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Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: MUSIC

COLLEGE OF: ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX MVW COURSE NUMBER 6060 LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)

COMPLETE COURSE TITLE: **ADVANCED DIDGERIDOO WORKSHOP**

EFFECTIVE DATE

(first term course will be offered)

SPRING 2010

CREDITS: 1

TEXTBOOK INFORMATION: *The Didjeridu: From Arnhem Land to Internet*, Karl Neuenfeldt, ed., 1997.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR PASS/FAIL _____ SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN 3 LINES:

AS A SEQUENCE TO MVW 2020 OR MVW 6050, THE BEGINNING DIDGERIDOO WORKSHOP, THIS COURSE WILL CONTINUE THE DEVELOPMENT OF PLAYING TECHNIQUES, WITH THE GOAL OF THE DEVELOPMENT OF A PERSONAL PLAYING STYLE THROUGH COMPOSITION AND PERFORMANCE.

PREREQUISITES W/MINIMUM GRADE:*

**MVW 2020 OR MVW 6050,
 WITH C GRADE MINIMUM, OR
 INSTRUCTOR'S PERMISSION**

COREQUISITES:

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL):

PREREQUISITES, COREQUISITES & REGISTRATION CONTROLS SHOWN ABOVE WILL BE ENFORCED FOR ALL COURSE SECTIONS.

*DEFAULT MINIMUM GRADE IS D-.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PH.D. DEGREE IN ETHNOMUSICOLOGY OR EQUIVALENT. EXPERIENCE TEACHING AND/OR PERFORMING DIDGERIDOO AT THE PROFESSIONAL LEVEL.

Other departments, colleges that might be affected by the new course must be consulted. List entities that have been consulted and attach written comments from each.

James E. Cunningham, jcunning@fau.edu, (561)297-2208

Faculty Contact, Email, Complete Phone Number

SIGNATURES

SUPPORTING MATERIALS

| | | |
|---|---|---|
| <p>Approved by:</p> <p>Department Chair: _____</p> <p>College Curriculum Chair: _____</p> <p>College Dean: _____</p> <p>UGPC Chair: _____</p> <p>Dean of the Graduate College: _____</p> | <p>Date:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> | <p>Syllabus—must include all details as shown in the UGPC Guidelines.</p> <p>Written Consent—required from all departments affected.</p> <p>Go to: http://graduate.fau.edu/gpc/ to download this form and guidelines to fill out the form.</p> |
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Email this form and syllabus to sfulks@fau.edu and eqirjo@fau.edu one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

ADVANCED DIDGERIDOO WORKSHOP - MVW 6060 COURSE SYLLABUS

INSTRUCTOR: James E. Cunningham
MEETING TIME: Thurs 12:00-12:50 PM
ROOM: AL 249 Studio
OFFICE: AL 249
CONSULTATION HOURS: TBA
OFFICE PHONE/VOICE MAIL: (561) 297-2208
EMAIL: jcunning@fau.edu

PURPOSE: The purpose of this one-credit graduate course is the continuation of hands-on experience learning and performing on, and composing for, the didgeridoo. As such, special emphasis will be placed on instrument making, the development of personal playing style, and live performance.

GOALS:

- to fine-tune fundamental didgeridoo performance techniques including: basic tone production, circular breathing, sound manipulation, and vocalizations.
- to continue the development of a personal playing style through improvisation and composition.
- to further investigate the nuances of the instrument through instrument making.
- to provide an abundance of solo and group performance opportunities.

REQUIREMENTS: Prerequisite: MVW 2020 or MVW 6050 or Instructor's permission. Students will be required to purchase the course text: *The Didjeridu: From Arnhem Land to Internet*, Karl Neuenfeldt, ed. 1997. Because of the hands-on nature of the course, students will be required to attend and participate in all class sessions. The instructor must be notified in writing (email) of anticipated and unexpected absences. Students will be expected to perform in the end-of-the-semester world music concert.

