

TOWSON UNIVERSITY

MUSC 112 / Fall Semester 2017

World Music: the Americas, Africa, and Western Europe

Instructor: Dr. Nick Reeder
T/TH 2:00-3:15
CA 2079

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Office hours: Thurs 12-1pm/by appt.

COURSE DESCRIPTION

This course provides students with an introduction to the functions and meanings of music in a variety of societies, focusing on traditional and popular music of the Americas, Africa, and Western Europe. You will develop a basic facility in identifying major musical styles, and will learn to think comparatively about diverse world traditions, musical systems, and cultures. The readings will be organized around a core set of themes including dance, ritual, technology, identity, and politics. Additionally, the transmission of music from Africa to and from diasporas in the Americas and Europe will serve as a unifying theme, connecting issues such as authenticity, performance, belonging, and improvisation with additional concepts that we will encounter in each case study, such as class, ethnicity, gender, nationalism, race, and sexuality.

Students will be introduced to the ethnographic approach shared by ethnomusicology and anthropology, and will develop familiarity with the methodology of ethnographic fieldwork by researching music styles that are performed locally. Over the course of the semester, we will build a basic language with which to talk about music and society, and become familiar with a variety of themes and critical frames with which to think about and compare the case studies we examine.

UNIVERSITY CORE CURRICULUM LEARNING OUTCOMES

Students will be able to: (a) Learn how to examine the influence of major forces of global change such as social, cultural, religious, economic, political, and technological processes and patterns in the world. (b) Acquire an understanding of the global or world context and of the major processes and patterns in the world that are transforming relations among different nations and/or cultural groups. (c) Develop a better understanding of how their own society relates to the global context and become better prepared to make decisions that reflect this understanding.

INTEGRATED COURSE OBJECTIVES

1. To develop a basic facility in identifying some major world musical styles, including the ability to describe their fundamental features, critical social contexts, points of origin, and salient aspects of their movement through the world.
2. To connect world musical styles to central themes, such as dance, diaspora, globalization, migration, performance, ritual, technology, tradition, and the role of music and songs in creating and sharing aspects of individual, national, cultural, and racial identity.
3. To develop a general framework for analyzing the relationship of both traditional and popular music to historical and cultural themes, particularly to globalized occurrences of socio-political discourse.
4. To develop clear arguments using course materials, and to become more effective and skilled writers and thinkers.
5. To gain experience doing ethnographic and historical research.
6. To engage with complex socio-historical processes by learning how to interpret both primary and secondary sources critically, develop clear arguments, and become more effective and skilled writers.

REQUIRED MATERIALS

Textbook: Shelemay, Kay Kaufman (ed.). 2015. *Soundscapes: Exploring Music in a Changing World*, 3rd Edition. W.W. Norton & Company.

Additional course readings, listening assignments, and other materials will be available via Blackboard.

BLACKBOARD and EMAIL

Visit the Blackboard course space for announcements, assignment instructions, links to readings, study guides, and other important information throughout the semester. Please check the site periodically (at least three times a week) for assignment deadlines, changes in the class schedule, announcements, and reminders. The instructor will assume that a message was delivered once it has been posted.

Please communicate with the instructor using your Towson email account.

PARTICIPATION AND ATTENDANCE POLICY

Active participation is a crucial aspect of this course and your attendance is expected at all class meetings. Students are expected to arrive on time to lectures, and to actively participate in discussions and group work. As a class, we will cultivate a respectful and supportive classroom environment in which every student feels comfortable sharing his or her ideas, opinions, questions, and observations.

Attendance will be taken at every class session. Absences are excused for illness or injury, religious observance, and professional performance obligations with official documentation. *All* excused absences require official documentation, preferably discussed prior to missing a class. Please note that emailing me to say you are feeling unwell does not count as official notice of an excused absence. Note also that “attendance” means arriving on time and remaining for a full class session: tardy entries and early exits will be considered absences.

