

Music Cultures of the World
MUH 2051 Section 02 Fall 2011

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Instructor's assistant: Bob Shishkeh (rqs11@fsu.edu)

Class Location and Time: LON 201 MWF 10:10–11:00 a.m.

Office Hours: LON 411 WR 12:00–1:00 p.m. or by appointment

Course Overview

This course is designed to allow us to explore a variety of musics that different people make in various parts of the world. We will approach music not simply as a form or entertainment or something to make your morning drive to school a little more fun, but rather as a meaningful component of our daily lives and the lives of people around the globe. Our study will involve a historical overview of the geographical areas that we explore, along with a look at the beliefs and behaviors of the people that come from these areas.

I believe that we will learn best if it is a collaborative effort among you, me, and the rest of your classmates (this, of course, does NOT mean that ANY kind of cheating or plagiarism will be tolerated—see “Academic Integrity” below). To this end, I will attempt to make class discussions and lectures as interactive as possible. Please feel free to ask questions in class, talk to me before or after class, and/or come by my office hours to discuss any ideas, problems, or questions you may have.

Course Objectives

My goals for this course are to:

1. Broaden our knowledge of musical traditions from around the world, including being exposed to kinds of music that we may not normally listen to.
2. Learn to consider and evaluate music as an aspect of culture that shapes and expresses the cultural identity of the people who participate in it, whether by making it or consuming it.

Course Materials

Bakan, Michael B. 2007. *World Music: Traditions and Transformations*. New York: McGraw-Hill.

Accompanying CD set to Bakan 2007.

Communication

I will periodically send out emails to the class using @fsu.edu addresses. Please make a habit of checking your FSU email account frequently or synchronizing it with an account that you do check regularly.

We will use FSU's Blackboard system for several purposes in this class. I will post announcements from time to time and PowerPoint lectures will be put online for your convenience (NB: looking at the PowerPoints will not be an adequate substitute for being in class—trust me on this one!). I will also keep grades updated regularly, so you will be able to check your grade on Blackboard at your leisure. You may also find this syllabus on Blackboard.

Assignments

Listening Journals (15 @ 1% each = 15%)

Two of my goals in this course are (1) to introduce you to different kinds of music that you might not normally listen to and (2) to help you start to think about how music is an active part of culture. To encourage you to move toward these goals, one a week you will write a short reflection on music that you have heard or listened to that week.

Journals should be concise (about 150 words or so) but thoughtful. Reflect on the situation in which you experienced the music and why music was (or wasn't!) and important part of that experience.

You will turn in your journals every other week (see course calendar below for due dates)—this means that you will turn in 2 journals at a time! Journals will be due at the beginning of class and may be handwritten or typed. If you choose to write your journals by hand, be sure that they are legible—I will not grade an illegible assignment, and it will receive a “0” in the grade book.

Your journals will be graded according to the following rubric:

Grade	Content	Style	Grammar
A	Thoughtful, insightful reflection on experience with enough narrative to provide context	Clear and articulate, demonstrating mastery in conveying ideas with scholarly language	No grammatical errors.
B	Thoughtful reflection on experience, but mostly narrative in nature	Clear and articulate, but may use some colloquial words and phrases	May contain a few errors, but they do not detract from the understanding of the writing.
C	Predominantly narrative in nature with minimal reflection	Conveys ideas, but delivery is unclear; uses colloquial words and phrases	Errors significantly detract from comprehensibility.
D	Entirely narrative, no reflection	Meaning is obscured by disjointed ideas, colloquial language	Many errors; obscure meaning or the writing
F	Impertinent to the assignment guidelines	Incoherent	Writing is unintelligible because of errors

Live Music Ethnographies (2 @ 10% = 20%)

What is “ethnography?” It comes from Greek: *ethnos* (people) and *graphia* (writing). Put the two together and ethnography simply means writing about people. You will write two ethnographies this semester, each one based on a different experience of music performed live.

The first part of writing your ethnography is picking an event to attend. You may choose any event that features musicians performing live (not pre-recorded) music. This could be a concert, a performance at a jazz club, an arts festival, a friend’s birthday party that featured a live mariachi band, etc.

Once you have selected an event to attend, go prepared to take note of various cultural aspects of the performance (think “journalism”). You will probably find it helpful to take down “field notes,” by having a notepad with you to jot down notes and observations about what is going on. Pay particular attention not only to the music itself, but also how the audience relates to the performance, for example the audience at a classical music concert will behave differently from the audience at a rock concert or a step show.

After attending the event, organize your notes and thoughts and write about the experience. You can think of these ethnography assignments as a sort of extended journal—talk about the event itself (include the time, place, and date that it happened!), the music, and how (and why) the music was important. You may choose compare and contrast the experience to other concerts, shows, and performances. Your ethnographies should be about 2–4 pages in length.

