

# **World Music Ear Training ET-321**

## **General Syllabus – Topical Course Outline**

### General Course Description:

World Music Ear Training is a performance-oriented class involving analytical listening, in-class dictation, transcription, and discussion of structurally significant rhythmic and melodic components from a variety of non-Western musical traditions. At its center stands the experience of melody in integration with characteristic rhythmic formulae, time feels, and metrical organization through simultaneous singing, clapping, and other forms of externalization. To this extent students are expected to reproduce specific repertoire in the form of short songs, melodic fragments, and polyrhythmic structures, drawn from relevant sources within a given genre or style. Furthermore, a number of exercises and practice materials based on these sources are introduced at various points throughout the course.

### Grading:

Grading factors include in-class participation, assignment review, mid-term project and final exam performance.

### Mid-Terms and Final Exam:

Students are expected to offer a brief presentation of a topic involving a non-Western musical source of their choice to the class as a mid-term project, as well have control over a select number of materials presented throughout the course, as specified prior to Finals week.

## **Topical Outline**

World Music Ear Training at this point does not follow a specific timeline in the presentation of its content, but is loosely organized around a few general regions and cultural topics. Within each subject area, materials are usually introduced in form of either an in-class dictation, a learned song, or through a rhythmic exercise/vocalization, which are then referenced against an audio sample of the particular example, or the style in general. Singing or solfege of single or multi-part melodic lines in conjunction with tapping or clapping of basic time and particular rhythmic patterns is practiced individually and collectively, and homework assignments requiring brief transcriptions exercises are given. The regions or countries "visited" so far include Africa, Turkey and Bulgaria, India, Cuba, and Brazil.

## Africa

- "*Kpombola*" – Pygmy chant with lute accompaniment
- "*Ala Walee*" – Senegalese song using *mbalax* rhythm
- "*Flip Swing*" – Rhythm Vocalization in *bikutsi* style based on tune by Brice Wassy
- "*Fona Mi Han Mi*" – Nigerian song by I.K. Dairo in the *ashiko* style
- Gnawan drum-set groove loop played by Mokthar Samba
- "*Yingisa*" – Tune in the *marrabento* style from Mozambique
- "*Fantan Ni Mone*" – Tune by singer Oumou Sangare from the *wassolon* tradition in Mali
- "*Wamba*" – Afro-Pop classic by Salif Keita from Mali
- "Bamba" – Senegalese singer Nuri Kane's song influenced by the North African Gnawan genre
- African Bell Handout – exercise featuring 12/8 bell phrase with polyrhythmic counter-phrases drawn from a variety of rhythmic sources
- "Kale Nutsu" – traditional Ewe song with 12/8 bell accompaniment
- Berber music from Morocco, featuring *chaabi* rhythm; contemporary African-Fusion tune "*Gwarir*" by Karim Ziad

## Turkey

- Vocalization of *aksak semai* rhythm (10/8 meter) using dum/tek syllables
- "*Ziriab*" – tune by Rabih Abou-Khalil in 10/8
- "*Catal Kaya*" – Anatolian folk tune in 10/8, *makam* Bayati
- Discussion of fundamentals of *makam* concept utilized in Turkish music

## Bulgaria

- Vocalization of *kopanitsa* rhythm in 11/8 meter
- "*Kopanitsa*" – traditional tune in 11/8, with modulating shifting tonic
- "*Sirdit*" – neo-folkloric song by Stu Hacoen in 11/8

## India

- Solkatthu Exercise – rhythmic drill involving recitation of short phrases while keeping *tal* with *kriya* gestures
- Carnatic Rag Examples – selection of South Indian *raga* scales with atypical (from Western standpoint) tonal organization.
- Carnatic Rhythm Exercise – more extended and challenging solkatthu exercises (mostly in *adi tal*), representing a number of transformational techniques typical of Carnatic rhythmic

structures

- Raga Kapi with ornamentation – demonstration of intonational details by T. Viswanathan
- “Song of the Swan” – Carnatic composition performed by Indio-Jazz group Natraj based on raga Hansadvani in 9/4 time (*sankirna chaapu*)
- “*Sivaranjan!*” – tune from the Carnatic *Thillana* genre in 5-beat meter (*khanda ekam*), sung by Sudha Ragubatham
- Interview with Shri. Nedunuri Krishnamurthi on performance aspects of raga Mukhari

## Cuba

- “*Abakua*” – 12/8 rhythm, performance by AfroCuba de Matanzas
- “*Lo que dice el abakua*” – chant performed by Los Muñequitos de Matanzas
- “*Los Pingaleros*” – cha-cha-cha vamp by Jerry Gonzales&Fort Apache Band
- Rumba Guaguancó – onomatopoeic vocalization of fundamental melo-rhythmic cycle and *quinto*-drum solo phrase vocabulary.
- “*Ron Con Ron!*” – rumba coro from Jane Bunnet Cuban Odyssey DVD, view excerpts.
- “*Se Le Ve*”, “*Pregon de Chocolate*”, “*Quitibambara*”, “*La Habana*” – select coros from salsa and rumba songs
- “*Gandinga, Sandunga Y Sandunga*” – descarga classic by Frank Emilio Flynn
- Clave Independence Exercise – coordination study involving rumba clave and various contrapuntal phrases

## Brazil

- “*Tata Engenho Novo*” – adaptation by Gilberto Gil of a traditional song in the *embolada* style of Northern Brazil
- Baiao – onomatopoeic vocalization of *zabumba* bass drum patterns
- Samba – onomatopoeic vocalization of fundamental melo-rhythmic cycle
- “*Bebadosamba*” – partido-alto style samba by Paulinho da Viola