

MORENO VALLEY HIGH SCHOOL WORLD MUSIC SURVEY CURRICULUM

Course Title: World Music Survey Course Number: 1114

Department: Music ADS Number: 1114

Prerequisites: None

Length of Course: Year long Credit/PRI Area: .5 credits per semester Grade Level(s): 9-12

COURSE DESCRIPTION

The purpose of this class is to provide students who have no musical training an introductory course into music from around the world. The goal of this class is to teach students about music from other cultures using audio, visual, and print resources as well as guest artists. Students need no prior musical experience and they will learn to recognize music from other cultures, become familiar with instruments used to make the music, and will learn something about the culture and peoples who are creating the music. There will be some hands-on music making and possibly musical instrument making as well.

SYLLABUS

Units of study:

1. Music and culture of Africa
 - a. Protest songs of South Africa
 - b. Drumming of West Africa
 - c. Pygmies
 - d. North Africa / Egypt / Middle Eastern influence
2. Music and culture of Europe
 - a. Classical music timeline
 - b. Ancient Antigua music
 - c. Gregorian Chants
 - d. Classical composers and opera
 - e. Spain / Flamenco
3. Music and culture of Asia
 - a. Ragas of India
 - b. China / Mongolia: Tuvan and throat chanting
 - c. Japan – Taiko drums
 - d. Polynesian Islands: Gamelan music, Hawaiian
4. Australia
 - a. Aboriginal music
 - b. New Zealand – Haka War Dance
5. Music and culture of the Americas
 - a. Brazilian: folk, modern, trance dancing, Samba
 - b. Andean – pan pipes
 - c. Tango
 - d. Mexico – Mariachi

- e. USA: Native American, Pilgrims, Blues, Jazz, Rock, Punk, Heavy Metal, Hip Hop, Rap

Skills:

1. Recognize music from countries throughout the world
2. Learn about rhythm, melody, tempo, style etc. by studying music from around the world
3. Compose and record music in various musical styles from around the world

STRATEGIES

1. Listen to, study the characteristics and history of music from countries throughout the world
2. Through audio, video, Internet websites, and texts, study the cultures and people who create particular types of music
3. By playing, examining pictures, and listening to music, learn about the instruments used in various countries
4. Discuss and develop a class definition of “What is music?”
5. Compose and record music in various musical styles of the world
6. Read a variety of materials such as Internet articles, textbook excerpts, musical reviews.
7. Write essays about particular genres of music
8. Socratic Seminars on readings and audio presentations
9. Group work such as making their own example of an Australian instrument, the Digeridoo.
10. Socratic seminars to develop critical thinking and self reflection. Socratic Practice consists of the regular, if not weekly, practice of reading and discussing intellectually provocative texts. The class must work together as a team in order to decipher the meaning. To keep the activity engaging and to fulfill non-test goals (enjoyment of mental work and the development of independent and original thought), the conversation is often open-ended, personal, and/or philosophical. The leader deliberately moves the conversation between the difficult academic work of deciphering the text and that of more immediately rewarding conversations about how the ideas in the text apply to life. Students will:
 - a. Enjoy the use of their mind for intellectual work.
 - b. Think independently and originally.
 - c. Improve critical and conceptual reading skills.

ASSESSMENTS

- **Forced Choice Items** – multiple choice tests, true/false, fill-in-the-blank, matching.
- **Essay Questions**
- **Performance Tasks** – I.e. instrument playing and instrument making; musical composition
- **Socratic Seminar Rubric** – The framework of the rubric is listed below:
 1. **ACADEMIC SKILLS** – Textual understanding; speaking; listening; knowing how to learn; critical thinking
 2. **SOCIAL SKILLS** – Teamwork; Sensitivity/Good manners
 3. **PERSONAL SKILLS** – Honesty and integrity; Willingness to accept criticism; Responsibility and initiative
- **Teacher Observation** – Group participation and leadership
- **Student Self-Assessment** – Students reflect on what they learned, strengths and weaknesses, and goal setting.

