

Syllabus

Music 205: Survey of Non-Western Musical Cultures

Summer 2014 - Online

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COURSE OVERVIEW

The soundscape of a culture is a vibrant link to the group of people that create it. Music can express values and ideas, sustain traditions, and help to define community identity. In today's global society, exploration of other cultures' beliefs and practices enables an individual to develop the cosmopolitan perspective needed for sophisticated communication and decision-making. Movement toward an understanding of the viewpoints of others can clarify self-understanding as well. This course will examine a selection of the world's cultures through their music: representative cases will be drawn from Africa, the Middle East, Asia, Europe, Latin America and Native America.

Objectives

In this course (and beyond) the student will be able to:

1. Consider Music as a manifestation of culture and how it relates to beliefs and values. Examine the functions Music serves for various groups of the world's peoples.
2. Learn about the musical systems of a diverse sample of civilizations that spans the globe. Using musical vocabulary, describe components and organizational principles. Explore performance context, how music is created, and the role of musicians in society.
3. Investigate how music has evolved in culture as it relates to social history, environmental factors, other forms of expression, and language. Trace the evolution of musical tradition in the face of modern globalization and mass media.
4. Demonstrate effective written analysis and communication skills. Incorporate material from a variety of sources to add insight to the discussion of music and culture.

Prerequisite Information

You do not need to have any specific training in music to take this course – that is what it is providing. It is designed to be relevant and accessible no matter what level of musicianship you are currently at.

COURSE REQUIREMENTS

Reading: and Audio Nettl, B., Turino, T., Wong, I., Capwell, C., Bohlman, P., Dueck, B., & Rommen, T. (2012) *Excursions in World Music*. 6th Edition. Upper Saddle River, NJ: Pearson Prentice Hall . ISBN-13: 978-0-205-20693-3 This course uses the e-text version of this book (it is NOT available at the ATUS Bookstore.)

You are looking for **“MyMusicLab with Pearson eText—Instant Access—for Excursions in World Music”** and the cost should be \$55.00 To purchase this package and register for our class section on MyMusicLab, go to: <http://www.mypearsonstore.com/bookstore/mymusiclab-with-pearson-etext-instant-access-for->

excursions-020520693X and sign up for a Pearson account if you don't have one already. **Follow the instructions to join our class ID cm705762** and use exactly the same name as your official registered WWU student name. You don't want me wondering who or where you are when it comes time to calculate grades.

FORMAT

This course is primarily web-based, with extensive guided listening and discussion. In addition to the e-text and related materials on MyMusicLab, there will be additional videos, lecture folders, and interactive web content in the 'Module' for each Unit on Canvas. Your classmates will also contribute links and videos to each discussion topic which you may find interesting. Study this content along with the MyMusicLab reading and listening assignments to prepare for the discussion postings and final projects. Expectations for successful students in this class include:

- ✓ Study each chapter and listening assignment thoroughly, along with other materials, as indicated on the Course Schedule (follows). Complete all papers and MyMusicLab assessments and on time.
- ✓ Post regularly to the discussion board with a thoughtful and objective tone.
- ✓ Actively communicate with me when you need clarification or help, especially in discerning elements of the listening examples.

EVALUATION AND GRADING

Your grade will be based on three components which mirror the activities of musicians everywhere.

Regular Individual Practice: MyMusicLab Activities and Assessments (40%)

Think of the myriad text, audio, and video resources available on MyMusicLab as interactive reading. For each chapter in *Excursions in World Music*, you will need to complete the 'Study Plan' (Pre- and Post-Tests and Chapter Exam) by the end of the unit on the Course Schedule and send your scores to the GradeTracker for this course. Read the text and study the Automated Listening Guides, then do the Pre-Test – you must complete this in order for the Post-Test to open. Focus your time on the suggested resources and topics. Once you are ready to begin the Post-Test, remember that you may keep resubmitting it until you are satisfied with your score. Then test your mastery by taking the Chapter Exam (NOTE: There is NO Chapter Exam for Chapter 1).

You must consistently complete the study plans for the assigned chapters by the end of the indicated week in order to receive credit for those assignments. **NO EXCEPTIONS.** If this will be a problem for you, please do not take this course.

I am unable to serve as technical support for either MyMusicLab or Blackboard. All inquiries regarding issues with these platforms or browser problems, such as, 'the audio won't play in Chrome,' or 'I didn't register for the right Course ID on MyMusicLab and so none of my grades got recorded' will therefore be directed to the following resources:

For Canvas support see <http://west.wvu.edu/atus/canvas/>

For MyMusicLab support see <http://www.mymusiclab.com/support/student-support.html>

It is YOUR responsibility to get these interfaces up and running on your computer before grading begins.

Ensemble Collaboration: Discussion Board Postings (40%)

Work your way through the material in the folders in each Unit's Module on Canvas to give yourself ideas for each week's Discussion Board posting. This content is a collection of web-based materials which relate to the topic of the week and the cultures we are currently studying. Additionally, think about music in your own experience and look for links and resources to share with your classmates. More details will be provided under each topic heading on the Discussion Board.

You will need to post an original entry of at least 500 words (which references musical examples from the course content) and respond to at least two other students with a post of 250 words each to receive full credit.

Solo Performance: Final Project (20%)

Guidelines for this short paper will be posted on Canvas before the beginning of August. Use the link provided there to submit your work online.

Due Date Policy

Assignments are due via MyMusicLab and Canvas as indicated and the submission links will automatically shut off at the indicated time on the due date. No late assignments will be accepted. This is not a self-paced course and it is very important to me that all students are treated fairly; therefore, it is impractical to make case-by-case exceptions for personal situations, much as I would like to be compassionate. No Incomplete (,K') grades will be given for this course unless you have a prior written agreement with me.

