



MUSC 171 World Music Cultures

COURSE INFORMATION

Semester: May 30, 2022 – July 1, 2022

Credit: 4

Teaching Hours: 50 Hours

Professor: TBA

Email: TBA

DESCRIPTION

MUSC 171 World Music Cultures (Gen. Ed. Domain III-B) An introductory survey of selected non-Western musical traditions, which may include those of Asia, Oceania, Africa, Latin America, and Native America. Topics include song and dance styles, musical instruments, social context and function of performance genres, musical structure, and aesthetic principles. A primary theme is how the “traditional” musics maintain their vitality in new contexts and alongside contemporary styles and genres.

LEARNING OUTCOMES

1. Through critical listening and analysis, students will study the role of music in different cultures and the historical context in which different works were created.
2. Students will analyze the difference between traditional and popular music of a particular region and understand how each music expresses various cultural aspects of a specific time, language, people, and region.
3. Students will be exposed to a variety of musical vocabulary and will discover how to effectively describe different sounds using musical terminology.
4. Students will study which elements of music elicit different emotions and understand what determines different styles of music.

COURSE REQUIREMENTS

Over the course of this 5-week summer session, you will take two quizzes, a midterm exam, a final exam, and submit writing and homework assignments.

TECHNOLOGY REQUIREMENTS

- A computer with an up-to-date operating system (Windows or Mac) and internet browser
- An internet connection that allows the downloading and uploading of videos or other large files
- A media player like Windows Media Player or Quicktime
- Microsoft Word and PowerPoint or other similar office programs



TEXTS AND MATERIALS

Required Textbook: **Soundscapes** 3e by Kay Kaufman Shelemay. Total Access Registration Card (Ebook, Streaming Music, and more) 978-0-393-26403-6 for \$50.

Other readings will be provided by the instructor.

COURSE CONTENT/OUTLINE

Week 1: Introduction into World Music

- Monday: Introduction to the class and Blackboard
Read the course syllabus and become familiar with Blackboard layout and materials
Discussion board post: please introduce yourself! Provide your name, your major in college, career plans, what type of music you like, give three examples of what you are currently listening to including artist/band name and title of song.
- Tuesday: Musical terminology.
Read: Introduction: What Is a Soundscape? pg. 3-23
- Wednesday: Chapter 1: Sound: The Materials of Music
Overview, Characteristics of Sound pg. 27-50
- Thursday: Chapter 1: Sound: The Materials of Music
Listening for Musical Texture, Processes of Musical Creativity pg. 51-67
- Friday: Submit the Sound Journal Assignment on Blackboard
Complete Quiz I and Listening quiz 1 online (open book)

Week 2: Significance: Music's Meaning and Migration

- Monday: Chapter 3: Significance: Music's Meaning in Everyday Life
Overview and Case studies of the Indian Raga and the Quinceañera pg. 125-140
- Tuesday: Chapter 3: Significance: Music's Meaning in Everyday Life
Case study of Bagpipe Music pg. 141-158
Discussion board post: Provide some other examples of music and meaning. What are other ways that music is based on ritual, something that is expected at an event? Provide some different examples of how music represents something other than itself or an "icon, a likeness of something else related by association to the phenomenon it represents." pg 125.
- Wednesday: Chapter 4: Music and Migration
Overview and Case studies of Chinese Migration and Arab Migration pg. 163-179
- Thursday: Chapter 4: Music and Migration
Case studies of African Migration and Vietnamese Migration pg. 180-198
- Friday: Chapter 4: Music and Migration



Review all listening guides again and use online resources for chapter review
Complete Quiz for Chapter 3 online (open book)

Discussion board post: Pg 126 of our textbook says, "A great deal of musical knowledge is transmitted nonverbally. How is this done by what you have experienced in music? What are some ways that musicians communicate without making a sound?"

