

**General Education Course Approval Form**

**Date of Submission:** 8/17/2010

**1. Check which area(s) this course applies to.**

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input checked="" type="checkbox"/>

**2. Provide Course and Department Information.**

Department: Fine Arts, School of Music

Course Prefix and Number: MUS 330 Credit hours: 3

Course Title: Music in the World: [subtitle required]

Expected Number of Students per Section: 30 Course Required for Majors in your Program? No

Prerequisite(s) for Course? No

This request is for (check one) A New Course  An Existing Course

**Departmental Contact Information**


Name: Asst. Prof. Donna Lee Kwon Email: [donna.kwon@uky.edu](mailto:donna.kwon@uky.edu)

Office Address: 105 Fine Arts Building Phone: 859-257-4912

**3. In addition to this form, the following must be submitted for consideration:**

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

**4. Signatures**

Department Chair:  Date: 10/1/2010

Dean:  Date: 10/1/10

Submit all proposals electronically to:  
**Sharon Gill**  
Office of Undergraduate Education  
[Sharon.Gill@uky.edu](mailto:Sharon.Gill@uky.edu)

## Gen Ed Course Approval Narrative

Course Number: MUS 330 001

### **Title: Music of the World – (Subtitle Required)**

#### **Learning Outcomes: Citizenship: Global Dynamics**

In response to the new General Education requirements, I propose the revision of MUS 330 (*Music in the World: (Subtitle Required)*) so that it fulfills the Gen Ed course requirement area of Citizenship under the Global Dynamics course template. In recent years, MUS 330 has been taught with a regional emphasis on Asia with the subtitle “Asian Music.” Although it is difficult to cover the vast array of Asian cultures, this course does aim to give a sense of the astonishing diversity that can be found in this region and normally covers the musical cultures of India, Pakistan, Tuva, China, Korea, and Japan. In the past there have been other subtitled sections that have been taught on other regional areas, such as African music, and we plan to continue offering the course with different geographical designations. In general, MUS 330 strives to increase a student’s appreciation of global diversity by deepening their understanding of the aesthetics, functions, practices, history and meanings of music in other parts of the world. In this way, music serves as an especially effective “window” into the cultural values of another society and encourages students to look beyond their own experience and make comparisons across cultures. Rather than being depicted as mostly “traditional” places that are “frozen” in time or somehow separate from the rest of the world, this course encourages the exploration of the impact of globalization, including the influence of Western popular music. By encouraging a broader understanding of how different cultures are interconnected, I hope that the students will come to a deeper awareness of the interconnectedness of their own lives and their potential roles as global citizens.

MUS 330 will also address the Global Citizenship learning outcomes in a number of ways. First, students will develop a better understanding of human diversity by being exposed to various musical traditions from around the world. Throughout the class, the students are encouraged to open their minds and ears to different types of music and move beyond thinking about music in simplistic terms such as “good” vs. “bad” or “advanced” vs. “primitive.” In this way, students can develop the ability to appreciate a given culture’s music on its own terms. In addition, each section of MUS 330 will emphasize global influences that are specific to each region, which may be quite different from what students have been exposed to in the US.

Secondly, students will get several chances to demonstrate an understanding of the civic and other complexities involved in actively participating in a multiethnic community by reflecting on issues of governmental cultural policy in written assignments and essays. In addition, one of the major projects of the class involves going out into the community and attending a world music event and writing an in-depth report that urges them to reflect

upon the complex relationship between the “performers” and the “community” or “audience,” the purpose of the event, aesthetics and culturally-specific meaning.

Thirdly, this class encourages students to reflect upon the ramifications of individual and collective decision making by addressing issues of creativity, composition and musical resistance in the twentieth century and beyond. In particular, each unit of the class introduces students not only to older musical traditions but also to works written by individual contemporary composers. This is balanced by exploring the power of the collective by looking at the impact of community-based resistance movements as well as the impact of governmental power on cultural/musical policies.

Fourthly, the content of MUS 330 is focused solely on several non-US cultures. Although, some history is covered, the emphasis is on genres of music that are still practiced today so there is always a consideration of how this music fits into the contemporary twenty-first century context. In many of the countries involved, issues of cultural loss, change, preservation, and revival are essential to understanding the contemporary context of much of the music presented.