SUGGESTED TEXTBOOKS AND INSTRUCTIONAL MATERIALS:

1. World Music in Context-A Comprehensive Survey-Peter Fletcher
2. Song Catchers-In Search of the World’s Music-Mickey Hart
3. Excursions in World Music-Bruno Nettl
4. World Music, a very short introduction-Philip V. Bohlman
5. Africa

- a. Zap Mama [7] (Music)
- b. Trance Planet Volume 1 (Music)
- c. Trance Planet Volume 2 (Music)
- d. Rhythm Zone (Music)
- e. Best of World Music-Putumayo (Music)
- f. Arthur S. Alberts Collection-Tribal Music of West Africa (Music)
- g. Drums of Passion-Olatunji (Music)
- h. African Drums and Afro-Caribbean Grooves (Music)
- i. Mbuti Pygmies of the Ituri Rainforest (Music)
- j. World Music Rough Guide (Music)
- k. Music of Upper and Lower Egypt (Music)
- l. Planet Drum-Mickey Hart (Music)
- m. Calypso-Vintage Songs of the Caribbean (Music)
- n. Jubilee-Les Ballets Africains/Percussion du Guinee (DVD)
- o. Song of the Earth-Nature, David Attenborough (Video)
- p. Rhythm of Resistance-Black S. African Music (DVD)
- q. Olatunji-Drums of Passion (Music)
- r. The World of Youssou N'Dour (DVD)
- s. The Gods Must Be Crazy (DVD)

6. Europe

- a. Monteverdi-Zefiro Torna-Complete Duets (Music)
- b. Henry Purcell-Dido and Aeneas (Music)
- c. Haydn-Symphonies # 94,100,101 (Music)
- d. Beethoven String Quartets Op18, #1-3 (Music)
- e. Beethoven Symphony #9 "Choral" (Music)
- f. Beethoven Symphony #3 "Eroica" (Music)
- g. Dvorak-New World Symphony * (Music)
- h. Copland-Bernstein Appalachian Spring, Rodeo, Billy the Kid, Fanfare for the Common Man * (Music)
- i. Mozart Great Symphonies #41, 40, Magic Flute Overture (Music)
- j. Assorted Bach (Music)
- k. Carl Orff-Carmen Burana (Music)
- l. Wagner-Magic Fire Music, orchestral excerpts (Music)
- m. Tchaikowsky Violin Concerto (Music)
- n. Shostakovich-Beaux Arts Trio, Trio #2 in E Minor, Quintet in G Minor (Music)
- o. Holst-The Planets (Music)
- p. Carlos Montoya-The Art of the Flamenco (Music)
- q. The Cliburn (DVD)
- r. Bagpipes and Drums of Scotland (Music)
- s. Solas Live (DVD)
- t. Bach-Fight for Freedom (Video)
- u. Debussy Preludes (Music)
- v. Brahms Piano Concerto #2 (Music)

- w. Grieg-Schumann Piano Concertos in A minor (Music)
- x. Latcho Drom (DVD)
- y. Carmen- a hipopera (DVD)
- z. Debussy/Ravel excerpts (Music)
- aa. Glenn Gould-32 Short Films (Video)
- bb. Growing up Gould-excerpt from book Glenn Gould Variations
- cc. Amadeus (DVD)
- dd. Folk music examples (Music)
- ee. Readings, piano history, violin history, orchestra history
- ff. Yellow Submarine (DVD)
- gg. Excerpts from Beatles readings

7. Asia

- a. Ravi Shankar-In Portrait (DVD)
- b. IZ-The Man and His Music (DVD)
- c. Kodo Drummers (DVD)
- d. Assorted Gamelan music
- e. Assorted Australian Aboriginal music
- f. Aborigine-Triumph of the Nomads (Video)
- g. Salaam Bombay (DVD)
- h. Kundun (DVD)
- i. Rabbit Proof Fence (DVD)
- j. Assorted Aborigine readings, Digeridoo making directions
- k. Whale Rider (DVD)
- l. Assorted Maori readings
- m. Kodo Video
- n. Assorted readings on Japanese traditional instruments
- o. Chinese Traditional Erhu Music
- p. Chinese Han Music
- q. Mongolian/Tuvan Throat Singing
- r. Assorted Indian Ragas (Music)
- s. Gyuto Monk Tibetan Chanting (Music)