Unexcused absences will directly affect your course grade. Students are allowed only two unexcused absences before poor attendance will begin to negatively affect your final grade. Three or more unexcused absences will affect your final grade as follows: 20 points will be deducted from your final grade for your first unexcused absence (after the first two allowed), 30 points for the second (total -50), 40 for the third (-90), and so on.

Please read the COFAC Policy on Attendance:

<http://www.towson.edu/cofac/resources/documents/classattendance.pdf>

CELL PHONES AND COMPUTERS

Cell phones must be turned to silent and put away during classes.

Laptops or tablets are allowed for note-taking purposes and to refer to readings and notes, but you must sit in the front 2 rows to use them. Any use of electronic devices in the classroom that distracts either you or your colleagues from focused learning is unacceptable and shall be considered a violation of the COFAC Civility Code (see below).

DISABILITIES

Students who believe that they have a disability but do not have documentation are encouraged to contact DSS for advice on how to obtain appropriate evaluation. Please bring a memo from DSS authorizing an accommodation within the first two weeks of class, because no accommodation can be made without it.

GENERAL REMINDERS

1. Students may not repeat a course more than once without prior permission of the Academics Standards Committee.

2. Students are expected to follow Towson University rules of conduct and to observe the highest levels of academic integrity. Please refer to the Towson University Student Rights and Responsibilities and Academic Integrity Policy found in Appendix F of the Towson University Undergraduate Catalog.

CIVILITY CODE

All College of Fine Arts & Communication Studies students, staff, and faculty are committed to collegial and academic citizenship demonstrating high standards of humane, ethical, professional, and civil behavior in all interactions.

We must take responsibility for the relationship between our personal conduct and the quality of campus life. What we do and say always has an effect on others, whether we see it or not. Civility means more than respecting campus facilities and grounds. Civility means consistently treating people with consideration and respect. It means being courteous, polite, and fair. It means recognizing diversity and honoring differing points of view. When our behavior is guided by concern for others in our community, we are being civil. Practicing civility requires thoughtful behavior and checking our assumptions and perceptions of others' race, ethnicity, gender, gender expression, sexual orientation, abilities, culture, belief systems, and economic status.

COFAC places a priority on learning. We value the inherent worth and dignity of every person, thereby fostering a community of mutual respect. Students have the right to a learning environment free of disruptive behaviors and offensive comments. Faculty members have the right to define appropriate behavioral expectations in the classroom and expect students to abide by them. Faculty members have the responsibility to manage and address classroom disruption. Staff members have the right and responsibility to define appropriate behaviors necessary to conduct any university activity free of disruption or obstruction. We believe that in order to achieve these ideals, all COFAC students, staff, and faculty are expected to exhibit and practice civil behaviors that exemplify: (1) respecting faculty, staff, fellow students, guests, and all university property, policies, rules and regulations; (2) taking responsibility for one's choices, actions and comments; (3) delivering correspondence - whether verbal, nonverbal, written, or electronic - with respectful language using professional writing standards and etiquette; and (4) accepting consequences of one's choices and actions.

The use of offensive, threatening or abusive language, writing, or behavior will not be tolerated and can lead to academic dismissal. Further information about civility can be found in Appendix F of the most recent editions of the *Towson University Undergraduate Catalog*.

Please see:

<http://catalog.towson.edu/undergraduate/appendices/appendix-f-code-student-conduct/>
ASSIGNMENTS

In each class, we will listen to music and discuss readings about styles, genres, and traditions of music. We will also discuss the history and culture of the nations from which the music

originates. You will typically need to read a book chapter or an article before each class meeting. In addition, you will often need to read/view/listen to online-materials assigned by the instructor or your classmates. Each of you will be part of a *discussion-leading team* for one class meeting. There will be six pop *quizzes* and a *mid-term exam*. Written assignments will consist of weekly *critical reviews* and a *final paper*. You will also be contributing material to the course blackboard site.

