**MUS 2215 Foundations for Community Music**

***Description:***

The course offers foundations for community music. It introduces to students theoretical foundation for using music beyond contexts of stage performances. It focuses on the study of the creative and imaginative use of music. The course will borrow pedagogical, development and empowerment theories of Paulo Freire and Augusto Boal—which inform the practice from Applied Theatre and Theatre for Development in particular—and examine how they can be adapted in community music. In addition, theories from psychology of music and music therapy will inform this course. This course will examine music from the perspective of the receptor rather than the transmitter. It focuses on the study of the creative and imaginative use of music.

***Objectives:***

1. To offer an opportunity to think of music beyond contexts of stage performance
2. To examine the theoretical underpinning to why people create, perform and listen to music
3. To offer a foundation for the understanding of the concept of community music, a new field in music
4. To examine how Paulo Freire and Augusto Boal’s theories of empowerment and development could be applied in community music

*Course Outline*

Topic 1: Origins of Music

Topic 2: Music and Emotion

Topic 3: Perceiving Music Structure

Topic 4: Music and the Brain

Topic 5: Music Acquisition

Topic 6: Performing Music

Topic 7: Composing Music

Topic 8: Music and Other Abilities

Topic 9: Music as a Language

Topic 10: Music and Identity Construction

Topic 11: Role of a Musician in Creating Meaning and Stimulating Dialogue

Topic 12: Paulo Friere and Augusto Boal’s Theories of Empowerment and Development

*Learning Outcomes*

1. An understanding of the theory behind why people create, perform and listen to music
2. An understanding of the concept of community music
3. An internalization of the development and empowerment theories of Paulo Freire and Augusto Boal

*Methods of Teaching/Delivery*

Lectures, demonstrations, singing exercises, tutorials, workshops, Individual readings

*Modes of Assessment*

Course Work:

* Attendance and Participation in Class Discussion: 5%
* Group work: 10%
* Mid-Semester Test: 10%
* Workshops: 15

Final Examination

* Written: 60%

*Selected Readings*

Amans, Diane. 2008. *An Introduction to Community Dance Practice*. New York and London: Palgrave Macmillan.

Ansdell, Gary and Mercedes Pavlicevic. 2004. *Community Music Therapy.* London: Jessica kingsley Publishers

Bloustien, Gerry etal. Ed. 2008.*Sonic Synergies: Music, Technology, Community, Identity (Ashgate Popular and Folk Music Series).* New York: Ashgate

Huron, David. 2007. *Sweet Anticipation: Music and the Psychology of Expectation.* Cambridge, Massachusetts: MIT Press.

Levitin, Daniel J. 2006. *This Is Your Brain On Music: The Science of a Human Obsession*. New York: Dutton.

Mithen, Steven. 2005. *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body*. Cambridge, Massachusetts: Harvard University Press.

Stige, Brynjulf, Gary Ansdelletal. 2010. *Where Music Helps: Community Music Therapy in Action and Reflection (Ashgate Popular and Folk Music).* New York: Ashgate.

Thompson, William Forde. 2009. *Music, Thought, and Feeling: Understanding the Psychology of Music*. New York: Oxford University Press.