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## Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: MUSIC

COLLEGE OF: ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX MVW COURSE NUMBER 6050 LAB CODE (L or C) \_\_\_\_\_

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

COMPLETE COURSE TITLE: BEGINNING DIDGERIDOO WORKSHOP

**EFFECTIVE DATE**

(first term course will be offered)

**SPRING 2010**

CREDITS: 1

- **TEXTBOOK INFORMATION:** *Learn to Play the Didgeridoo, Graham Doe, 2005.*

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

**COURSE DESCRIPTION, NO MORE THAN 3 LINES:**

The aim of this course is the development of basic didgeridoo techniques such as circular breathing, tone production, and vocalization through hands-on participation, group interaction, performance, and composition.

PREREQUISITES W/MINIMUM GRADE:\*

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. 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><b>Approved by:</b></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><b>Date:</b></p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p><b>Syllabus</b>—must include all details as shown in the UGPC Guidelines.</p> <p><b>Written Consent</b>—required from all departments affected.</p> <p>Go to: <a href="http://graduate.fau.edu/gpc/">http://graduate.fau.edu/gpc/</a> 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](mailto:sfulks@fau.edu) and [eqirjo@fau.edu](mailto: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.

## BEGINNING DIDGERIDOO WORKSHOP - MVW 6050 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](mailto:jcunning@fau.edu)

**PURPOSE:** The purpose of this one-credit graduate course is to provide hands-on experience learning and performing on the didgeridoo, an ancient Australian Aboriginal wind instrument, capable of producing a wide range of timbres and rhythms. This course is designed to have positive benefits for non-musicians as well as vocalists and instrumentalists through focus on controlled breathing and musical experimentation.

### GOALS:

- to learn the fundamental techniques of didgeridoo performance including:
  - basic tone production
  - circular breathing
  - sound manipulation
  - vocalizations.
- musical experimentation through improvisation and composition.
- beginning the development of a personal playing style.

**REQUIREMENTS:** Prior musical experience is not required. Personal instruments will be provided, but student will be required to purchase the course text/DVD *Learn to Play the Didgeridoo with Graham Doe*. Because of the hands-on nature of the course, students are required to attend and participate in all class sessions. The instructor must be notified in writing (email) of anticipated and unexpected absences.

**EVALUATIONS:** Students will be evaluated on attendance, participation, and satisfactory progress on weekly music skill assignments, based on a ten-point weekly scale for a 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 the composition and performance of an original didgeridoo piece for the end of class recital, which will count as a final examination (50 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%.

**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](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf)

**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>.

**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.

Neuenfeldt, Karl ed. 1997. *The Didjeridu: From Arnhem Land to Internet*, ed. Sydney: John Libby and Co.

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)**

<b>Wk. 1 – INTRODUCTION .....</b>	<b>[date]</b>
<b>Wk. 2 – FUNDAMENTALS PART 1 (basic tone production).....</b>	<b>[date]</b>
<b>Wk. 3 – BASIC TONE PRODUCTION (CONT.) .....</b>	<b>[date]</b>
<b>Wk. 4 – FUNDAMENTALS PART 2 (circular breathing workshop).....</b>	<b>[date]</b>
<b>Wk. 5 – CIRCULAR BREATHING (CONT.) .....</b>	<b>[date]</b>
<b>Wk. 6 – FUNDAMENTALS PART 3 (unvoiced sounds).....</b>	<b>[date]</b>
<b>Wk. 7 – UNVOICED SOUNDS (CONT.) .....</b>	<b>[date]</b>
<b>Wk. 8 – FUNDAMENTALS PART 4 (vocalizations).....</b>	<b>[date]</b>
<b>Wk. 9 – FUNDAMENTALS PART 5 (rhythmic breathing).....</b>	<b>[date]</b>
<b>Wk. 10 – BEGINNING COMPOSITION .....</b>	<b>[date]</b>
<b>Wk. 11 – GROUP IMPROVISATION WORKSHOP .....</b>	<b>[date]</b>
<b>Wk. 12 – SOUND EXPLORATION FIELD TRIP .....</b>	<b>[date]</b>
<b>Wk. 13 –COMPOSITION (CONT.) .....</b>	<b>[date]</b>
<b>Wk. 14 – GROUP PERFORMANCE.....</b>	<b>[date]</b>
<b>Wk. 15 – IN-CLASS RECITAL OF ORIGINAL COMPOSITION.....</b>	<b>[date]</b>

**FINAL EXAM – WORLD MUSIC CONCERT**