The TU Course Catalog states: “Faculty expect students to spend at least two hours reading, writing and doing research outside of class for each hour spent in class.”

ASSIGNMENT TERMS DEFINED

Critical Reviews: Each week, **beginning week 3**, you will write a brief, six to eight sentence review summarizing one of the readings for the week. This exercise will improve your critical reading and writing skills, train you to get the heart of dense readings in an efficient manner, and help you develop ideas and arguments. The review should be about what struck you as the author’s central thesis, argument, or most important points. Conclude with a discussion question that will stimulate discussion in class, as opposed to a question that only the author could answer. The review must be posted on blackboard by 10am the day the readings are due. Cite all quotes in parenthesis with the author’s last name, date of publication, and the page number. Example: (Smith 2007:36). You will write 12 or 13 of these and I will keep the 10 highest grades.

Discussion-leading Team: Your team will assign some supplementary materials to the class and lead discussion of the day’s topic for at least half of the class period. How to do this:

1. Skim the assigned reading for your discussion-leading day at least a week in advance.
2. Use what you learn to search the web for interesting supplementary materials (blogs, fansites, YouTube videos, newspaper articles, etc.).
3. Each member of the team should find something and post the link on blackboard by the Wednesday before your discussion-leading day. Each item should not take more than 10 minutes to read/stream/etc.
4. Your team should briefly convene before class to decide which questions to raise and how to divide the responsibility of leading discussion.
5. Have fun! The class is yours on your discussion-leading day.

Final Paper: You will write a 5-7-page paper, due on 12/15. You can choose between two options: a standard research paper, or a written ethnography paper. In both cases, you will submit a short, two-paragraph proposal two weeks before the paper is due.

- 1) *Research paper:* This will be an essay in which you will research a topic of

geographical, cultural, thematic, and/or theoretical relevance to the class and present a coherent argument using evidence you have found. We will discuss proper research methods and writing styles in class.

2) *Ethnography Paper*: Find a local music performance group to study. This can be an ensemble here at the university. Document how music relates to the group's goals, concerns, and activities, and apply theoretical and critical skills you have developed during the semester to provide context and an argument about the "sound, setting, and significance" of the music. We will discuss several *models for ethnographic research, including the model provided in Seeger 1992*. You should also pursue some form of participant observation in your research, so that writing makes use of the reflexive techniques we study throughout the course. Students who are interested in presenting their research to the class will have the chance to do so.

Quizzes: There will be six short pop quizzes throughout the semester, based on readings, class discussions, and listening materials. Primarily, students should be able to identify and contextualize musical examples. Occasionally these will take the form of group exercises, which like the quizzes, are partially designed to make sure everyone comes to class having done the reading and prepared to contribute. For example, we might break into groups and quickly summarize the arguments and evidence from the day's reading before discussing it. Students cannot make up missed quizzes, another reason why attendance is extremely important. However, the best five scores will count for grading purposes.

Mid-term Exam: the exam will be a combination of multiple choice, short answer, and essay questions, and like the quizzes, will be based on readings, class discussions, and listening materials. However it will focus on broader themes and concepts as opposed to specific musical examples.

EVALUATION

1. Class Participation: 50 points = 5%
2. *Discussion Leading*: 50 points = 5%
3. 10 *Critical Reviews*: 200 points = 20% (2% or 20 points each)
4. 5 *Quizzes*: 250 points = 25% (5% or 50 points each)
5. *Mid-term exam*: 200 points = 20%
6. *Final paper*: 250 points = 25%

TOTAL: 1,000 points = 100%

GRADING POLICY

A 930-1000

A- 900-929
B+ 870-899
B 830-869
B- 800-829
C+ 760-799
C 759-700
D+ 670-699
D 630-669
D- 600-629

LATE WORK: Late postings for *critical reviews* will NOT be accepted (not posted by the deadline=0). A late final paper will be penalized one grade per weekday after the deadline (i.e. papers will receive A- one day after the deadline, B+ two days after the deadline, and so on).