Evaluation Schedule

Assessment	%	Due Date (by 11:59pm)	
Discussion Board	40	Fridays as Posted on Canvas	
Unit 1 MyMusicLab Assessments	10	July 4	Introduction, India, Middle East
Unit 2 MyMusicLab Assessments	10	July 18	China, Japan, Indonesia
Unit 3 MyMusicLab Assessments	10	August 1	Africa, Europe, Ethnic North America
Unit 4 MyMusicLab Assessments	10	August 15	Latin America, Caribbean, Native America
Final Project	20	August 22	
Total	100		

You will be able to track your accumulated grade via Canvas throughout the quarter. 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-, <60=F

Workload

This course is worth three credits, and you should expect to spend about nine hours a week on it, depending on your musical background, desire to learn the content, and the level of personal integrity you bring to the tasks. That said, music is an art that exists in time, and you must listen repeatedly in order to start recognizing the sound patterns that the book discusses, particularly if you are new to music. Try finding a daily time to put on the audio files for this class (even while you are doing other things) to give your brain a chance to process this material according to the principles of distributed practice. Be sure to take advantage of all the resources on MyMusicLab, especially the Automated Listening Guides and interactive features. The internet format is ideal for allowing flexibility with participants' schedules, but definitely does not require any less work or less of a time commitment than an on-campus class.

Academic Integrity

I expect you to complete the coursework with fairness and honesty. Both midterm and final papers for this class will be evaluated using Canvas's Turnitin plagiarism detection tool. For WWU's definition of plagiarism, as well as policies and links to further information, see <http://www.library.wvu.edu/ref/plagiarism.html>. Make sure to cite your sources and use quotation marks if you refer to the words and ideas of another, including the textbook author or any URL. A great resource for help with this is the WWU Writing Center

<http://www.acadweb.wvu.edu/writingcenter/index.htm> Please note that according to WWU policy, consequences for academic dishonesty can include a grade of zero for an assignment or even the entire course.

disAbility Resources for Students

I will welcome requests to arrange, on a flexible and personalized basis, reasonable accommodations which students may require due to a disability. WWU's assistance information for students: *Students with academic accommodation needs must initiate a request for services through disAbility Resources for Students (DRS). Students with disabilities are required, by law, to provide written documentation of their disability (from a qualified professional) before services can be provided.* For further information, please refer to the University website at <http://www.wvu.edu/depts/drs/>.

Office Hours and Contact Information

I enjoy teaching, and I am always happy to talk about music. If you have questions or just want to explore an idea, please send me an email at (Amber.Bone@wwu.edu). I will generally respond within a day, except for certain weekends. Make sure to include your full name and W number on any messages you send me.

***Header images from the University of Washington Ethnomusicology Archives: Mbira (Africa), Biwa (Japan), Santur (Iran), Marimba (Guatemala) <http://content.lib.washington.edu/ethnomusicweb/index.html>

Music 205 Discussion Assessment Rubric

ELEMENT			excellent	strong	acceptable	weak	unacceptable
Content							
<ul style="list-style-type: none"> ○ Course concepts and terms are used appropriately and demonstrate comprehension. ○ All parts of the question are addressed, using evidence from listening and other assigned material that is relevant, accurate, and illustrative. ○ Requested Links are included. 							
Reasoning							
<ul style="list-style-type: none"> ○ Interpretation, evaluation, and analysis show depth of thinking. ○ Individual perspective is clearly expressed and integrates new ideas from the course material. 							
Organization							
<ul style="list-style-type: none"> ○ Organization is clear. Ideas flow seamlessly from one sentence to the next. ○ Sources are cited appropriately. 							
Presentation							
<ul style="list-style-type: none"> ○ Submission meets requirements for length (Discussion Board: about 500 words for original submission and 250 words for each response) ○ Grammar, spelling, and punctuation are correct. 							

OVERALL EVALUATION		A	B	C	D	F
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Listening and Discussion Points (Try Using the Following Musical Terms)

Purpose of Piece or Occasion of Performance:

Number of Performers, Instrumentation and Texture:

Vocal Timbre and Range:

Rhythm (pulse, tempo):

Melodic Contour (musical system, improvisation):

Harmony (consonant, dissonant):

Form (repetition, contrast):

Expression (loud, soft, other effects):

Discussion Board Topics

Forum	Description
<p><u>Personal Soundscapes</u></p>	<p>Student Profile Questions</p> <p>Name: (user name or first name is fine)</p> <p>Year in School:</p> <p>Major:</p> <p>Musical Culture (background, genres, people, etc.):</p> <p>Travels or Experience with “ Non-Western” Cultures:</p> <p>-----</p> <p>-----</p> <p>Relativistic View</p> <p>What would our own musical culture look like to an outsider? Imagine that you are an ethnomusicologist “studying” the music that you listen to every day. Where and when do you hear music? How is it used in our culture? For the discussion board this week, keep a journal from Wednesday to Friday and write down each instance of music that you hear and briefly describe its purpose or use.</p>
<p><u>The Transformative Power of Music</u></p>	<p>Referring to examples from this week’s lectures, reading and videos, and using musical element terms (Rhythm, Melody, Timbre, etc.) post your ideas on the following questions.</p> <p>Why must music be understood in reference to the society in which it arises?</p> <p>Is music a universal language? Can people from different cultural backgrounds communicate with each other through their music?</p> <p>What about animals, for example, in this article and photos, what is happening?</p> <p>http://www.adn.com/2010/06/14/1323469/brown-bears-bop-to-bach-and-berlioz.html</p> <p>(be sure to click on “more photos” below the picture to see the two full views)</p> <p>What about the singing of whales or birds?</p> <p>http://www.youtube.com/watch?v=LP10I0JIVmQ Orcas off San Juan Island</p>

