individual entries will vary according to the individual and their particular engagement with weekly topic but is usually 1-2 pages (some students go well beyond this; less than a page is usually insufficient). The format should be one continuous Word file (not separate files for each week).This assignment is graded equally upon: 1) level of engagement with the course material and issues; 2) depth of insight; and 3) effective writing style and presentation/organization (be creative!). Due Apr. 2

Creative project (10%): Compose and/or perform a short piece (5 minutes) based on class materials/topics and present it in tutorial. The project will be graded on creative interest, technical proficiency/effective presentation, and successful integration of course contents. Presentations need to be scheduled well in advance of the intended date of performance (on a first come/first served basis) beginning in November and running through second term. Projects may be solo or in groups of up to four people (who will all receive the
same grade). Projects should be discussed with, and approved by, your TA or the instructor. **Last date to present is Mar. 19**

**Assignment submission:** Written assignments are submitted electronically to your TA’s email by midnight on the due date. Always retain a copy of your work as a backup.

**Lateness penalty:** Late assignments are downgraded by 10% and accepted for up to one week after the due date, after which they are not accepted. Late assignments are submitted via email to your TA.

**Missed tests:** Make-up examinations will only be considered in rare, extenuating and officially documented circumstances (i.e., illness, compassionate grounds). Arrangements and the submission of supporting documentation must be made in person with the instructor. Further extensions or accommodation will require students to submit a formal petition at the Faculty level (AMPD).

**Information, schedule changes:** You are responsible for all information or changes in schedule that are announced in class, even if you were not in class (ask other students, check Moodle).

**Tentative Ordering of Lecture Topics**

**The Big Picture**

*Kosmos,* speculative music; Dancing Shiva, vibration; Frequency, resonance; Noise, silence, Spirit; Fractals and chaos; Learning, healing, emotions; Creativity and play; Music: what and why?; Some archetypes: Mythology, shamans, bards, birds and whales, the body, language, Boethius’ three musicians; What really matters?

(tutorials begin Sept. 18, section assignments to be posted on Moodle)

**Acoustics I**

Unity and multiplicity; Fundamental and overtones/the harmonic series (overtone singing, string harmonics, flutes), Noise, Interference, Conduction (resonance, sympathetic vibration); Applications: The ear, perception, psychoacoustics, tone, articulation, orchestration, organology; Cultural preferences and diversity: vocal survey, instrumental survey

**Rhythm**

It’s about time; Some levels of rhythmical activity: ‘Free’, Pulse, Accent; Meter (duple, triple, ‘compound’, additive, polymeter/bimeter, multimeter); Metric processes: phase, displacement, transformation/commutation; Phrasing, hierarchy and rhetoric

**Form**

Big cycles; The psychology and general features of form; Basic typology (contrast/binary, return/rounded binary and ternary; continuous return/rondo; repeat/ostinato; variation; “through” composition/improvisation); Generative
processes (permutation, canon, phase, yati); Survey of selected non-Western forms; Western multi-movement forms.

The Global Village, Global Jungle

Cultures, subcultures, genres, repertoire; Illusions of purity; Pre-imperial Europe: Chant styles, Call and response, Indo-European and Near Eastern heritage, organology revisited; Eastern European art music; Colonialism, Charles Darwin; Tribalism, The West and the Rest; The Village/Jungle today; World music?

The Musician

Our Ancestors; Status and functions; Acquisition/transmission; Literacy and musicianship, technology; Musicians and economic systems, patronage, performance formats; Professionalism, careers, integrity

Creative Process: The Inner Game

Play revisited; Inspiration; Selves 1 and 2; Acquisition revisited; Play and time (memory, anticipation, flow); Fears, blockages, openings; Rhetoric (improvisation, composition); Ears revisited

WINTER TERM

Pitch Organization

Space-Time; Resources for pitch systems (tuning theory, overtone series, cycles of fifths, tetrachords, octave species, equal division of intervals); Intonation (scale of cents, overtone series, cycle of fifths, temperament); Scale (pentatonic, diatonic, cultural preferences, whole tone, octatonic); Mode (tune-scale continuum, modal functions and hierarchy, ancient Iraq, Greece, church modes, raga, maqam, dastgah); Melody (range, intervals, contour, rhythm, density, ornamentation, rhetoric/variation, motive, phrase, section, centonization, elaboration techniques)

Music and Religion

Exoteric and esoteric religion; Sacred/secular sound, liturgical music; Consciousness, trance, healing

Texture

The cosmic weave; Definitions; Some categories (monophony, antiphony, heterophony, homophony, polyphony, hocket, layering, note-against-note); Heavy texture: a brief survey of “texture music” (Tibet, Central Africa, the West)

Music and Politics

Political structures and control; Group identity, music and social connection; Protest, censorship, subversion; Case studies

Music, Gender & Race
Dominator and growth hierarchies, holarchy; Feminine archetypes revisited; When the drummers were women, instrumental restrictions; Composers; Transmission revisited; Patriarchy, dangerous divas; Black and white: Music in Mauritania

The Backyard: A Survey of Music in North America

Indigenous/Aboriginal; Folk; Popular; Art music.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University