

Music in the World's Cultures
MUS 1030-02
Syllabus: Fall 2013

Professor, Miriam Gerberg

Email: mgerberg01@hamline.edu (this is the best way to get me)

Voicemail: 952-818-6316 (sometime it is answered also- this is a cellphone)

Office: DFA 218

REQUIRED INITIAL ORIENTATION SESSION ONCAMPUS: Friday Sept. 6, 6 to 8 pm 305 DSC. Attendance at this is mandatory to remain in the course!

NOTE: There will be two Fridays you will also be required to attend concerts at Sundin Hall (October 18 and December 6)

COURSE DESCRIPTION:

This course is an introduction to music from various world cultures, focusing on traditional music forms within their cultural contexts. We will examine select cultures focussing on sharpening our listening skills and opening our minds to aesthetics and ways of organizing music which may be unfamiliar to us. We try to understand the cultural as well as the sound aspects of music.

The class is open to all students, regardless of music background, knowledge or experience. No prior knowledge of music notation or theory is required and all necessary terminology will be explained. The goals of this course are for students to: 1) experience and learn about a broad range of music from various parts of the world; 2) learn how to analyze musical sound and its relationship to culture; 3) develop basic listening skills for understanding music.

COURSE LEARNING GOALS / OUTCOMES

- Understand basic political and regional history of Africa
- Comprehend how music is the epicenter of cultural life in Africa, as an integral part of social and religious activities, music plays an important role in sustaining social values and in maintaining the continuous relevance of traditional institutions.
- Understand how language functions within African drumming styles
- Comprehend basic musical elements in dun dun and mbira music
- Identify musical instruments from a variety of African cultures
- Interpret the role music traditions plays in sustaining social values
- Gain exposure to regional differences in modern popular music in Africa
- Understand and recognize how Soundscapes from West Africa and Europe are reflected in the Caribbean
- Identify themes in Caribbean dance hall and ritual music traditions
- Recognize different religious musical traditions across the Caribbean, such as vodou, santeria, candomble
- Illustrate how conflicting interests meet to produce acculturation and cultural affirmation
- Comprehend and be able to identify specific music and dance styles from different island cultures

- Understand the meanings of basic musical elements and qualities
- Be able to hear these musical elements and qualities as they listen to music
- Be able to track their own musical life and culture
- Understand and recognize important musical elements and structures of jazz and blues
- Identify and extrapolate the development of musical instruments used in jazz
- Learn the components needed to analyze the blues form and components
- List historical periods and figures in Jazz in America
- Comprehend how jazz originally was a musical expression of African American musicians but has now transcended racial, ethnic and geographical boundaries
- Understand and recognize geographical and philosophical aspects of Korean culture represented in their music
- Comprehend how class affects and is represented in music participation in Korea
- Analyze musical functions of performers in Korean musical traditions
- Consider and compare functions of Buddhist musical practice
- Demonstrate understanding of musical aspects that are particular to Korean forms.
- Be exposed to different types of traditional Korean music and music-dance
- Understand and recognize how European and African cultures influenced art musics in Latin America
- Identify Composers of Classical music from Argentina, Brazil and Mexico
- Describe Pan Americanism as demonstrated in music
- Be exposed to different types of vernacular musics of the region
- Understand the importance of music and dance in the Native American tribal cultures
- Be exposed to different types of musics of the region
- Describe concepts of culture areas
- Summarize historical information about the tradition of Pow Wows
- Describe the differences between the musics of the different tribes and areas
- Identify tribe names from different regions in North America
- Comprehend different ways to understand these musics and their importance
- Understand how country music in America developed
- Be exposed to different types of American traditional musics
- Comprehend different ways to understand these musics and what they represent to their communities
- Define Country music
- Discover its roots
- Listen to a few representative songs for cultural connections and musical styles
- Develop a deeper understanding of why Country music is so popular
- Analyze and discuss how politics and memory can influence or be influenced by music
- Understand how different cultural values are reflected in how music is taught, created and performed in differing cultural groups
- Explain why music is such an important component of culture
- Give examples of communities that are formed around music and dance
- Describe the role that music plays in religious music.
- Illustrate the difference between functional and affective memory
- Identify some of the ways Irish traditional vocal and instrumental music create and maintain social identity for the Irish
- Define the difference between music as an object of memory, and music as an instrument of memory

- Examine how the approach to transmitting or teaching and learning music reflect cultural values and outlook
- Why do the different cultures in Central Asia favor different types of music?
- How is music used in these cultures?
- Why is learning about different cultures a valuable tool for critical thinking?
- Name musical instruments from Tajikistan, Kazakastan, Uzbekestan, Armenia and Georgia
- Identify and describe genres from each of these cultures
- Understand the historical, religious and societal elements of South Asia
- Comprehend how these aspects show up in how musicians make music
- Identify and discuss tala (rhythm) and raga (Melody)
- Compare Southern and Northern Indian musical culture
- Identify musical instruments of South Asia

COURSE FORMAT

Most of the work for this course is located at the publisher's website (see Blackboard for further instructions). Documents such as syllabi, approved concerts for the required concert report and updates to these, will be posted at Blackboard, which you should check weekly for announcements. OnMusic of the World, the "text" for the course MUS 1030-ONL Music in the World Cultures, uses imbedded texts images and music files, interactive maps and video and other resources of the World Wide Web (WWW) for learning purposes.