<u>Forum</u>	<u>Description</u>
	<p>http://www.youtube.com/watch?v=jo0QVThca3U Winter Wrens in the North Cascades</p> <p>Take a look at this article, which talks about these questions: http://discovermagazine.com/2001/aug/featmusic The Thai Elephant Orchestra can be viewed here: http://www.youtube.com/watch?v=k1NpvHsxjgw</p>
<p><u>Music and Religion</u></p>	<p>Referring to examples from lectures, reading and videos, and using musical element terms (Rhythm, Melody, Texture, etc.) post your ideas on the following questions. (You don't have to answer all of them – just pick the ones that resonate with you.)</p> <p>Why is music often an important component of religious ritual? Describe the roles that music plays in religious worship. What is the commonality of beliefs in Christianity, Hinduism and Islam, concerning the origin and uses of their vocal and instrumental music? What conflicts have existed over music in worship over time?</p> <p>How have these beliefs influenced other music in these cultures? (For example, the chanting of the Koran influencing the ornamented melodies of Middle Eastern music, or developments in Gregorian chant leading to the foundations of Western Harmony [see EWM “ Harmony” video]) What about ideas about acceptability of various types of music and musicians?</p> <p>Note: Personal experience is a very powerful thing to bring to a discussion like this. I'd like to encourage you to share the ways in which music has added meaning to spirituality in your own life, if you'd like to, while establishing a compassionate discussion environment where all participants feel free to bring their own opinions and beliefs without fear of judgment or proselytizing. In an academic forum such as this one, diversity of ideas is extremely valuable, and individual personal choices are to be respected as valid for each individual.</p>
<p><u>Cultural Identity</u></p>	<p>1. Cultural Identity (China)</p> <p>Referring to examples from lectures, reading and videos, and using musical element terms (Rhythm, Melody, Texture, etc.) post your ideas on the following questions. (There's a lot of information here, just to give you some ideas. While the first question is the most important, please remember you don't need to address everything in the list below – just pick something you would like to talk about.)</p> <p>When is preservation of cultural identity of paramount importance, and when is it a better idea to expand the repertoire and performance practices for “ modernization” or accessibility?</p> <p>For example, consider the case of Qifeng singing in the Han dialect for some of his mainstream recordings, yet preserving some elements of his Mongolian heritage in his music. (look ahead at the second lecture on China to view a little more info about Qifeng and Mongolian music.)</p>

Forum

Description

Here is an example of a modern phenomenon: the Modern Chinese Orchestra, which mines local and folk traditions for material to combine with Western symphonic language and conventions to generate some of the major new developments in Chinese music. Look at <http://www.carnegiehall.org/chinafestival/events/13942.aspx> (scroll down to view the program notes and watch the very short video.)

Why did Communists censure Confucian musical practices in favor of folk music? Conversely, why did the Communists during the Cultural Revolution (1966-76) utilize Western musical practices such as orchestration, harmony, ballet, and scenic design, in spite of being anti-Western? What are some of the ways music is used for propaganda or to instill values in the U.S.?

How has this unit influenced your conception of “Music from China”? In particular, you should have an idea of the differences in style that stem from the variety of cultural areas and the 55 ethnic groups that make up this country (even though we focused on a sampling that included just music from Shanghai, Mongolia, etc.) Perhaps elsewhere in the world, others who haven’t taken Music 205 similarly have a somewhat vague or general idea of what the “Music of the U.S.” is. What would be your guess as to what this is? How could we say that minority music affected mainstream music in the United States the way it did in China?

Other than the national anthem, is there any music or musician that you consider to be emblematic of your nation? If so, articulate the reasons why that is, and how it or they are used. Think about the anthems you hear at the Olympics medal ceremonies, and what they mean to the athletes and audience. What about the music is emblematic of each country’s identity, and what is similar about all of them in terms of instrumentation and style? Why do you think that might be so?

A final option for this discussion – an article was recently published in the journal *Nature Neuroscience* about a study which showed that music releases dopamine in the brain (which is associated with feelings of pleasure). If this is why we love music so much, how does this relate to the first question above – what are those advocating musical change trying to do? Do you think it is possible to find a style of music that might be marketable generally, or does cultural identity determine which kinds of music would give a particular individual “chills”?

Here are two mainstream press links about the article:

<http://www.guardian.co.uk/science/2011/jan/09/why-we-love-music-research>

<http://news.discovery.com/human/music-dopamine-happiness-brain-110110.html>

If you are interested in neuroscience and would like to read the actual study the abstract is below and the pdf is at the end of the Unit 2 folder:

<http://www.nature.com/neuro/journal/vaop/ncurrent/full/nn.2726.html>

This is the Barber *Adagio for*

Strings <http://www.youtube.com/watch?v=IV3SHBFyDZM>

Forum	Description
<p><u>Tradition and Technology</u></p>	<p>What are some of the reasons Japan has held fast to its musical traditions, even though other parts of the society are among the most technologically advanced in the world? What are the pros and cons of this?</p> <p>Generally, in comparison to Japan, how does Western culture regard the performance and listening of music 1,000, or even 500-years-old? (1000 years old – Gregorian chant, 500 years old = Renaissance dance, instrumental, and vocal music)</p> <p>How do electronic instruments and studio techniques open a wide range of possibilities for creative musicians? How has the use of sound recordings and transmission affected access and exposure to music? For example, some would say that the ready availability of professional recordings has led to passivity - the tendency for people to view music as something they listen to rather than make, and also for them to be too self-critical about their own playing.</p> <p>Why is technological progress not always to be equated with cultural progress in terms of music?</p> <p>Just for fun, here is a popular joke that has made the email rounds among musicians for years)</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p>It seems that a company executive was unable to attend a performance of Schubert's 8th or "Unfinished" Symphony, so he passed the tickets on to the company's systems analyst. The next morning, the executive asked the analyst how he liked the concert. Instead of casual remarks, the analyst handed the executive a memorandum which read:</p> <ol style="list-style-type: none"> 1. For considerable periods, the four oboe players had nothing to do. The number should be reduced and their work spread over the whole orchestra, thus eliminating peaks of inactivity. 2. All 12 violins were playing identical notes. This seems to be an unnecessary duplication and the staff of this section should be cut drastically. If a large volume of sound is really necessary, this could be obtained through an electronic amplifier. 3. Much effort was absorbed in playing the sixteenth notes. This seems an excessive refinement and it is recommended that all notes should be rounded to the nearest eighth notes. If this is done, it should be possible to use trainees and lower grade professionals. 4. No useful purpose is served by repeating with the horns the passage that already has been handled by the strings. If such redundant passages were eliminated, the concert could be reduced from two hours to 20 minutes. 5. The symphony had two movements. If Mr. Schubert didn't achieve his musical goals by the end of the first movement, then he should have stopped there. The second movement is unnecessary and should be cut. In light of the above, one can </div>

Forum

Description

only conclude that had Mr. Schubert given attention to these matters, he probably would have had time to finish the symphony instead of dying on the job.

Moral of the story: *Make sure you understand the goal of the system, and measure each requirement against that goal....*

Video of part of the Unfinished

Symphony: <http://www.youtube.com/watch?v=o1hCV61MdLE>

Authenticity

Referring to examples from this week's lectures, reading and videos, and using musical element terms (Rhythm, Melody, Texture, etc.) post your ideas on the following questions.

The concept of authenticity in the study of world music is similar to the "relativistic view" described in the first chapter of *Excursions in World Music*. The basic premise is that only an "insider" can truly understand all the nuances of their own music, and that this presents a study challenge for ethnomusicologists, music educators, and anyone who would like to learn more about other cultures. For example, take a look at the checklist for evaluating multicultural materials under "Extra Credit Projects" (button at left) - this is a resource educators use to strive for authenticity in their teaching of world music.

Here is another, from the instructor manual for "Music in East Africa" from the Oxford Global Music

Series at <http://www.oup.com/us/pdf/globalmusic/weatafrica/ch1.pdf> - this discusses the role and responsibilities of an ethnomusicologist.

1. The tools of an ethnomusicologist often include a written journal, video **camera, still camera, and audio recording devices.**

a. What role does each tool play in conducting the research?

b. What other tools may be of use to the researcher?

2. Interviews of musicians, composers, audience members, etc. are an essential element of cultural research.

a. Why are these verbal interviews important techniques for gaining cultural insights?

b. Language can be one of the greatest obstacles to obtaining and understanding cultural data. Discuss each of the following levels of language competency on the part of the research and the impact upon the effectiveness of gathering data:

--No skill in the language of culture

--Basic "tourist level" skill in language of the culture

--Competent skill in language of the culture

--Native speaker of language of the culture

What types of problems may arise when relying upon a translator during interviews? What types of problems may arise when the interview subject must respond in a language other than his/her mother tongue?

3. Permission and ownership issues arise in determining who has the authority to

transmit musical/cultural knowledge to a researcher and the degree of reliability of the data recorded. At several points in this text, references are made to paying musicians for the right to participate and/or observe such as on page three (negotiating a fee for a recording session) and (negotiating attendance at a wake). In more formal settings, a signed permission form is required in order to conduct research and use the information in publications.

a. Why is it important to obtain permission to record and/or photograph a culture-bearer?

b. How may a researcher determine who is the property authority on the culture to interview, record, and/or photograph?

c. What other protocols must be observed while conducting cultural research? (One example: when approaching a Navajo Hogan—traditional dwelling—one must wait in the car until the resident comes out of the Hogan, acknowledges the researcher's presence, and invites the research to come into the home. Among Lakota peoples, a gift of tobacco—a sacred ceremonial plant—is often expected before an interview may begin.)

4. Contemporary ethnomusicologists often become participants in the culture joining in playing instruments, singing, dancing, undergoing initiation rites, or being "adopted"—formally or informally—by a member of the culture.

a. What are the advantages of becoming a participant in cultural activities?

b. What disadvantages?

5. Contemporary discussion on ethnomusicological research methodologies center on Insider versus Outsider status of the person conducting the research. The "ultimate insider" would be a person born and raised in the culture, a native speaker of the language of the culture, and a trained performer/creator

of the music of the culture. The "ultimate outsider" would be a person not born in or raised in the culture, a non-speaker of the language of the culture at any level of proficiency, and who lacks functional knowledge of the music of the culture as a performer/participant. There are infinite degrees of inside-outsider status lying between these two levels.

a. What advantages will an insider bring to the research of a specific culture? What disadvantages?

Forum**Description**

- b. What advantages will an outsider bring to the research of a specific culture? What disadvantages?
- c. What might be an ideal balance of insider-outsider in conducting research on the music of a culture?

What would it take to gain a relativistic perspective on the music of a culture you are studying? What would you tell someone to do in order to understand the music that is important to you?

Do you think a non-native musician can be an “authentic” performer of another culture’s music? Can a Japanese performer be an “authentic” performer of jazz or European classical music? Can a white person be an “authentic” performer of black music? Can a black person be an “authentic” performer in the European classical tradition?

Consider the case of the Balinese genres which evolved specifically for tourists such as Ramayana Kecak and Trance Barong, but are now accepted as part of “traditional” culture. What are the benefits and consequences of these types of acculturations for the local people and the foreign audience? Can these be considered “authentic”?