Fifth, throughout the class, the students are expected to contemplate the intersection of the local and global by examining coherent themes and threads that intersect the region as a whole. We then look at how local communities receive these global influences and adapt them in ways that serve to define or assert their own regional or local identities.

Lastly, this course addresses three areas of global citizenship: 1) societal, cultural, and institutional change over time; 2) cross-national and/or comparative issues; and 3) power and resistance. In particular, we consider changes that have occurred in cultural and musical policies and practices, especially in the twentieth and twenty-first centuries. We also look at cross-national and comparative issues that will vary depending on the designated area. In addition, the class addresses issues of music and ritual, religion, politics, aesthetics, etc and encourages students to compare experiences and views. As stated previously, power and resistance is addressed by looking at how music becomes a tool of governmental or community-based power.

### **Active Engagement**

Active engagement is a crucial component of the proposed course. To break up the lecture format, I regularly incorporate activities that require the students to embody the music that we are listening to in some way (through singing, feeling the beat, interacting with song texts, etc.). I also try to pose more open-ended questions during the lecture to encourage more active participation. I will also incorporate more project-oriented group activities and presentations to urge students to apply the principles of global citizenship to “real-life” world music-related situations.

### **Assignments**

The assignments for MUS 330 include the following:

a. Regular reading for every class. Some weeks will also require reading-related written assignments (15%)

b. World Music Event Analysis (15%)

c. Final Paper/Project with Visual component. In this project, the student will be asked to explore and research how a given global influence has impacted musical practices in the designated area. Alternatively, the student may also investigate how community from that area in the US negotiates various influences through music. In researching the project, the class will reserve some time to make sure the students work towards increasing information literacy through the UK library. The paper should be 7-8 pages and will also include a creative visual component that will be shared with the class. (15%)

d. Midterm and Final exams (40%)

3. Participation (10%)

MUS 330  
Time: T/Th 9:30 to 10:45am  
Room: White Hall CB 331  
Fall 2009

Prof. Donna Lee Kwon  
Office: Fine Arts 5A  
Telephone: 859-257-4912  
Email: donna.kwon@uky.edu  
Office Hours: Tue 2:00-3:30 pm,  
after class or by appointment

## ***MUSIC IN THE WORLD: [TEMPLATE; SUBTITLE REQUIRED]***

### **COURSE DESCRIPTION**

Welcome to *Music of the World*. The goal of this course is to gain an understanding of some of the key musical and cultural practices of the designated geographic area. We will cover art, folk, and popular musics with an emphasis on how communities conceptualize music within various cultural contexts such as the court, theater, festival and film. Students will gain a sense of the musical distinctiveness of various cultural traditions while also contemplating the cultural connections and tensions throughout the region as a whole, with the expectation that this work will prepare you to better understand any future musical and cultural encounters with Asia and other parts of the world.

### **COURSE OBJECTIVES**

Together, we will:

- 1) Refine and expand our ability to listen to music and sound (and by extension, human beings) within multiple cultural/linguistic contexts
- 2) Develop our ability to critically analyze and interpret multiple meanings in music as well as synthesize commonalities and differences
- 3) Improve skills in writing, discussing, and presenting of ideas in coherent and creative manner.
- 4) Develop a deeper appreciation of musical diversity.

### **LEARNING OUTCOMES**

As a course that satisfies the Global Citizenship requirement, the learning outcomes of this course are the following:

- 1) understanding the origins and influence of human diversity and issues of equality in this world.
- 2) understanding the civic and other complexities of actively participating in a diverse, multiethnic, multilingual world community.
- 3) developing an awareness of how individual and collective decision making often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.
- 4) developing an awareness of major elements of multiple non-US cultures, and their relationship to the 21<sup>st</sup> century context.
- 5) understanding how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that often mutually shape one another.
- 6) understanding societal, cultural, and institutional changes over time; transnational and/or comparative issues; and issues of power and resistance.