8. Americas

- a. Black Orpheus (DVD)
- b. Readings on Mancumba and Trance Dancing.
- c. Readings on Orpheus and Eurydice.
- d. Ruben Blades (DVD)
- e. La Bamba (DVD)
- f. Smoke Signals (DVD)
- g. Mariachi (DVD)
- h. Deep Blues (Video)
- i. Pure Country (DVD)

- j. Readings on Kokopelli, Love flute, The Ausbund, Brief History of the Blues, Brief History of the Electric Guitar.
- k. History of Rock and Roll (DVD's)
- l. Dixieland Jazz (Video)
- m. Crossroads Guitar Concert (DVD)
- n. Music examples of Native American, Blues, Cajun
- o. West Side Story (Video)
- p. Ray (DVD)
- q. Rick Aragon Native American Flute (Music)
- r. Robert Mirabal Music From the Painted Cave (DVD)
- s. Robert Mirabal Indians Indians (Music)
- t. Assorted Tangos (Music)
- u. Los Folkloristas Mariachi (Music)
- v. Assorted Peruvian (Music)
- w. Assorted Samba (Music)
- x. Jane Bunnett Cuban (Music)
- y. Assorted Cuban (Music)
- z. Assorted Bluegrass (Music)
- aa. Assorted Blues (Music)
- bb. Assorted Dixieland (Music)
- cc. Assorted Jazz (Music)
- dd. Assorted Folk (Music)
- ee. Assorted Rock (Music)
- ff. Assorted Hip Hop/Rap (Music)
- gg. Assorted other genres of music

SUGGESTED TITLES/AUTHORS WEB SITES:

http://www.afropop.org/explore/country_info/ID/8/South%20Africa/
<http://www.african-drumbeat.co.uk/>
http://portal.unesco.org/culture/en/ev.php-URL_ID=8310&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html
<http://www.ne.jp/asahi/fbeat/africa/08-dengu/08102.html>
<http://www.loc.gov/folklife/ryko.html>
<http://encyclopedia.thefreedictionary.com/History%20of%20African%20music>
<http://www.insideworldmusic.com/>
<http://www.aboriginalart.com.au/>
<http://gosouthamerica.about.com/od/brazreligions/>
<http://invention.smithsonian.org/centerpieces/guitars/frames/00mainfr.htm>
<http://www.npr.org/programs/morning/features/patc/electricguitar/>
<http://www.cc.jyu.fi/~sjansson/throat.htm>
<http://khoomei.com/vids.htm>
<http://www.personal.psu.edu/users/r/e/rem219/asia.html>
<http://www.phy.mtu.edu/~suits/naflute.html>
http://www.cwo.com/~ph_kosel/designs.html

http://www.nzvideo.co.nz/shop/view_doc.php?view_doc=6

<http://www.calabashmusic.com/>

http://www.putumayo.com/catalog/itemlist.php?cat_id=00033&refer=google

STRAND I: MUSIC**CONTENT STANDARD: LEARN AND DEVELOP THE ESSENTIAL SKILLS AND TECHNICAL DEMANDS UNIQUE TO DANCE, MUSIC, THEATRE/DRAMA, AND VISUAL ARTS.**

- A. **BENCHMARK:** *Perform expressively with appropriate dynamics, phrasing and interpretation.*
 B. **BENCHMARK:** *Demonstrate an understanding of simple and compound meters.*
 C. **BENCHMARK:** *Read and write simple rhythmic and melodic examples and demonstrate rudimentary musical dictation skills.*
 D. **BENCHMARK:** *Explore music theory, history, and appreciation.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	No performance standards listed for Benchmarks A, B, and D. <i>Benchmark C.</i> 1. Define and perform simple and compound meters. 2. Define and perform shifting and mixed meters	Study the history of Raga (from India) and learn to play Raga and/or compose Raga songs using the sitar and acoustic guitars.