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These videos may help put this concept in perspective. Here is the original version of "Singing in the Rain", as performed by Gene Kelly (starts singing around :45). <http://www.youtube.com/watch?v=rmCpOKtN8ME> Even just considering language communication - pronunciation, meaning, etc., compare that to this performance by the "Three Tenors" (whose native languages are Italian and Spanish) <http://www.youtube.com/watch?v=3g5z0yVcP5w> What changes do you notice in their performance? How does their use of the words compare to that of the Los Angeles Opera Chorus? What about musical style - phrasing (shape of the melody)? If we consider Kelly "authentic", how do these two examples demonstrate the infinite nuances of cultural information that a non-native performer or ethnomusicologist would have to understand to arrive at a truly relativistic viewpoint on a culture being studied?

Urbanization

What effects has urbanization had on the traditional music of Africa? (For general information about urbanization, see <http://en.wikipedia.org/wiki/Urbanization> - for this discussion, focus on the United Nations definition which centers on the movement of people from rural to urban areas.) Here is an article from the Washington Post, “Lured Toward Modern Life, Pygmy Families Left in Limbo” which presents one case . <http://www.washingtonpost.com/wp-dyn/content/article/2006/11/11/AR2006111100923.html>

<u>Forum</u>	Description
	<p>How has the long history of European urbanization affected musical cultures? What is meant by the idea of “musical ‘trade’?”</p> <p>How has the potential of the multicultural urban environment contributed positively to the world music scene?</p> <p>Over time, to “modernize” or “urbanize” has also come to imply “to Westernize” (of course, depending on how one defines the concept of “The West”). * Why does Thomas Turino state that the process of westernization in African urban music is “not innocent”? What is the developing impact of the growing uniformity of urban-popular music? What has been lost? What impact has recorded music had on this situation? How has the legacy of the colonial era (for example, in South Africa) affected indigenous cultural music?</p> <p>* This idea is found in Wade, B.C. (2009). <i>Thinking Musically: Experiencing Music, Expressing Culture</i>. New York: Oxford University Press, 169-171.</p>
<p><u>Immigration</u></p>	<p>Referring to examples from lectures, reading and videos, and using musical element terms (Rhythm, Melody, Texture, etc.) post your ideas on the following questions. (Please remember you don’t need to address everything in the list below – just pick something you would like to talk about.)</p> <p>How did the “Triangle Trade” influence the United States music scene as we know it today? (If you are unfamiliar with this term, see http://en.wikipedia.org/wiki/Triangular_trade)</p> <p>For example, the slave trade did not destroy all aspects of African culture among African-descended Americans. Rather, these populations retained Africanisms of various kinds. What are these and how did they influence the characteristics of African-American music? What role did they play in the growth and development of African-American expressive culture? Why do traditional musics blend with American popular music? What is meant by the term “American Popular Music” and what are its roots?</p> <p>How is ethnic music accepted by second and third generation immigrants in or society? What is ethnicity - how can ethnic music be used as a means of representing identity? In what ways may an ethnic group’s musical boundaries be maintained?</p> <p>The author begins the chapter on Ethnic North America with the description of a massive May Day Rally in Chicago. What is the purpose of the demonstration? What different ethnic musical groups participate? What is the significance of the song “Our Anthem” that the marchers sing? How does the new immigrant movement lay claim to its land with this anthem?</p>
<p><u>Social Values</u></p>	<p>This week’s discussion will ask you to “play detective” and to examine some of the social values tied to the performance of music. Specifically, look for the presence of related hidden assumptions or “bias” in musics that you are familiar</p>

<u>Forum</u>	Description
	<p>with. In the chapter on Latin America, Thomas Turino notes that in this region, certain musical styles are the domain of distinct cultural groups. In the United States, are certain musical genres only for certain groups of people to perform or to enjoy? What are some of the parameters that define these groups, such as gender, ethnicity, race, age, class, sexual orientation, religion, etc.? What are some of the traditions which emphasize these differences, for example, expected attire and behavior during performances, typical venues, use of language, etc.?</p>
<u>Globalization</u>	<p>Referring to examples from this week's lectures, reading and videos, and using musical element terms (Rhythm, Melody, Texture, etc.) post your ideas on the following questions. (As usual, choosing from the list below.)</p> <p>Thinking back to the first discussion on "Personal Soundscapes", how much "world music" is available to you as a student at WWU? Are there any genres or styles we looked at in this class that might find their way into your personal music collection or listening repertoire? How would you access these (Pandora, itunes, concerts and festivals, etc.)?</p> <p>Why might you be more likely to listen to some types than others? Thinking about the materials on implicit associations we looked at, what might cause you to be "in the mood" for reggae, or Hawaiian music, etc? What influences from ethnic and folk traditions are apparent in the music you normally listen to?</p> <p>How do musical inclinations relate to the "earworm" phenomenon? (See below, and thanks to the student who first posted these links earlier in these discussions.) How set are a person's cultural music preferences by the time they reach college? How much room is there for affinities for more "global" musical structures and styles to take root and grow?</p> <p>Below are some links to articles about "earworms", and a YouTube clip about one of the most common chord progressions in Western-style popular music. Do you think that music that is a fusion of elements such as this progression and elements of some other cultural tradition would be easier to relate to than the "authentic" music of that culture?</p> <p>CNN (October 21, 2010) "Scientists Study 'DNA' of Perfect Pop Song" http://www.cnn.com/2010/WORLD/europe/10/20/earworms.music/index.html</p> <p>Suite101.com (April 14, 2010) "A Music Formula for a Feel Good Pop Song" http://www.suite101.com/content/music-formula-writing-the-perfect-song-part-2-of-2-a225502</p> <p>Axis of Awesome performing their "Four Chord" medley (song list in video information – click "show more" to see it) http://www.youtube.com/watch?v=OpB_40hYjXU</p>

Music 205 Exam Example Short Answer and Essay Questions

(note: in this version of the class, selections are integrated with the Discussion Board topics and Final Project)