### **REQUIRED TEXTS**

[depending on the geographic area designated; see Asian Music sample syllabus attached]

### **ADDITIONAL MATERIALS**

Some of the reading and listening for this course will originate from sources other than in the required texts listed above. These readings will be made available as electronic (Ereserves) or regular reserves at the Lucille Caudill Little Fine Arts Library and Learning Center and occasionally on Blackboard. Many of the background readings will be from reference volumes in the series *Garland Encyclopedia of World Music* and will be abbreviated as *GEWM*. Other materials such as the syllabus, assignments and streamed audio examples will be available on Blackboard. For Units III and IV, the listening will be made available on Ereserve listening.

### **ACCOMMODATIONS**

If you are a student in need of special classroom, exam or learning accommodations, please do not hesitate to consult with me right away. All conversations will be confidential. If you prefer, you can just let me know by providing a certification letter of your needs from the Disability Resource Center on campus. For further information, please contact the Disability Resource Center, 257-2754, room 2 Alumni Gym, [jkarnes@uky.edu](mailto:jkarnes@uky.edu).

### **CONTACTING ME**

I believe it is incredibly beneficial to be in contact with students from early on in the term. With this in mind, I expect you to come in for an informal meeting so we can get to know each other better during the first two weeks of class. If you cannot attend my office hours, email or talk with me to schedule another time. Otherwise, I am online daily during the week so please get in touch with me this way for more basic concerns.

### **ACADEMIC INTEGRITY**

Please keep in mind that any form of plagiarism or cheating on an exam or quiz is unacceptable and will be subject to a serious penalty in consultation with the chair and dean of the college. Depending on the situation, penalties may include a grade of zero on the assignment or exam in question, a grade of “E” in the course and even suspension from school. As a basic guideline to written work, all writing must be original. Internet plagiarism is very easy to detect and will be carefully scrutinized. Paraphrased and quoted text must be cited. If it is a source we refer to often, just include name and page number (Wade, 92). For all other sources please include name, year and page number (Levitin 2000: 44). If you have further questions about what constitutes plagiarism, please consult the following:  
<http://www.uky.edu/Ombud/Plagiarism.pdf>.

### **CLASSROOM CONDUCT**

I expect everyone in this class to be courteous to others. With this goal in mind, please:

- 1) Turn off or silence all communication devices (pagers, cell phones, texting devices, etc.).
- 2) Use your laptop computers for classroom use only (note-taking for example). Any other use (internet-surfing, checking email) is potentially distracting to others in the class.
- 3) Refrain from taking a break or leaving the class unless it is absolutely necessary.

### **ATTENDANCE AND DEADLINES**

This course requires active participation, interaction and involvement. I will take attendance at the beginning of every class so please be on time. Any tardy or early departure of more than 20 minutes will be counted as an absence. I expect you to have read all of the assigned readings and taken sufficient notes in order to actively discuss the materials. By the same token, I strongly suggest that you familiarize

yourselves with the listening by the day it is assigned. If this is not possible, it is very important to listen to the tracks within the week in order to stay current with the course. I will allow up to two absences without lowering your grade. Thereafter, each unexcused absence will lower your *participation grade (15% of total grad)* by one step (for example from an A- to a B+). Excused absences include illness (especially contagious diseases, please stay home), family emergency, university-related trips (music, athletics), and major religious holidays. With any foreseen absences, please let me know well in advance so that we can work out how to best make up the work missed. In the case of illness, please request the University Health Service to provide the necessary documentation not later than one week after the absence.

Written work must be submitted on time. Please submit all assignments on paper (preferably in 12 pt type, double-spaced and if possible, double-sided). In some specific cases and by pre-approval only, you may occasionally submit papers by email or Blackboard. In the case of illness, family emergency, or other unusual commitments, I will allow for ONE 2 to 3 day extension for an assignment. Please arrange this with me via email and provide the necessary documentation (i.e. medical note, letter from coach) as soon as you are able. However, due to grading deadlines, I will not allow extensions on major exams.