STRAND II: MUSIC**CONTENT STANDARD: USE DANCE, MUSIC, THEATRE/DRAMA, AND VISUAL ARTS TO EXPRESS IDEAS.**

- A. **BENCHMARK:** *Recognize how different compositional devices and forms can communicate distinct ideas through music.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	1. Prepare a set of variations on a simple piece making sure to vary some element in each one, e.g., tempo, major or minor mode, meter, etc. Discuss how the different variants express different ideas.	Students learn to play variations of the same piece of music.

STRAND III: MUSIC**CONTENT STANDARD: INTEGRATE UNDERSTANDING OF VISUAL AND PERFORMING ARTS BY SEEKING CONNECTIONS AND PARALLELS AMONG ARTS DISCIPLINES AS WELL AS ALL OTHER CONTENT AREAS.**

- A. **BENCHMARK:** *Explore how the principles and subject matter of various disciplines outside the arts are interrelated with those of the arts disciplines.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	1. Prepare projects in other disciplines (social studies, literature, mathematics, science) each of which will concentrate on elements common to music and the other discipline.	Study Apartheid, the history of South Africa, and the protest songs of Apartheid.

STRAND IV: MUSIC
CONTENT STANDARD: DEMONSTRATE AN UNDERSTANDING OF THE DYNAMICS OF THE CREATIVE PROCESS.

A. BENCHMARK: *Define the significance of improvisation in performance and the compositional process;*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> Develop a piece built on an earlier improvisation. Create a piece in which there is no repetition and discuss its merits. Create a piece in which there is no contrast and discuss its merits. Based on these exercises, discuss the role of unity in musical composition and create a piece that pays attention to all of these elements. Discuss possible sources of inspiration for compositions. Read the biographies of composers. Learn about commissioned works, especially for New Mexico Performance groups – operas, symphonies, etc. 	<ol style="list-style-type: none"> -3. Ragas are improvised songs. Students perform ragas. Unity of the compositions of classical artists such as Bach are discussed. Bach’s music was inspired by God and the religious practices of the times. Bios for numerous performer and the influences upon him/her are studied. “Music from Angel Fire” (chamber music) performs at MVHS and students discuss the music, instruments, musicians etc.

STRAND IV: MUSIC
CONTENT STANDARD: DEMONSTRATE AN UNDERSTANDING OF THE DYNAMICS OF THE CREATIVE PROCESS.

B. BENCHMARK: Demonstrate understanding of principles of repetition, contrast, and unity as compositional elements; and

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	No performance standards listed in the NM Content Standards and Benchmarks.	Repetition, contrast, and unity are addressed when students are performing a particular type of music.

STRAND IV: MUSIC**CONTENT STANDARD: DEMONSTRATE AN UNDERSTANDING OF THE DYNAMICS OF THE CREATIVE PROCESS.**C. **BENCHMARK:** Explain how the roles of composers, performers, and others combine to produce a successful presentation.

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	No performance standards listed in the NM Content Standards and Benchmarks.	Students watch numerous videos and DVDs and discuss what makes the music successful. Who is the audience and how does that influence the performance? E.g. Bach was supposed to be a Sunday organist, but instead wrote his own music to express his love of God even though it was against the wishes of the King and Duke. Bach was very popular with the people and the music prevailed.

STRAND V: MUSIC**CONTENT STANDARD: OBSERVE, DISCUSS, ANALYZE, AND MAKE CRITICAL JUDGMENTS ABOUT ARTISTIC WORKS.**A. **BENCHMARK:** *Develop and apply specific criteria for making informed evaluations about the quality and effectiveness of musical performances.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> 1. Discuss objective aesthetic criteria and apply them to a professional performance. 2. Relate objective aesthetic criteria to classroom performance. 3. Discuss subjective aesthetic criteria and apply them to professional and classroom performance. 4. Explore subjective differences in aesthetic judgments, making sure that value judgments – good/bad – are not considered as aesthetic judgments. 	Percussions De Guinee, a documentary about African drumming and dancing, is used to discuss the quality of the drumming; what makes the drummers so skilled; and how rich the drumming without other tonal instruments, and the aesthetic difference between the soloists and group drumming.