Ethnography assignments will be graded according to the following rubric:

Grade	Content	Style	Grammar
A	Detailed discussion of the event, including musical and cultural aspects; provides thoughtful, critical commentary on the event	Clear and articulate, demonstrating mastery in conveying ideas with scholarly language. Essay is organized clearly	No grammatical errors.
B	Good discussion of the event, including musical and cultural aspects; provides thoughtful commentary on the event	Clear and articulate, but may use some colloquial words and phrases. Essay is organized well, but may have vague introduction and/or conclusion	May contain a few errors, but they do not detract from the understanding of the writing.
C	Limited discussion of the event, may discuss musical or cultural aspects; generally lacks commentary or insights about the event	Conveys ideas, but delivery is unclear; uses colloquial words and phrases. Organization is unclear or vague. Introduction and conclusion may be unclear	Errors significantly detract from comprehensibility.
D	Poor discussion of the event, lacking discussion of musical or cultural aspects; no commentary or insights about the event	Meaning is obscured by disjointed ideas, colloquial language. Organization is poor, introduction and conclusion may be absent	Many errors; obscure meaning or the writing
F	Impertinent to the assignment guidelines	Incoherent; no organization discernible	Writing is unintelligible because of errors

You will submit your ethnography assignments through the SafeAssign link under the “Assignments” page on Blackboard.

Participation (5%)

Students and instructors are not just machines—they are people. I like people, so I want to get to know you! One way that you can help me out is by participating in class discussions. Exchanging ideas in class will help us all understand where everyone else is coming from, and it will also help me learn everyone’s names (I’m notoriously bad with names, so please do not take it personally if it takes me a couple of weeks to learn everyone’s name).

Five percent (5%) of your grade in this course will be based on your class participation. The better I know you and can think of how you have contributed to class discussion, the better your participation grade will be.

Late Work

There is a saying, “To be early is to be on time, to be on time is to be on time, and to be late is to lose a letter grade.” Late journals will be penalized by one letter grade for every class period that they are late. For example, if a journal is due on Friday but you do not turn it in until the following Wednesday, it will be penalized two letter grades (an A journal becomes a C journal).

Similarly, for ethnography assignments, you may only submit the paper to SafeAssign up until 11:59 p.m. on the day that it is due. If you need to submit an ethnography to me late, email it to me directly, and it will be penalized the same way as the journals (NB: if an ethnography is due on a Monday and you email it to me on Tuesday, it is still penalized one letter grade. Likewise, if you email it to me on Thursday, it will be penalized two).

If you know that you will not be able to submit an assignment on the day that it is due (because you will be out of town that day, you are traveling with the football team, or you have a feeling that you are going to sleep in, for example), **SUBMIT IT EARLY!!!** Similarly, do not wait until the last minute to submit your ethnographies to SafeAssign. Allow yourself a cushion of time should you run into a problem with the online submission process.

Exams (Test 1: 15%, Test 2: 15%, Final Exam: 30%)

There will be two tests given in this class in addition to the final exam. The final will be comprehensive, which means that it will cover material from the entire semester. Unless otherwise noted, exams will consist of the following sections:

1. Listening identification (examples will be similar to those on the textbook’s accompanying CD set)
2. Multiple choice and matching
3. Short answer questions (usually one or two questions that will require a paragraph or so to answer)

Make-up Exams

Exams may not be made up unless you provide a doctor’s note explaining why you could not be present at the exam or if I receive a request from the Dean’s office that you be allowed to make up the exam (i.e. you were on university related business). Make up exams will be scheduled during my office hours or other agreeable time.

TBD Classes

I want this course to be interesting to you, and I hope that you can start to really take ownership of the things that we will talk about. To this end, on the course calendar (see below), you will notice that two days at the end of the semester are listed TBD (to be determined). Part way through the semester (Monday, October 17), we will take a vote in the class to determine an area or kind of music that you would like to study. The area to be studied will be determined based on a majority vote of the class. Look over the course calendar and start thinking about an area that you might want to study soon!

Grading

Two tests (2 x 15%)	30%
Cumulative/Comprehensive Final Exam	30%
Live Music Ethnographies (2 x 10%)	20%
Listening Journals (15 x 1%)	15 %
Participation	5%
<hr/> TOTAL	100%

Grading Scale:

A	90–100%
B+	87–89%
B	84–86%
B–	80–83%
C+	77–79%
C	74–76%
C–	70–73%
D	65–69%
F	Below 65%

Attendance

You should come to class. You and I will both be happier, better-informed people for it. My goal is for us to create a class dynamic together such that you will look forward to coming to class sessions. If this is not the case, please do come by my office hours so we can discuss ways to make class more engaging for all of us.

You will not be graded on your attendance, but remember that a part of your grade comes from in-class participation. It is impossible to participate if you are not here. Furthermore, class discussions and lectures will provide information that you will find helpful on the exams, especially during units that do not have readings to accompany them—it is in your best interest to attend every class session!

Behavior

You are in college, please act like mature adults. Be considerate of others while in the classroom (an outside, to!). Treat others with respect; do not talk on the phone or text during class—turn your phone off or put it on silent or vibrate before coming to class. Thank you.