There will be no face to face lectures in this course. Your work is done primarily on your own, following the units laid out in the Detailed Index. Weekly discussion forums for the course and a Syllabus Quiz are located at the Blackboard website. The rest of the quizzes, exams and written assignments are to be posted through the publisher's website.

There are 2 weeks which focus on PBS videos shown on a third website , which your written assignments will focus for those weeks. There are also discussion forums called "Questions and Answers" where you can ask the teacher questions and one called "Student Lounge" where you can exchange thoughts, ideas and questions with other students taking the course. You are expected to communicate constantly with the instructor through email, answering her inquiry emails and primarily sending requests for assistance to her in this manner.

Work is expected to be done and turned in during the week it is assigned. All course materials, including the musical examples will be accessed electronically at the publisher's website. Electronic mail (e-mail) will be the main source of information and interaction among us. Communicating your concerns about your work or the course needs to be done as soon as possible in the course so that I can appropriately help you! I am reasonable and will work with you to help you succeed, if you put the effort in.

If you experience technology problems check the student support pages linked at the top of each page here or send an email to support@connect4education.com

COURSE TEXT

You will need to purchase an access code to access the online text and other materials. You can purchase it at the school bookstore or online at <http://www.student.connect4education.com/> Click on Online Store. Read the disclaimer page, click OK and then look for "OnMusic of the World" which is the title of your etext.

GRADING

Quizzes	20%
Assignments 10)	24%
Concert Reports (2)	8%
Discussions	24%
Midterm Exam	12%
Final Exam	12%

GRADING SCALE

A	93-100	A-	90-92		
B+	87-89	B	83-86	B-	80-82
C+	77-79	C	73-76	C-	70-72
D+	67-69	D	63-66	D-	60-82
F	0-59				

INSTRUCTIONS FOR CONCERT REPORTS

"You are required to write 2 reports based on attendance at 2 oncampus concerts: Chinese Music on **October 27** and Balkan/ Ukranian Music on **Dec. 15**. It is an observational report. You should take notes at each concert following the list below, then write them up for each report which should be @1000 words in length for each one. Your writing should show that you carefully listened to and observed each event, and thought about it afterward. Copying from program notes is not acceptable, though you can cite short comments from it if there is one. Be specific in your observations. Describe what you saw and heard accurately to a reader who did not attend the event. Be sure to take notes at and immediately after the event. Your report will be evaluated by how well you discuss each of the following 8 points (see grading rubric below):

1. Describe what happened chronologically during the event. What did you see and hear?
2. Describe the physical appearance of the performers and instruments.
3. Describe the behavior of the performers and the audience.
How did the performers interact with each other and with the audience?
4. What feelings did the music evoke in you?
What was the power and emotional impact of the music?
5. Did it remind you of anything in your life?
6. What questions do you still have about this music/culture after the event?
7. How did your pre-event expectations compare with what actually happened?
8. You also must discuss/analyze the music, considering the musical characteristics we have covered in course: including musical texture, key & mode, melody, rhythm, dynamics, harmony, form, tempo.

GRADING RUBRIC FOR WRITTEN ASSIGNMENTS AND PAPERS:

The papers or essays will each be graded out of 100 points; because of the online submission situation I am not specifying a particular style, but I expect a carefully thought-out and written paper using the format of your choice. (remembering that some formatting may be lost when submitted). The following is the rubric for how your written assignments will be graded.

- For an A grade (90-100): Fulfil all 4
For a B grade (80-89): Fulfil #1, 2 & 3
For a C grade (70-79): Fulfil #1 & 2
For a D passing grade (60-69): Fulfil #1

1. Follow assignment instructions closely. Read carefully and answer as requested.
2. Demonstrate understanding of the unit's content
3. Demonstrate creative thinking and analysis to communicate the answer in your own words
4. Demonstrate creative thinking and analysis to achieve original ideas

COURSE SCHEDULE – Each week you will have work due to be done by Sunday at midnight. It will include reading, listening, video, quizzes, discussions and written assignments. The midterm and final are only available for one week. Feel free to move ahead in each half of the course (i.e. everything before the midterm is available to you to get ahead with. After the midterm, the rest of the course is available to you, except of course the final exam). The schedule with links to the work appears in the Home area of the publisher’s website (connect4education.org) and in the Content area of Blackboard.

• **Plagiarism:**

Dishonesty of any kind in relation to academic work threatens the integrity of the academic enterprise and is prohibited at Hamline University. Such dishonesty includes plagiarism, ghost writing, and falsifying official information concerning one’s academic back-ground or status.

Plagiarism is the unacknowledged use of another person’s work or ideas. Any passage copied verbatim, with small changes, or in paraphrase must be acknowledged with a citation. Ghost writing is preparing work for another or having another prepare one’s own work.

When a student is found to be in violation of the academic integrity policy, the student will receive an assignment of a failing grade on the work in question, or possibly a failing grade for the entire course.

• **Accommodations for Disabilities:**

Hamline University is committed to ensuring all qualified students equal access to academic and extra curricular activities. The goal of Disability Services is to enable students with disabilities to maximize their educational potential and to develop independence and self-advocacy skills to the fullest extent possible within the standard university curriculum.

Disability Services is located in Giddens/Alumni Learning Center, Room 132W and 133W, 1556 Hewitt Avenue; 8 a.m. - 5 p.m. Phone: 651-523-2521 or 651-523-2740 TTY: 651-523-2403
Please notify the instructor of any need for accommodation.