### GRADING SCALE

Grading for this course will be based on the following scale:

90%-100% = A	60%-69% = D
80%-89% = B	0% -50% = E
70%-79% = C	

### GRADING

<i>Participation</i>	10%	Student attendance and active participation is essential to this course. Your participation grade will be determined not only on attendance but on the frequency and quality of your contributions to class. In particular, I will pay special attention to group activities and presentations that will be an integral part of the class.
<i>Written Assignments and quizzes</i>	15%	Written assignments are assigned regularly and are due on the day they appear on the syllabus. Assignments will vary but will include listening responses, short reports on instruments or artists, reading-based questions, or musical analysis assignments. There is only one scheduled quiz in the syllabus and it occurs at the end of the indicated unit and it is worth one assignment. The point of the quiz is to give a sense of what is expected in the listening portions of the midterm and final exams. More quizzes or practice review sessions may be scheduled as needed.
<i>World Music Concert Report</i>	15%	This assignment involves going out into the local community and observing a world music concert or event (could be a festival, church service, community fundraiser or even an athletic or martial-arts related activity as long as music is involved somehow). You will then write a 3-5 page report detailing your observations.
<i>Final Paper/Project</i>	20%	In this project, write a 7-8 page paper exploring how a given global influence has impacted musical practices in the designated geographic area. Alternatively, you may also investigate how a community from that area in the US negotiates various influences through music. In researching the project, we will reserve some time towards increasing information literacy through the UK library. The paper will also include a creative visual component that will be shared with the class.
<i>Midterm Exam</i> <i>Final Exam</i>	20% 20%	Units I and II (subdivisions of the designated geographic area) Units III and IV (subdivisions of the designated geographic area) The midterm and final exams are meant to test your knowledge of instrument and genre names, musical characteristics, as well as your grasp of how the sounds relate to material covered in the readings and lectures. These exams will include listening, short answer, and matching type questions.

### COURSE UNITS

Unit I: subdivision of the designated geographic area Aug 27 to Sept 24	Unit III: subdivision of the designated geographic area Oct 22 to Nov 10
Unit II: subdivision of the designated geographic area Sept 29 to Oct 20	Unit IV: subdivision of the designated geographic area Nov. 12 to Dec. 10
<b>FINAL EXAM</b> Tuesday, December 15 at 8am	



## **COURSE SCHEDULE**

The course schedule will vary depending on the geographic area selected. Units will cover such topics as folk music, instruments and their music, national and regional differences, art musics, influence of other cultures including European/American culture, music and religion, ceremonial and court music, etc. For each unit, there will be assigned readings and listening, and associated activities, both individual and group. Essays and other assignments will be geared to the goals indicated above, and designed to allow the students to bring together the various strands of the course. Please see the attached syllabus for the Asian Music version of this course for details on how this would work in a specific case.

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## ***MUSIC IN THE WORLD: ASIAN MUSIC***

### **COURSE DESCRIPTION**

Welcome to *Music of the World: Asian Music*. The goal of this course is to gain an understanding of some of the key musical and cultural practices of Asia, including India, China, Korea, Japan, Tuva and Mongolia. We will cover art, folk, and popular musics with an emphasis on how Asian communities conceptualize music within various cultural contexts such as the court, theater, festival and film. Students will gain a sense of the musical distinctiveness of various cultural traditions while also contemplating the cultural connections and tensions throughout the region as a whole, with the expectation that this work will prepare you to better understand any future musical and cultural encounters with Asia and other parts of the world.

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### REQUIRED TEXTS

- Lau, Frederick. 2008. *Music in China*. New York: Oxford University Press (ML 336.L28 2008, CD 10576).
- Wade, Bonnie C. 2005. *Music In Japan*. New York: Oxford University Press (ML340.W22 2005, CD 9470).
- Viswanathan, T., and Allen, Matthew. 2004. *Music in South India*. New York: Oxford University Press, (ML338.V57 2004, CD 10002, strongly recommended).
- Levin, Theodore. 2006. *Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond* (ML 3680.7.T9 L48 2006, DVD 590, recommended).