Syllabus Change Policy

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Academic Integrity

From the Florida State University Academic Honor Policy:

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of student's academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University.

ADA Policy

AMERICANS WITH DISABILITIES ACT:

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. The syllabus and other class materials are available in alternative format upon request.

For More information about services available to FSU students with disabilities, contact:

Student Disability Resource Center
97 Woodward Avenue, South
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdr@admin.fsu.edu
<http://www.disabilitycenter.fsu.edu>

Course Calendar

Note: Readings are listed for the date that they will be discussed in class—be sure to be familiar with the given material for that day's class discussion.

Week 1

- August 29 Course introduction, syllabus, what is music?
31 What is music? **Reading:** Chapter 1 (pp. 1–7)
- September 2 Music in culture. **Reading:** Chapter 2, pp. 9–18.

Week 2

- 5 **Labor Day, no class!**
- 7 Music in culture. **Reading:** Chapter 2, pp. 18–30.
- 9 Music in culture. Chapter 2 (pp. 9–30) **Assignment due: Journals #1 & 2.**

Week 3

- 12 Elements of music. **Readings:** pp. 31–32 (all the way through “The Four Basic Properties of Tones”); p. 34 “Beat,” pp. 35–40; pp. 43–44; pp. 53; pp. 59–60; p.63; p. 84 “Summary.”
- 14 Balinese gamelan music. **Reading:** Chapter 7, pp. 87–99.
- 16 Balinese gamelan music **Reading:** Chapter 7, pp. 99–115. **Assignment Due: Journals # 3 & 4**

Week 4

- 19 Balinese gamelan music. Chapter 7. **Guest lecture and workshop/demonstration by Dr. Michael Bakan**
- 21 Hindustani music (North India). **Reading:** Chapter 8, pp.117–132.
- 23 Hindustani music (North India). **Reading:** Chapter 8, pp. 132–141.

Week 5

- 26 Hindustani music (North India). **Reading:** Chapter 8, pp. 141–152.
- 28 **Movie Day:** *Hum Dil De Chuke Sanam (Straight From the Heart)*

30 **Test #1 (What is music? Music in culture; elements of music; gamelan music in Bali; Hindustani music). Assignment Due: Journals 5 & 6**

Week 6

- October 3 Traditional Irish music. **Reading:** Chapter 9, pp. 153–168.
- 5 Traditional Irish music. **Reading:** Chapter 9, pp. 168–184.
- 7 Traditional Irish music. Chapter 9. **Guest lecture/demonstration by Ms. Catherine Williams.**

Week 7

- 10 **Movie day!** *From Shore to Shore: Irish Traditional Music in New York City.*
Assignment Due: Ethnography #1
- 12 Music of the Chinese Zheng. **Reading:** Chapter 13, pp. 289–304.
- 14 Music of the Chinese Zheng. **Reading:** Chapter 13, pp. 304–324.
Assignment Due: Journals 6 & 7

Week 8

- 17 Music of the Chinese Erhu. **Class decision: Area for TBD days**
- 19 Music in Japan
- 21 Music in Japan

Week 9

- 24 Music in Japan
- 26 Music in Japan with **guest lecture Ms. Sarah Strothers.**
- 28 **Movie Day!** *Ichi.* **Assignment Due: Journals 9 & 10**

Week 10

- October 31 **Test #2 (Traditional Irish music, Music of the Chinese zheng and erhu, music in Japan)**
- November 2 Music in West Africa. **Reading:** Chapter 10, pp. 185–196. **Guest lecture by Mr. Matthew DelCiampo**

4 Music in West Africa. **Reading:** Chapter 10, pp. 196–209.

Week 11

7 Music in West Africa. **Reading:** Chapter 10, pp. 209–215.

9 **Movie Day:** *Listen to the Silence: African Cross-Rhythms as Seen Through Ghanaian Music*. **Assignment Due: Journals 10 & 11**

11 **Veterans Day, no class!**

Week 12

14 Music in the Hispanic Caribbean. **Reading:** Chapter 11, pp. 217–229.

16 Music in the Hispanic Caribbean. **Reading:** Chapter 11, pp. 229–249.

18 **No class!** (I will be gone at the Society for Ethnomusicology conference)

Week 13

21 Music in Latin America: Salsa dancing, tango, and polca paraguaya.
Demonstrations by Mr. Martinez and members of ¡Azúcar!

23 **Video day:** *Buena Vista Social Club* **Assignment Due: Journals #12 & 13**

25 **Thanksgiving break, no class!**

Week 14

28 Music in the United States: Hip Hop.

30 Music in the United States: Hip Hop.

December 2 Music in the United States: Hip Hop. **Assignment Due: Ethnography #2**

Week 15

5 TBA – An area selected by the class!

7 TBA – An area selected by the class, continued!

9 Final Exam Review **Assignment due: Journals #14 & 15**

Comprehensive Final Exam: Wednesday, December 14, 12:30–2:30 p.m. 201 LON.