

MUSC 171 World Music Cultures

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Office Hours: email when needed

COURSE INFORMATION

MUSC 171 World Music Cultures, (Online Delivery)

This is an asynchronous course which means you will work on your own without designated class meetings, but I am always available to meet online in a Google Meets or Zoom meeting as needed.

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 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. I have posted the link in our Blackboard shell.

Other readings are provided by the instructor and include:

- **Songwriters and song lyrics: architecture, ambiguity and repetition** Keith Negus and Pete Astor in *Popular Music*, vol 34, Issue 2, [May 2015] pp 226 - 244
- **As Heard on TV: Popular Music in Advertising** Bethany Klein, Ashgate, 2009
- **SONiC SEMiOtICS: The role of music in Marketing Communications** Chris Arning and Alex Gordon
- **Can Blacks Play Klezmer? Authenticity in American Ethnic Musical Expression** David Borgo in *Sonneck Society for American Music Bulletin* vol. XXIV no.2 (Summer 1998)
- **RACIAL FORMATIONS** Michael Omi and Howard Winant, eds., *Racial Formation in the United States*, 2d ed, pp. 3-13.
- **“A Picture is Worth 1000 CDs: Can the Music Industry Survive as a Stand-Alone Business?”** Catherine Moore in *American Music* 22:1 [Spring 2004] p. 176-186

COURSE CONTENT/OUTLINE

Week 1 (May 30- June 4): 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 1: 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
Read the Overview, Characteristics of Sound pg. 27-50
Read *Songwriters and song lyrics: architecture, ambiguity and repetition* by Keith Negus and Pete Astor in *Popular Music*, vol 34, Issue 2, [May 2015] pp 226 - 244
- Thursday: Chapter 1: Sound: The Materials of Music
Read Listening for Musical Texture, Processes of Musical Creativity pg. 51-67
- Friday: Submit for Week 1 on Blackboard by Friday
- Complete Quiz the Introduction (open book)
 - Complete Quiz on Chapter I (open book)
 - **Week 1 Assignment: Sound Journal**

Week 2 (June 6- 10): Significance: Music's Meaning and Migration

- Monday: Chapter 3: Significance: Music's Meaning in Everyday Life
Read Overview and Case studies of the Indian Raga and the Quinceañera pg. 125-140
- Tuesday: Chapter 3: Significance: Music's Meaning in Everyday Life
Read Case study of Bagpipe Music pg. 141-158
[Discussion board post 2](#): 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." pg 125.
- Wednesday: Chapter 4: Music and Migration
Read Overview and Case studies of Chinese Migration and Arab Migration pg. 163-179
- Thursday: Chapter 4: Music and Migration
Read Case studies of African Migration and Vietnamese Migration pg. 180-198
Review all online resources (flashcards, videos, outlines) for each chapter
- Friday: Submit for Week 2 on Blackboard by Friday
- Complete Quiz for Chapter 3 online (open book)
 - **Week 2 Assignment: Structural Musical Analysis**

Week 3 (June 13- 17): Music, Mobility, and the Global Marketplace

- Monday: Chapter 6: Music, Mobility, and the Global Marketplace
Read Overview and Case Studies of Hawaiian music and Balinese Gamelan pg. 239-258
Read *As Heard on TV: Popular Music in Advertising* by Bethany Klein, Ashgate, 2009
[Discussion board post 3](#): 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? Post by Friday
- Tuesday: Chapter 6: Music, Mobility, and the Global Marketplace
Read Case study of the Silk Road sounds pg. 258-273
Read *SONiC SEMiOtICS: The role of music in Marketing Communications* by Chris Arning and Alex Gordon
- Wednesday: Complete Quiz for Chapter 6 online (open book)
- Thursday: Review all listening guides again and use online resources for chapter review
- Friday: **Week 3 Assignment: Ethnographic report on a musical event**

Week 4 (June 20- 24): Musical Dance and Ritual

- Monday: Chapter 7: Music and Dance
Read Overview and Case studies of the Capoeira and Bhangra pg. 277-291

Read *Can Blacks Play Klezmer? Authenticity in American Ethnic Musical Expression* by David Borgo in *Sonneck Society for American Music Bulletin* vol. XXIV no.2 (Summer 1998)

Tuesday: Chapter 7: Music and Dance

Read Case study of the Tango pg. 300-315

Week 4 Assignment: Musical analysis writing (To be assigned)

Wednesday: Chapter 8: Music and Ritual

Read Overview and Case studies of Tibetan chants and Santería pg. 317-328

Discussion board post 4: To be assigned

Thursday: Chapter 8: Music and Ritual

Read Case study of the Ethiopian Chant pg. 329-349

Read *RACIAL FORMATIONS* by Michael Omi and Howard Winant, eds., *Racial Formation in the United States*, 2d ed, pp. 3-13.

Friday: Review all listening guides again and use online resources for chapter review by Friday

Complete Quiz for Chapter 8 online (open book)

Ethnography assignment due June 24 by Friday.

Week 5 (June 27- July 1): Music and Politics

Monday: Chapter 9: Music and Politics

Read Overview and Case Studies of the British National Anthem and Reggae pg. 351-365

Read "A Picture is Worth 1000 CDs: Can the Music Industry Survive as a Stand-Alone Business?" by Catherine Moore in *American Music* 22:1 [Spring 2004] p. 176-186

Tuesday: Chapter 9: Music and Politics

Read Case Study of the Shoshone Powwow pg. 366-383

Wednesday: Chapter 10: Music and Identity

Read Overview and Case Studies of Lei Lang and Karaoke pg. 387-401

Thursday: Chapter 10: Music and Identity

Read Case Study of Cajun and Zydeco pg. 402-421

Read

Friday: Review all listening guides again and use online resources for chapter review

Final exam and class wrap up by July 1, Friday.

GRADING CRITERIA

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|-----------------------------------------------------------------------|-----|
| • Discussion Board posts | 12% |
| • 1 Final Exam (Multiple Choice, fill in the blank, and short answer) | 18% |
| • 5 Quizzes at 6% (Multiple Choice) | 30% |
| • 4 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.

U.S. COPYRIGHT LAW

For all courses that use Blackboard, please include the following statement on your syllabus:

“This course website may contain copyrighted materials that are used in compliance with the U.S. Copyright Law. Under that law, materials may not be saved to your computer, revised, copied, or distributed without permission. They are to be used in support of instructional activity as part of this course only and shall be limited to the duration of the course, unless otherwise specified by the instructor or owner of the material. You may only download or print materials at the direction of your instructor who knows which materials are copyrighted and which are not.”