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### COURSE UNITS

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<b>Unit II: KOREA</b> Sept 29 to Oct 20	<b>Unit IV: TUVA and INDIA</b> Nov. 12 to Dec. 10

<b>FINAL EXAM</b> Tuesday, December 15 at 8am
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**COURSE SCHEDULE**

<b>Th Aug 27</b>	<b>Unit I: CHINA</b> <b>Course Introduction</b> Witzleben. "A Profile of East Asian Musics and Cultures" <i>GEWM</i> v.7: 3-8 [Ereserve]. De Woskin. "Chinese Philosophy and Aesthetics," <i>Garland Encyclopedia of World Music (hereafter GEWM)</i> v. 7: 97-104 [optional, Ereserve].
<b>T Sept 1</b>	<b>Overview of the Silk Road and the Flows of Culture in Asia; Music of the People: Jiangnan Sizhu</b> Rawski. "Cultural Interactions in East and Inner Asia," <i>GEWM</i> v. 7: 9-30 [optional, Ereserve]. Lau. <i>Music in China</i> , pp. 1-15.  <b>Activity 1.1</b> <b>Activity 1.2</b>
<b>Th Sept 3</b>	<b>Music of the People: Other Regional Instrumental Genres</b> Lau. <i>Music in China</i> , pp. 15-29, 30-41.  <b>Activity 1.4</b> <b>Activity 1.5</b> <b>Activity 1.6</b>
<b>T Sept 8</b>	<b>Constructing National Music</b> Touhy. "The Sonic Dimensions of Nationalism in Modern China," <i>Ethnomusicology</i> 45(1): 107-126 [Ereserve].  <b>Activity 2.1, questions 1, 2</b> <b>Activity 2.1, questions 3, 4</b>  <i>Assignment #1: According to Touhy and Lau, how has Chinese traditional music been transformed in the process of constructing "national music"?</i>
<b>Th Sept 10</b>	<b>Solo Repertoires; Regional Musics</b> Lau. <i>Music in China</i> , pp. 41-58, 59-66, 79-85.  <b>Activity 2.2</b> <b>Activity 2.5</b> <b>Activity 2.3 and 2.6: Prepare to do together</b> <b>Activity 3.2, piece 1 and 2</b> <b>Activity 3.9</b>
<b>T Sept 15</b>	<b>Cantonese and Beijing Opera</b> Lau. <i>Music in China</i> , pp. 66-74. Wichmann. <i>Listening to Theatre: The Aural Dimensions of Beijing Opera</i> , 1-18, 213-223 [Ereserve].

	<p><i>In-class video: "The Education of a Singer at the Beijing Opera"</i></p> <p><b>SEE ASSIGNMENT DUE NEXT PAGE!</b></p> <p><b>Activity 3.3</b>  <b>Activity 3.4</b>  <b>Activity 3.5</b></p> <p><i>Assignment #2: How does Cantonese Opera differ from Beijing Opera? What are your impressions of the aesthetics of Chinese opera and how do they differ from your own aesthetics of singing in the West?</i></p>
<b>Th Sept 17</b>	<p><b>Musical Interfaces between East and West; Chinese Diaspora</b>          Lau. <i>Music in China</i>, pp. 86-105, 141-146, 152-162.          Wong. "Nationalism, Westernization and Modernization," <i>GEWM</i> v.7, 379-388 [optional, Ereserve].</p> <p><b>Activity 4.2</b>  <b>Activity 4.4</b>  <b>Activity 4.5</b>  <b>Activity 4.6</b></p>
<b>T Sept 22</b>	<p><b>Music and Ideology</b>          Lau. <i>Music in China</i>, pp. 117-120, 131-140.          Mao Yu Run. "Music Under Mao," <i>Asian Music</i> 22(2): 97-125 [Ereserve].</p> <p><b>Mini-Presentations:</b>  <b>Activity 5.2</b>  <b>Activity 5.6 (on p. 138, misprinted as 5.4)</b></p> <p><i>Assignment #3: Discuss two of the most significant ways in which the author's experience of music was affected by Mao's policies in China. Upon reading the tone of the article, how do you think the author feels overall about Mao and his policies? Is it all good or all bad, a mixture? Explain your answer.</i></p>
<b>Th Sept 24</b>	<p><b>Chinese Popular Music; Review and Quiz</b>          Lau. <i>Music in China</i>, pp. 105-116.          Jones. "The Politics of Popular Music in Post-Tiananmen China," 148-165 [Ereserve].</p> <p><b>Activity 4.8 and 4.9</b>  <b>Listening: Cui Jian's "I Have Nothing" and Ai Jing's "My 1997" [Blackboard]</b></p>
<b>T Sept 29</b>	<p><b>UNIT II: KOREA: Before and After the Division</b>          Kwon. "Chapter 1: Korea from Both Sides of the Border" [unpublished typescript, Blackboard].</p> <p><b>Activity 1.1</b>  <b>Activity 1.2</b>  <b>Activity 1.3</b></p>