Exam One: Introduction, India, and the Middle East

1. Imagine you are filling out an application for an exchange program in ethnomusicology. (You choose the country and culture you will study.) The final question reads, "Briefly explain the purpose of your research. Describe the activities you intend to participate in, the procedures you will carry out as part your data collection, and how you will attempt to avoid bias and gain a relativistic perspective."
2. Alan Merriam's "Three Part Model" is similar to the idea from "Sound, Music and the Environment" about "an object which is vibrating, a medium to carry that vibration, and a ear/brain to turn it into something meaningful." Describe how the three corners of the Merriam model interrelate in a musical event you have attended. Why is this an important concept in the study of music of non-western cultures?
3. Compare three instances of music being used to alter a state of mind, using musical element terms (melody, rhythm, harmony, etc.) to explain the effect the experience has on people. Use one example from "The Transformative Power of Music", one from the chapters on either India or the Middle East, and one from your own personal experience.
4. Choose any of the "Watch and Note" questions from the EWM videos we have watched in this unit and write a brief paragraph in response.
5. Find a video of a song you like on YouTube and explain how the melodic contour and harmony help to deliver the content of the words (as in the EWM videos on Melody, Harmony, and Form, etc.) Include a link to the YouTube clip and use the timings in the video to provide examples.
6. Explain the statement, "Music is like food. Every human being needs food...but, everybody eats different food." (Mark Slobin, Ethnomusicologist) Compare, as an illustration of your answer, one of the musical examples in this class to something else of your choice (for example compare ganga to your own preferred singing style) and discuss at least 2 musical elements such as timbre in this paragraph.
7. Recalling what the chapter 3 text and study guide said about the difficulty of describing musical phenomena of contrasting cultures without resorting to negative words, articulate the characteristics (timbre, melody, etc.) of the three examples in ONE of the two following genres:
 - a. Option One – Pop Music
Umm Kulthum <http://www.youtube.com/watch?v=vjfH8a8wDOU>
Lata Mangeshkar <http://www.youtube.com/watch?v=Ou0B9T89L0g>
Beverly Sills <http://www.youtube.com/watch?v=sZqv-fvN9EI>
 - b. Option Two – Chant
Call to Prayer <http://www.youtube.com/watch?v=EAvlimEYEpQ>
Salve Regina http://www.youtube.com/watch?v=d5p_U8J0iRQ
Rigveda <http://www.youtube.com/watch?v=7hgkucBAqYE>
8. You are planning a lesson for elementary school children about the Music of India. Compare these two recordings and evaluate them for authenticity (how close are these to music from India itself) - how can

you tell from listening - what specific musical features do you hear? What would influence your decision to use one or the other? What kinds of movement or game activities could you do with the students to bring your chosen selection to life for them?

Example One:

“Dahee Matyar” (A Pot of Yogurt) from *Roots and Branches* edited by Judith Cook Tucker from the book: “Dahee Maatyaar”, is a simple dance-song sung by the Konkani-speaking people of the Saraswat Brahmin sub-caste. The story of Krishna breaking the pot carried by the beautiful girl to get to his favorite food, yogurt, is a common theme of folk dances, as well as classical dance forms such as Kathak, Bharata Natyam, and Manpuri, each having their own stylistic, rhythmic, and movement vocabulary.”

The performer is Shantha Benegal – more about her at

http://www.cs.washington.edu/homes/mausam/seattle_musicians.html

Lyrics:

Dahee maatyaar ghe-vu-nee Soondari (2x)

Vikku gelyaa Mathuraa Nagari

Vaataith bhetloe Krishnu bhetaloe (2x)

Taney magull mataka bhetaloe

Translation:

Carrying (a pot of) yogurt on her head, the beautiful one

Goes to the market in the city of Mathura

On the way she meets naughty Krishna,

Who breaks the pot of yogurt.

Example Two

According to his web site (<http://www.mrscottmusicman.com/>), popular East Coast childrens’ entertainer, “Mr. Scott ‘The Music Man’ delivers a uniquely creative and energetic, interactive concert experience for children and their families. His multi-faceted show is guided by his improvisational spirit and features his own brand of zany physical theatrics, coupled with his dynamic original music and comical lyrics.” This track, “I Love India”, is from his 2010 release, “Don’t Be Lazy, Move Like Crazy”.

9. Explain the difference between *tala* and *raga*. Choose one piece based on a raga we’ve studied to discuss technical considerations and extra-musical associations that would be apparent in performance to a knowledgeable listener of Indian music.
10. Musical improvisation typically follows certain general patterns. Discuss briefly the “road map” of an improvised performance in the Middle East or in another culture we’ve studied such as jazz. In what ways is the performer likely to develop an improvised performance? What techniques might an accomplished improviser be expected to display?

38. Essay (Choose ONE). These essays should be about the equivalent of a 1-2 page paper (500-1000 words; longer is fine). Please be sure to cite your sources. The Internet is full of information, and Wikipedia is a fine starting point for additional information beyond what we have already covered in class on these topics, but I would like to encourage you to branch out from there when looking for materials.

Option One:

You are preparing a brief museum lecture presentation to go with an exhibit on the culture described below. In addition to answering the questions listed, find at least two YouTube videos of authentic singing and

instrument playing to demonstrate your points and note what you will tell the audience about what they are watching during the videos.

Identify the Tuvan instrument shown in the photos in the attached file.



Describe cultural influences relating to the instrument's creation and use. How is this case an illustration of the ways in which instrument composition and timbre depend on the surrounding environment of a group of people? How has the environment affected ideas about singing and other types of music in this culture? Use musical element terms to explain your answer.

What purpose does music serve in the lives of these people? What sort of performances would take place (where and when, and for whom?)

Write up your plan for this lecture in essay format.