Week 3: Music and Memory and Marketplace

- Monday: Chapter 5: Music and Memory
Overview and Case studies of the Corrido and Jazz Funeral pg. 203-216
- Tuesday: Chapter 5: Music and Memory
Case study of the Syrian Jewish Pizmon pg. 216-237
- Wednesday: Chapter 6: Music, Mobility, and the Global Marketplace
Overview and Case Studies of Hawaiian music and Balinese Gamelan pg. 239-258
- Thursday: Chapter 6: Music, Mobility, and the Global Marketplace
Case study of the Silk Road sounds pg. 258-273
- Friday: Review all listening guides again and use online resources for chapter review
Online Midterm Exam

Week 4: Musical Dance and Ritual

- Monday: Chapter 7: Music and Dance
Overview and Case studies of the Capoeira and Bhangra pg. 277-291
Musical analysis writing assignment II
- Tuesday: Chapter 7: Music and Dance
Case study of the Tango pg. 300-315
- Wednesday: Chapter 8: Music and Ritual
Overview and Case studies of Tibetan chants and Santería pg. 317-328
- Thursday: Chapter 8: Music and Ritual
Case study of the Ethiopian Chant pg. 329-349
- Friday: Review all listening guides again and use online resources for chapter review
Quiz II online

Week 5: Music and Politics

- Monday: Chapter 9: Music and Politics
Overview and Case Studies of the British National Anthem and Reggae pg. 351-365
- Tuesday: Chapter 9: Music and Politics
Case Study of the Shoshone Powwow pg. 366-383
- Wednesday: Chapter 10: Music and Identity
Overview and Case Studies of Lei Lang and Karaoke pg. 387-401



Thursday: Chapter 10: Music and Identity
Case Study of Cajun and Zydeco pg. 402-421

Friday: Review all listening guides again and use online resources for chapter review
Final exam and class wrap up

GRADING CRITERIA

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| • Quizzes (Multiple Choice) | 20% |
| • Exams (Multiple Choice, fill in the blank, and short answer) | 40% |
| • Discussion board questions and other writing assignments | 40% |

Each quiz is located at the bottom of Chapter information page on Blackboard and is open book.

Each discussion board question is due the day the assignment is shown on the syllabus. Your answer should be about a paragraph in length and include specific musical examples with a title of the piece and composer/performer (if known).

Framingham University uses the following marking system:

Grade-Quality Points

A 4.0	C- 1.7
A- 3.7	D+ 1.3
B+ 3.3	D 1.0
B 3.0	D- 0.7
B- 2.7	D- 0.7
C+ 2.3	F 0.0

COURSE EXPECTATIONS

Participation is both critical and mandatory for your success in this class. This class will require a high degree of self-motivation in order to be successful. For our accreditation, it is essential that all Framingham State University credit courses follow the Federal Definition of credit hour: for every one hour of classroom or direct faculty instruction, a minimum of two hours of out-of-class student work is required. Since the summer courses meet for two contact hours daily (10 contact hours of classroom time weekly), the expectation is that students spend 20 hours per week doing out-of-class work. For the five week 4-credit course, this reflects 50 hours of classroom time and 100 hours of out-of-class time since the credit hour is defined as 50 minutes.

ACADEMIC HONESTY POLICY

Integrity is essential to academic life. Consequently, students who enroll at Framingham State University agree to maintain high standards of academic honesty and scholarly practice. You will be responsible for familiarizing yourself with the published policies and procedures regarding academic honesty. Infractions of the Policy on Academic Honesty include, but are not limited to:

1. Plagiarism: claiming as one's own work the published or unpublished literal or paraphrased work of another. It should be recognized that plagiarism is not only academically dishonest but also illegal
2. Cheating on exams, tests, quizzes, assignments, and papers, including the giving or acceptance of these materials and other sources of information without the permission of the instructor(s)



3. Unauthorized collaboration with other individuals in the preparation of course assignments
4. Submitting without authorization the same assignment for credit in more than one course
5. Use of dishonest procedures in computer, laboratory, studio, or field work

ACCOMMODATION STATEMENT

Framingham State University offers equal opportunities to all qualified students, including those with disabilities and impairments. The University is committed to making reasonable accommodations as are necessary to ensure that its programs and activities do not discriminate, or have the effect of discriminating, on the basis of disability. The [Disability/Access Services Office](#) serves students with learning and psychiatric disabilities as well as students with visual, mobility and hearing impairments. For further information about this, please contact Dr. LaDonna Bridges, Associate Dean of Academic Success and Dean of CASA (Center for Academic Success and Achievement) at 508-626-4906 or lbridges@framingham.edu.