<p><b>Th Oct 1</b></p>	<p><b>The Korean Court as Cultural Conduit</b>          Kwon. "Chapter 2: The Court as Cultural Conduit" [unpublished typescript, Blackboard].          Provine, "Confucian Ritual Music in Korea," and "Court Music and Chongak," <i>GEWM</i> v.7, 861-864, 865-870 [optional, Blackboard].</p> <p><b>Activities TBA, but in relation to following listening tracks:</b>  <b>Munmyo Jeryeak (Confucian Ritual Music)</b>  <b>Jongmyo Jeryeak (Royal Ancestral Shrine Music)</b>  <b>Sujecheon</b></p>
<p><b>T Oct 6</b></p>	<p><b>The Politics of Preservation and Revival in Instrumental Music: <i>Sanjo, Pungmul, Samulnori, Shamanist Ritual Forms</i></b>          Kwon. "Chapter 3: The Politics of Preservation and Revival in Instrumental Music" [unpublished typescript, Blackboard].          Hesselink. "Kim Inu's 'P'ungmul-gut and P'ungmul spirit'," <i>Asian Music</i> 31/1: 6-18 [Blackboard, optional].</p> <p><b>Activity 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7</b></p>
<p><b>Th Oct 8</b></p>	<p><b>Continuity of the Voice: <i>Folksongs, Sijo-chang and Pansori</i></b>          Kwon. "Chapter 4: Continuity of the Voice" [Unpublished typescript, Blackboard].          Willoughby. "The Sound of Han," <i>Yearbook for Traditional Music</i> 32, pp. 17-30 [Ereserve].          View <i>P'ansori</i> film (<i>Chunhyang</i>), time/place TBA.</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Listen to the various folksong examples on Ereserve and try to differentiate between the various styles of Korean folksong.</li> <li>2. Read the section on Sijo-chang and write your own sijo poem in English according to the format guidelines in the text.</li> <li>3. Listen to and look at the text and music of the love song from <i>Chunhyangga</i>, cueing the song at 7 minutes and 29 seconds. While you listen, how does the style and melody enhance the meaning of the text?</li> <li>4. Research the Director Im Kwon-Taek and present your findings to class, especially in relation to the music-oriented films "The Story of <i>Chunhyang</i>," and "Sopyonje."</li> </ol> <p><b>Assignment #4:</b>  <i>Listen to Shimcheongga: Blind Man Shim Visits a Monument to Shimcheong</i>  <i>Read Heather Willoughby's article on Han. In listening to this excerpt and following along with the song, do you feel that the concept or sound of "han" or "suffering" is useful in understanding p'ansori? If so, explain. In comparing p'ansori to one or two other Korean genres, to what extent do you think "han" helps to articulate a distinct Korean musical identity or aesthetics? Lastly, reflect on the ways in which Koreans have developed and defined a distinct national identity, aesthetics or character through their musical practices. To what extent do you think the concept or "han" is or is not useful in answering this question?</i></p>