Option Two: The publisher of *Excursions in World Music* would like to publish a series of appendices about the musical culture of various groups in the United States. You have been chosen as the author of the section on "College Students". Using what your classmates said in the "Personal Soundscapes" discussion as your field study data, gather information about music that you hear in daily life, that is used for a specific purpose, and that is part of celebrations and rituals.

Write a proposal for a book section on this subject that follows the general format of the chapters already in the book, beginning with a concert or other live experience, covers some important current issues about music, explains a little of the history and traditions, instruments, and communities that are formed around music in this group. Choose five listening examples you will use to represent your points and include the YouTube links to videos of them and explain what you will focus on in each of these Listening Guides.

Exam 2: China, Japan, and Indonesia

Short Answer – Eight points each

1. A friend is throwing a party for the Lunar New Year (2011 is the Year of the Rabbit) and has asked you to put together a playlist of popular music from China. He or she wants to know what that might sound like. As a demo, suggest some styles, explaining their defining characteristics to your friend, and demonstrating with a couple of YouTube examples. At least two of these must be types of pop music covered in class.
2. The Cultural Revolution (1966-1976) had a severe impact on many traditional Chinese musical genres, including jingju. Describe the consequences and what has transpired since a change of leadership in 1978. Specifically, explain how musical elements were changed from the original form in the "Eight Model Operas", and why.

3. How do the pieces “Ambush on All Sides” and “Dan-no-ura” illustrate two epic battles through the use of musical elements? In what ways are they similar? How do they each evoke the unique qualities of their culture’s musical and historical heritage?
4. Referring to the EWM Tradition and Technology video about flute production, and using the Japanese flutes such as the shakuhachi to at least partially illustrate your points, answer the following questions: What are some of the ways that available instruments influence music composition and performance? What is the difference between a “spiritual” view of instrument creation and the “manufactured” concept of the West?”
5. Compare and contrast the genres of bunraku and wayang kulit. Include such elements as musical accompaniment, theatrical aspects (costumes, setting, plots), and cultural and historical significance. Is there anything like these two genres in Western culture?

Essays:

Option One: You are writing a letter home about your recent trip to Indonesia. What parts of it did you visit and what types of music did you encounter? Choose four YouTube videos that represent "performances" you attended there, and describe in your letter what is going on in terms of melody, rhythm, timbre, etc. In your letter, talk about the issue of authenticity in Indonesia – how are certain types of music different when performed for tourists than they are when performed for Indonesian people? Finally, say that you would like to return someday and study Indonesian music - explain what sort of training and experiences you will need in order to get closer to the perspective of an insider.

Option Two: You are writing a proposal for the Bellingham Theatre Guild to do a Kabuki version of *The Mikado*, by Gilbert and Sullivan. For information about this operetta, start with http://en.wikipedia.org/wiki/The_Mikado and then go to <http://math.boisestate.edu/gas/mikado/html/index.html> (this site has many sound samples, the score, and a bunch of other information). How will you change the music – what elements of traditional Kabuki accompaniment could be included in this production? (Think instruments, seating of the players, etc.) How might the dialogue, staging and plot be changed to be more appropriate for a production such as this one? What sort of advertising would you propose in order to get people to come to it?

Exam 3: Africa, Europe, and Ethnic North America

Short Answer (8 points each)

1. Describe the African chordophone known as the kora. What semblance to the kora is there among Western string instruments, and is there a common well-spring? How does the role and status of the player in each society compare?
2. Is there an equivalent to African interlocking in an Asian music studied thus far? Define this term and explain how it works. Use performance examples from your selected tradition(s) to illustrate your points. (These could be either from the text Listening Guides or YouTube videos – ones from the lecture folders are fine.)
3. What are some of the ways in which Bartok and other scholars used classification schemes and musical elements to “construct” history, for example, in the “Old” and “New” styles of Hungarian folk song? Why might it be important to them to demonstrate the links between their musical traditions and those of Asia? Refer to the Listening Guides found in the textbook for “The Owl Woman’s Ballad” and “Two Duos: Lullaby and Dance from Maramoros”

4. Why do traditional musics blend with popular music? Demonstrate with example – find a clip of an “authentic” performance from either a European or an African folk tradition and a version that is more commercialized – include the YouTube links in your answer. Briefly discuss the musical changes that occur in the commercialized version. What are the positive and negative cultural consequences of this trend?
5. You are sitting in the audience at this concert: http://www.youtube.com/watch?v=GWkBylG_ByQ (apparently in the back row)

The person you came with wants to know what this song has to do with African music. Trace the metamorphosis that occurred through history to arrive at this performance as you see it now – do you hear common musical elements with any of the African traditions we have studied? How might this be an example of the ways in which religion reinforces ethnic traditions when considering the roots of this song in United States history and culture?

For more information on this song, see http://en.wikipedia.org/wiki/Children,_Go_Where_I_Send_Thee Several of the performances listed in the first paragraph of this article are on YouTube, such as <http://www.youtube.com/watch?v=qlMJOzG4ct8> and <http://www.youtube.com/watch?v=VwqWcn2gbTM> and these may give you a clearer idea of the piece

11. Essay ONE - Choose one of the following topics for this essay.

These essays should be about the equivalent of a 1-2 page paper (500-1000 words; longer is fine). Please be sure to cite your sources. The Internet is full of information, and Wikipedia is a fine starting point for additional information beyond what we have already covered in class on these topics, but I would like to encourage you to branch out from there when looking for materials.

Option One: Bonnie Wade, ethnomusicology professor at UC Berkeley, has asserted in her book *Thinking Musically* that “belief in the superiority of European music [is] a legacy of the colonial era.” (p. 171) Why might this be so? What are the parallels between this statement and early theories of sociocultural evolution such as Social Darwinism? (See the third paragraph under the heading “Introduction” in the article found at http://en.wikipedia.org/wiki/Sociocultural_evolution for a brief introduction to these terms – more detail in the rest of the article as well as via the various links.)