MAKE UP EXAM: Make-up exams will be scheduled only for those students with excused absences on exam days.

SCHEDULE AND ASSIGNMENTS

Week 1/ August 29, 31 Introduction

T: Introductions and Overview of Syllabus and Blackboard

Th: Introducing “Soundscapes”

Soundscapes: Introduction, 3-23

Week 2/ September 5,7 Sound and the Materials of Music / Listening Strategies

T: What is Music?

Soundscapes: 25-50

Th: Musical Texture and Form

Soundscapes: 51-67

Week 3/ September 12,14 Two Music Culture Models

T: “Setting” in Shelemy’s Tripartite Model:

Case Study Accra, Ghana

Soundscapes: 69-78; read ahead for Thursday (Meintjes)

Th: Titon's "Performance" Culture Model: "Liveness" in the African Studio
Meintjes: 109-144 **CR#1 Due on Meintjes**

Week 4/ September 19,21 Ritual and Performance

T: Case Study: Santeria
Soundscapes: 317-347

Th: Case Study: West Africa
Titon: 67-87 **CR#2 Due on Titon: Performance Culture Model**

Week 5/ September 26,28 Ritual and the Black Atlantic

T: Case Study: Candomblé
Crook: 107-127

Th: Case Study: Afoxé **CR#3 Due on Pages 107-114**
Crook: 127-145

Week 6/ October 3,5 Diaspora and Migration

T: Music and Migration / TA Nicole Steinberg Lectures on Jewish Diaspora
Soundscapes: 161-201

Th: Thinking about Diaspora / **Arooj Aftab performs in class**
No Reading (Rhythmic Analysis Assignment) **CR#4 (Assignment Posting)**

Week 7/ October 10,12 Dance

T: Case Studies: The Argentinean Tango, Brazilian Capoeira
Soundscapes: 277-314

Th: Case Study: Cuban Dance Music **DISCUSSION TEAM 1**
Waxer: 139-176 **CR#5 Due on Waxer article**

Week 8/ October 17,19 Technology

T: Mid-term exam

Th: Brazilian and American Hip Hop: Empowerment vs. Marginalization

Pardue: 1-57

DISCUSSION TEAM 2

CR#6 Due on Pardue chapter

Week 9/ October 24,26

Introduction to Music and Politics

T: Songs and the Politics of Nationalism and Protest

Soundscapes: 350-383

Th: Case Study: Cuban Hip Hop

Fernandes: 85-117

DISCUSSION TEAM 3

CR#7 Due on Fernandes

Week 10/ October 31, November 2

Storytelling and Identity

T: Case Study: Identity in Cajun and Zydeco

Soundscapes: 384-421

Th: Jackson: 11-36

Dawes: 16-38

DISCUSSION TEAM 4 (on Dawes)

CR#8 Due on Jackson

Week 11/ November 7,9

Semiotics and Politics

T: Turino: 1-22

Th: Turino: 189-210

DISCUSSION TEAM 5

CR#9 Due on Turino

Week 12/ November 14,16

War and Nationalism / Resistance and the State

T: Turino: Four Fields of Music Making

Th: Turino: 210-225

DISCUSSION TEAM 6 CR#10 Due on Turino

Week 13/ November 21

From Folk/Urban to World Pop

T: Case Study: Brazilian Carnival and Axé music
McGowan and Pessanha: 125-146
Sheriff: 3-28

Nov 22-26 Enjoy Thanksgiving Break!

Week 14/ November 28,30 Traditional and Indigenous Music

T: Selected readings in *Soundscapes*, **TBA**

Th: Case Study: Indigenous and popular music in Peru
Tucker 2011
****proposal for final paper due****

Week 15/ December 5,7 Jazz Improvisation and Intercultural Communication

T: Improvising across the African Diaspora **DISCUSSION TEAM 7**
Stanyek: 87-130

Th: **Studio Visit**

12/13-19 Final Exam Period **Final paper due 12/15**

PLEASE NOTE: The instructor reserves the right to change the class calendar and/or the reading/listening/viewing assignments as he sees necessary. Any changes in the syllabus or calendar will be announced on blackboard.