<b>T Oct 13</b>	<p><b>Westernization and Colonial Legacies in Korea; North Korean Music; Korean hip-hop</b>          Babcock. "Korean Composers in Profile," <i>Tempo</i>, New Ser., No. 192, pp. 15-21 [Ereserve].          Hwang, Okon. "The Ascent and Politicization of Pop Music in Korea: From the 1960s to the 1980s," 34-47 [Ereserve].</p> <p><b>Activities:</b>          1) Choose one featured Korean composer and one piece and present to the class.          2) What are your impressions of North Korean music? In general, how is the aesthetic or philosophy of North Korean music different from the music you listen to here in America?</p>
<b>Th Oct 15</b>	<p><b>Korean Hip-hop, Korean Wave; REVIEW</b>          Jung, Eun-Young. "Articulating Korean Youth Culture through Global Popular Music Styles: Seo Taiji's Use of Rap and Metal," 109-122 [Ereserve].</p> <p><b>Activities:</b>          1) Research K-pop          2) Research the Korean Wave</p>
<b>T Oct 20</b>	<b>MIDTERM EXAM: Units I and II</b>
<b>Th Oct 22</b>	<p><b>UNIT III: JAPAN Overview</b>          Tokumaru and Tukitani. "Musical Profile of Japan," <i>GEWM</i> v.7, 533-541 [Ereserve].          Shimosako. "Philosophy and Aesthetics," <i>GEWM</i> v.7, 545-555 [Ereserve].          Wade. <i>Music in Japan</i>, 1-19 [optional].</p>
<b>T Oct 27</b>	<p><b>International Interface: Looking East, Gagaku</b>          Wade, <i>Music in Japan</i>, 20-44.</p> <p><b>Activity 2.1</b>  <b>Activity 2.2</b>  <b>Activity 2.4</b></p> <p><i>For discussion: According to Tokumaru, Tukitani and Shimasako, what are some of the main aesthetic characteristics of Japanese music and how are they reflected in gagaku and syakuhati music?</i></p>
<b>Th Oct 29</b>	<p><b>Focusing Inward and Across Boundaries, Syakuhati music; Fuzzing the Folk and Popular</b>          Wade, <i>Music in Japan</i>, 45-65.          Simura. "Chamber Music for Syakuhati." <i>GEWM</i>, 701-706 [Ereserve].</p> <p><b>Activity 3.1</b>          1. Do some research on <i>taiko</i> music. Who are some of the more famous <i>taiko</i> groups (both in the US and in Japan). How is <i>taiko</i> different from <i>matsuri bayashi</i> music?</p>

	<b>World Music Event Analysis Due</b>
<b>T Nov 3</b>	<p><b>Within the World of Koto; Intertextuality in the Theatrical Arts: Noh</b>          Wade, <i>Music in Japan</i>, 65-78, 79-114.</p> <p><b>Activity 3.5</b></p> <p><i>Assignment #5: Listen to all accompanying examples for Wade reading and do activities 3.3 and 3.4. Download the "Koto Graph" from <u>Course Documents</u> in Blackboard.</i></p>
<b>Th Nov 5</b>	<p><b>Intertextuality in the Theatrical Arts: Noh and Kabuki</b>          Wade, <i>Music in Japan</i>, 79-130.</p> <p><b>Activity 4.6</b>  <b>Activity 4.9 for discussion</b>  <b>VIEW Akira Kurasawa's "Men Who Step on the Tiger's Tail"</b></p>
<b>T Nov 10</b>	<p><b>Japanese Popular Music, From Japan Outward</b>          Wade, <i>Music in Japan</i>, 131-148, 155-165.          Manabe. "Globalization and Japanese Creativity: Adaptations of Japanese Language to Rap," <i>Ethnomusicology</i> 50/1: 1-36 [optional, Ereserve].</p> <p><i>Assignment #6: Everyone prepare 4.1, 4.2, and 4.3 for class (Hint: When following along with the text, keep in mind that the No version of Ataka is printed on the left page while the Kabuki version of the same play is printed on the right page. For this assignment, refer to the No drama on the left page only!</i></p> <p><b>Activity 6.1</b>  <b>Activity 6.2</b></p>
<b>Th Nov 12</b>	<p><b>Unit IV: Tuva and India</b>          Levin, <i>Where Rivers and Mountains Sing</i>, 19-40 [Reserve].</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Research the Tuvan performing group Huun-Huur-Tu and present to class.</li> <li>2. Where is Tuva? What is its relationship to Russia and Mongolia (in terms of culture, political connections, geography)?</li> </ol>
<b>T Nov 17</b>	<p><b>Listening the Tuvan Way</b>          Levin, <i>Where Rivers and Mountains Sing</i>, 45-72 [Reserve].</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Explain how Tuvan music is "timbre-centered" in terms of instrumental playing. Pick a few instrumental examples to highlight. Compare to Western modes of instrumental playing.</li> <li>2. Explain how Tuvan music is "timbre-centered" in terms of singing and the voice. Compare to Western modes of singing.</li> </ol>
<b>Th Nov 19</b>	<b>No Class; Away for the Society for Ethnomusicology Conference</b>