EVALUATIONS: Students will be evaluated on attendance, participation, and satisfactory progress on weekly music skill assignments, based on a ten-point scale, for a semester total of 150 points (attendance 50%, participation 25%, skill assignments 25%). Points may be deducted for early/late departure/arrival and/or non-participation, subject to the discretion of the instructor. Students will also be evaluated on a didgeridoo-making project (75 points) as well as an original didgeridoo composition and performance for the end-of-class recital, which will count as a final examination (75 points). Final grades will be based on the following scale: A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 63-66%, D- = 60-62%, F=below 60%.

EVALUATIONS: Students will be evaluated on attendance, participation, and specific playing skills during each class session, based on a ten-point weekly scale. Points may be deducted for early/late departure/arrival and/or non-participation, subject to the discretion of the instructor. The final exam will included participation in a formal end-of-the-semester concert. Final grades will be based on the following scale: A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 63-66%, D- = 60-62%, F=below 60%.

DISABILITY AND RELIGIOUS ACCOMMODATIONS: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton, SU 133 (561-297-3880), and follow all OSD procedures. Florida Law requires that the University provide reasonable accommodations with regard to class attendance, examinations, and work assignments to students who request such consideration in order to observe their religious practices and beliefs. Further details can be accessed online at: <http://www.fau.edu/registrar/universitycatalog/univcatalog.php>.

CONDUCT: Students must be respectful, patient, and attentive in the classroom environment at all times. In accordance with the FAU Rules and Regulations (Student Handbook pp. 155-163), students are to refrain from disruptive conduct, falsifying attendance records, phone calls, text messaging, and internet surfing during class.

HONOR CODE: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see: www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf

REFERENCES:

- Cunningham, James E. 1997. "The Creation of the 'North American Didgeridoo Style:' Contextual and Stylistic Transformation of an Australian Aboriginal Musical Instrument." Paper presented at the Society for Ethnomusicology Conference, Pittsburgh.
- Dempster, Stuart. 1989. *SWAMI: The State of Washington as a Musical Instrument*. Washington State Centennial Assn.
- Elkin, A.P. and Trevor A. Jones. 1953. "Arnhem Land Music" *Oceania* Vol. XXIV No. 2.
- Waterman, Richard A. 1955. "Music in Aboriginal Culture: Some Sociological and Psychological Implications", *Music Therapy*, pp. 40-49.
- Wiggins, Graham C. 1988. "The Physics of the Didgeridoo", *Physics Bulletin*, Vol. 39 #7, pp. 266-7.
- Wiggins, Graham C. 1985. "The Physics of the Didgeridoo" Bachelors Thesis, Boston College.

COURSE SCHEDULE (may be subject to change)

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| Wk. 1 – INTRODUCTION | [date] |
| Wk. 2 – REVIEW OF FUNDAMENTALS 1 (circular breathing) | [date] |
| Wk. 3 – REVIEW OF FUNDAMENTALS 2 (unvoiced sounds) | [date] |
| Wk. 4 – REVIEW OF FUNDAMENTALS 3 (vocalizations) | [date] |
| Wk. 5 – REVIEW OF FUNDAMENTALS 4 (tonguing/rhythm) | [date] |
| Wk. 6 – INSTRUMENT MAKING PART 1 | [date] |
| Wk. 7 – NEW COMPOSITIONS | [date] |
| Wk. 8 – GROUP PERFORMANCE/IMPROVISATION | [date] |
| Wk. 9 – INSTRUMENT MAKING PART 2 | [date] |
| Wk. 10 – NEW COMPOSITIONS (CONT.) | [date] |
| Wk. 11 – SOUND EXPLORATION FIELD TRIP | [date] |
| Wk. 12 – INSTRUMENT MAKING PART 3 | [date] |
| Wk. 13 – NEW COMPOSITIONS (CONT.) | [date] |
| Wk. 14 – GROUP PERFORMANCE PART 2 | [date] |
| Wk. 15 – IN-CLASS PRE-RECITAL | [date] |

FINAL EXAM – WORLD MUSIC CONCERT - TBA