STRAND V: MUSIC**CONTENT STANDARD: OBSERVE, DISCUSS, ANALYZE, AND MAKE CRITICAL JUDGMENTS ABOUT ARTISTIC WORKS.**B. **BENCHMARK:** *Analyze and explain the aesthetic qualities of a piece of music, how meaning is derived, and how music can evoke feelings and emotions.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	No performance standards listed in the NM Content Standards and Benchmarks.	Two musical pieces were played side by side.. Students listened to the teacher's composition, "Lament", written in response to 911, and Samuel Barchers, "Adagio of Strings", a 20 th century piece that was meant to capture the earth's water cycle. Because of the emotions it evokes it is played at presidential funerals and other state affairs. Students also discussed how the composer's intention may be ignored and the music is used for other purposes.

STRAND VI: MUSIC

CONTENT STANDARD: SHOW INCREASED AWARENESS OF DIVERSE PEOPLES AND CULTURES THROUGH VISUAL AND PERFORMING ARTS.

A. **BENCHMARK:** *Identify well known musicians of various cultures and their prominent works.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> Explore ways in which different composers have incorporated styles of their cultures in their works. Perform music of different cultures, recognizing stylistic differences. 	This is the substance of the entire course Some examples include Bob Marley, Bach, Ravi Shankar.

STRAND VI: MUSIC

CONTENT STANDARD: SHOW INCREASED AWARENESS OF DIVERSE PEOPLES AND CULTURES THROUGH VISUAL AND PERFORMING ARTS.

B. **BENCHMARK:** *Describe how folk music has been used as a basis for formal compositions.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> Develop a series of projects which show how folk music of other cultures has become a part of composed music, e.g., Bartok, Granados, Albéniz, etc. 	European, folk, classical, German beer drinking songs are played and the influences and interrelationships between the types of music are studied.

STRAND VI: MUSIC**CONTENT STANDARD: SHOW INCREASED AWARENESS OF DIVERSE PEOPLES AND CULTURES THROUGH VISUAL AND PERFORMING ARTS.****C. BENCHMARK:** *Identify and describe the role of music and musicians in various settings of New Mexico.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> Explore cultural performances, soloists and groups, in New Mexico. Identify other occupations involving music. 	Students listen to Robert Mirabel and mariachi. The play pan pipes and other Native American flutes.

STRAND VII: MUSIC**CONTENT STANDARD: DEMONSTRATE KNOWLEDGE ABOUT HOW TECHNOLOGY AND INVENTION HAVE HISTORICALLY INFLUENCED ARTISTS AND OFFERED NEW POSSIBILITIES FOR EXPRESSION.****A. BENCHMARK:** *Understand how technology has influenced the composition and performance of music.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> Experiment with combinations of electronic and acoustic instruments. Use appropriate software to study analysis of great pieces of music. 	Students use a synthesizer to compose and record music. Students play Congo drums, guitars, and other percussion instruments to send messages, simulating communication between African villages.

STRAND VIII: MUSIC**CONTENT STANDARD: CONTRIBUTE TO COMMUNITIES BY SHARING EXPERTISE IN DANCE, MUSIC, THEATRE/DRAMA, AND VISUAL ARTS AND BY PARTICIPATING IN THE ACTIVITIES OF CULTURAL INSTITUTIONS.****A. BENCHMARK:** *Share musical abilities with community as a performer and consumer of music.*

GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
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GRADE	PERFORMANCE STANDARDS	ILLUSTRATIONS
9-12	<ol style="list-style-type: none"> 1. Plan and prepare programs that can be taken to service clubs, local events, other schools, etc. 2. Attend and evaluate concerts in the community. 	<p>Students are not expected to perform for an audience because this is a survey of world music course.</p> <p>Guest artists have performed and visited with the class, including a traveling cowboy, Japanese, opera singer, and a chamber musical group from the “Music of Angel Fire” series.</p>