<b>T Nov 24</b>	<p><b>An Animist View of the World; Shamanism; Tuvan Fusion; Issues of Gender</b>          Levin, <i>Where Rivers and Mountains Sing</i>, 159-188, 199-225 [Reserve].</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Watch DVD track 18 in Levin's companion DVD (available on reserve in the library). Follow along on pages 180-182 and present your reflections on what you saw and experienced to class.</li> <li>1. Watch the all-female group Tyvy Kyzy perform in Levin's companion DVD on tracks 20 and 21 (available on reserve in the library). Present these pieces to class and reflect upon how these pieces compare to Tuvan musical pieces performed by men.</li> </ol>
<b>Nov 25-28</b>	<b>THANKSGIVING HOLIDAY (No Thursday Class)</b>
<b>T Dec 1</b>	<p><b>Song in South India, Devotional Song; Kriti</b>          Viswanathan and Allen. <i>Music in South India</i>, 1-33 [Reserve].</p> <p><b>Activity 1.1-1.3 (Get together and perform song with group of 4-6 people)</b>  <b>Activity 1.5 Present piece to class</b></p>
<b>Th Dec 3</b>	<p><b>Key Concepts in Karnatak Music – Tala and Raga</b>          Viswanathan and Allen. <i>Music in South India</i>, 34-41 [Reserve].</p> <p><i>Final Project and Paper Due</i></p>
<b>T Dec 8</b>	<p><b>Raga; The Karnatak Concert Today</b>          Viswanathan and Allen. <i>Music in South India</i>, 42-69 [Reserve].</p> <p><b>Activity 2.3 (intermediate group)</b>  <b>Activity 2.4 (advanced group)</b>  <b>Activity 2.8a and 2.8b (sing and perform raga for class, 2 people)</b>  <b>Activity 2.9a and 2.9b (sing and perform raga for class, 2 people)</b></p>
<b>Th Dec 10</b>	<p><b>Music of the Cinema in South India</b>          Viswanathan and Allen. <i>Music in South India</i>, 112-120 [Reserve].</p> <ol style="list-style-type: none"> <li>1. Research film music director A.R. Rahman. Present what you found and introduce one of his film songs to the class.</li> <li>2. Research a major popular artist or group who has drawn prominently from Indian/Asian music and present some examples of this work to class.</li> </ol>
<b>Tu Dec 15</b>	<b>FINAL EXAM 8AM</b>

## Johnson, Jane

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**From:** Deb Eckelbarger [deb\_johneckelbarger@hotmail.com]  
**Sent:** Monday, September 20, 2010 10:52 AM  
**To:** Johnson, Jane; Frank Spragens  
**Cc:** Kory Wilkenson  
**Subject:** Dates


Hey Jane and Frank,

I hope you are having a good day and that you will have an even better week.

I am looking at these dates for children and youth. Children-October 3, November 7, December 5 and December 19.  
Youth-October 24, November 21, December 19

Let me know if see a problem with any of these dates.

I will give you the next three months after I confirm a couple of things.

If you have any thing for handbells that you want to do, I think Doug Michael is willing to help me with this. The youth and other adults could do this in December, before he leaves. 

Thank you for the fine work and willingness to share your gifts and talents with the church.  
Blessings!

*Deb Eckelbarger*  
Children and Youth Music-Crestwood Christian Church  
859-619-1321

"He is no fool who gives what he cannot keep to gain that which he cannot lose."-Jim Elliot

Signature Routing Log

**General Information:**

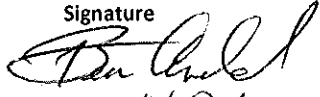

Course Prefix and Number: MUS 330

Proposal Contact Person Name: Donna Kwon Phone: 257-4912 Email: donna.kwon@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
School of Music	9/10/10	Ben Arnold 7-14900   ben.arnold@uky.edu	
Fine Arts Curriculum Comm.	10/1/10	Jane Johnson 7-1709   jjohn@email.uky.edu	
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	3/22/2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

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<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.