If you were preparing for a debate on this topic, what might be some of the arguments for and against the contention that, somehow, Classical music is “better” than popular or folk music? What is your personal opinion? At present, the Western classical tradition dominates music programs at universities across the United States. What do you think - what should fall under the auspices of “music worth studying” in higher education in this day and age?”

Please use specific musical examples (with corresponding links) to illustrate your points.

Option Two

What are some of the generalizations about folk music that Leonard Bernstein makes in the “Young Persons’ Concert”? How does he define the term? Looking back on what you have learned about the music of India and some of the other cultures mentioned, do you agree with all of the statements in this lecture? (For example, examine the implications of the use of the word “primitive”.) How might you update some of Bernstein’s points?

Imagine you are selecting material for a modern version of this concert (one hour long) that will focus on the “folk music” of the United States? What would this be? (This does NOT need to be a concert for the New York Philharmonic – original “folk” groups would be fine.) Would you include jazz or contemporary popular music in this category?

As mentioned in the chapter on the Music of Europe, sometimes national boundaries do not neatly align with cultural boundaries. This is certainly the case in this country with its “tossed salad” mélange of different immigrant and native traditions. Why have certain groups been given prominence, historically, when defining the “American” sound? What might be done about this as we look toward the future? How would you address this issue in your concert programming?

Essay TWO

Folklife Concert Review

<http://www.loc.gov/folklife/events/HomegrownArchives/HomegrownArchives.html>

As directed in the lecture folder on “Ethnic Music in North America”, choose a concert from the archive of webcasts at the American Folklife Center at the Library of Congress. (follow the link above).

Write an essay which

- a) introduces your chosen artist(s) and musical tradition (do a little web research on this),
- b) reviews the concert (think of this as a detailed piece-by-piece listening guide using musical element terms), and
- c) connects what you see and hear there to the themes mentioned in the lecture folder (ethnic identity, preservation, commercialization, etc.). How do these ideas manifest themselves in the music of this group?

Be sure to choose a concert which has a “flyer essay” (click on the concert title to find this) to get yourself started. Note that when you click on the “webcast” link, you will be taken to a page that has a link to the transcript of the concert which should help you get the titles of the selections featured. For the “listening guide”/review (section b above), discuss such elements as rhythm, melody, harmony, timbre, texture, form, etc. and be sure to touch at least briefly on *each* selection in the concert (as best as you can within the 500-1000 word guidelines.)

Exam 4: Latin America, the Caribbean, and Native North America

The final quiz for this class is comprised of two essay questions - please answer both of them.

1. Define the term “syncretism” as it relates to the music of the “New World” that we have studied in this unit. How have historical and political events shaped the presence of peoples and their musical traditions in this part of the world? Explain in your discussion the effects of colonialism, immigration, urbanization, and globalization on the musics of Latin America, the Caribbean, and Native America. (Note that you are welcome to include musics of Ethnic North America as well.)

Choose at least four genres each from North and South America to illustrate (through musical elements) the ways in which the ideals of various contributing cultures have influenced the music of this region as we know it today. Create a chart such as the one below, being sure to include both native and imported traditions (you may adjust the column titles if you wish to). Include specific references to the musical examples you choose to illustrate your points (such as Música del Pueblo, lecture videos, textbook listening examples, or other content found on YouTube or Smithsonian Folkways.)

Musical Genre	Example URL or citation	Origin and History (influence of issues such as colonialism, immigration, globalization, etc.)	Musical Elements: Native, European, African, or Other (be sure to use terms such as timbre, melody, rhythm, harmony, texture, form, etc.)

2. Using music as the illustrative cultural medium, design a project which would enable you to apply the information you have acquired as part of this class toward the goal of overcoming stereotypes rooted in provincialism, racism, classism, etc. Ideally, this might be something useful and relevant to your own major or future career, but if you can't think of anything applicable, try designing a plan for a week of lessons for a high school class, a museum exhibit, a documentary, or something similar. (Please feel free to email me to confer about ideas if you'd like to – I will be in voice juries all day Monday, but will otherwise check in frequently in case you would like help.)

One of the major goals of this project should be to emphasize the ways in which people are similar, rather than different. Instead of taking the “people zoo” approach (Japan on Monday, Africa on Tuesday, etc.) and focusing on the “exotic” qualities and “otherness” of world cultures, organize this project around your choice of five of the issues we have talked about in this course (see the Discussion Board topics for a list.) Choose musical examples from around the world to use in comparing and contrasting the presence of these issues. Explain the ways in which social values are affected by these issues and how they manifest themselves in musical choices and traditions. This essay should be grouped into five sections, based on the issues you select.

OPTIONAL: WWU has a Center for Education, Equity, and Diversity with a web site at <http://www.wce.wvu.edu/CEED/> which features the work of very well-known scholars in this field. You may find some of the materials posted here interesting or inspiring as you put yourself in the position of trying to teach others to view the world with an open mind. For example, listed on the first page is a link (at upper right) to their *Journal of Educational Controversy* and at left is another link “Talking About Racial Equity in the Age of Obama”. If you follow the link to the *Journal of Educational Controversy*, try visiting “Previous Issues” and clicking on Volume 2, Number 2 (Summer 2007) and looking at Gary Howard’s prologue, “Dispositions for Good Teaching”. Another resource is a publication of the Southern Poverty Law Center called *Teaching Tolerance* (<http://www.tolerance.org/>). Articles which relate to this might include <http://www.tolerance.org/activity/white-anti-racism-living-legacy> and <http://www.tolerance.org/magazine/number-18-fall-2000/white-teachers-crossroads>