Discussion Leading Teams

Team 1

Alexis, Madison Simone

Arbogast, Joseph B

Awosanya, Victoria

Barrett, Sarah Ayala

Blow, Angela M
Briscoe, Sheanna A

Team 2

Coakley, Morgan Noelle
Collier, Dyllon Jay
DeCoster, Michael Charles
Dooley, Timothy John
Epps, Troiano Samuel

Team 3

George, Melina Sophia
Gonzalez, Dean John
Hatten, Delia
Iyob, Guelila Elizabeth
Khan, Azelina M

Team 4

Lebowitz, Benjamin Ryan
Llamas, James Michael
McDaniel, Micaela Marilyn
Meyer, Ericka C

Team 5

Molloy, Shane W
Nakpil, Phoebe A
Noonan, Shannon A
Noratel, Angelia J
Ortis, Gabriel M

Team 6

Overstreet, Alec Ryan

Owoeye, Oluwasetemi Esther

Polefka, Eric V

Tadros, Sarah E

Tarke, Anelle P

Team 7

Trimpin, Margaret

Webber, Daniel Brant

Wilcox, Sonya M

Wilson, George W

Webb, Victoria A

Reading

Amico, Stephen. 2001. “I Want Muscles’: House Music, Homosexuality and Masculine Signification.” *Popular Music* 20(3):359-378.

Bradby, Barbara. 1993. “Sampling Sexuality: Gender, Technology, and the Body in Dance Music.” *Popular Music* 12(2):155-176.

Crook, Larry. 2005 *Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation*

Dawes, Kwame Senu Neville. 2002 *Bob Marley: Lyrical Genius*. London: Sanctuary. Introduction (16-38) Chapter 1: 39-59

Jackson, Michael. 2006. *The Politics of Storytelling: Violence, Transgression, and Intersubjectivity*. Copenhagen, Museum Tuscalenum Pres.

Meintjes, Louise, 2003. *The Sound of Africa*. Durham. Duke University Press

Pardue, Derek. 2008. *Ideologies of Marginality in Brazilian Hip Hop*. New York: Palgrave: Pg. 1-57

Seeger, Anthony. 1992. “Ethnography of Music.” In *Ethnomusicology: An Introduction*, ed. Helen Myers. New York: W.W. Norton.

Shelemy, Kay Kaufman. 2006. *Soundscapes: Exploring Music in a Changing World (Second Edition)*. New York: W.W. Norton.

Sheriff, Robin. 1999 "The Theft of Carnaval: National Spectacle and Racial Politics in Rio de Janeiro" *Cultural Anthropology*, Vol. 14, No. 1 (Feb., 1999), pp. 3-28.

Toynbee, Jason. 2007. *Bob Marley: Herald of a Postcolonial World?* Cambridge, UK; Malden, MA : Polity Press. Chapt. 2.

Turino, Thomas. 2008. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press.

Titon, Jeff Todd. 2009. *Worlds of Music*. (4th edition) Schirmer.

Toynbee, Jason. 2007. *Bob Marley: Herald of a Postcolonial World?* Cambridge, UK; Malden, MA : Polity Press. Chapt. 2.

Tucker, Joshua. "Permitted Indians and Popular Music in Contemporary Peru: The Poetics and Politics of Indigenous Performativity." *Ethnomusicology*, Vol. 55, No. 3 (Fall 2011) pp. 387-413.

Veal, Michael 2007 *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Middletown, Conn.: Wesleyan University Press

Lise Waxer "Of Mambo Kings and Songs of Love: Dance Music in Havana and New York from the 1930s to the 1950s" *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 15, No. 2 (Autumn - Winter, 1994), pp. 139-176 University of Texas Press