



USC University of
Southern California

MUS 102gw Spring 2024
Introduction to World Music
Thornton School of Music
Location: THH 202
Monday and Wednesdays 4:00pm to 5:50pm

Professor: Dr. León F. García Corona
Email: leongarc@usc.edu
Office: Room 318
Office Hours: Mondays and Wednesdays 3:00pm to 4:00pm
T.A.: Joseph Douglass (jwdougla@usc.edu)

Course Prerequisite

No catalog prerequisites, only an inquisitive mind and curiosity about others' musical/cultural expressions.

Course Description

This course exposes students to a wide array of world musics and helps them develop analytical skills to question and critique reductive and ethnocentric notions of culture and the “other.” The students are expected to achieve these pedagogical goals by reading ethnographic accounts of anthropologists and ethnomusicologists who have conducted research in the areas of the world we will be discussing, and by listening to many musical examples in order to actively hear the different elements of music and understand them according to their own cultural contexts. Listening to music is a very important part of this class and students will have the opportunity to exercise their listening skills outside the classroom by attending concerts or any event with live music.

Student Learning Expectation/Outcomes for this Course

MUS 102gw provides an opportunity to explore the music making of a wide variety of cultures around the world. This class explores the social and cultural connotations of musical and cultural expressions around the world, whether that means playing an instrument, singing, buying a recording, listening, whistling, or performing another human activity that involves music. Our exploration of music around the world includes the Middle East, Asia, Africa, Latin America and the Caribbean.

During the semester, we will listen to many musical examples in order to actively hear the different elements of music and understand them according to their own cultural contexts. As a class we will become familiar with genres, styles, instruments, and performers of many cultures. By the end of the class, the student will:

- Have a solid grasp of different musical traditions around the world
- Have become familiar with the terminology associated with world music

- Have developed an understanding of music and/in/as culture
- Have developed a cultural understanding of other cultures, and
- Have developed and applied critical thinking

Course Structure and Assessments of Student Learning

The class relies on readings related to the areas of the world we will be discussing. It is of the utmost importance that the student read the assigned reading and be prepared to discuss it in class.

Since the class is about music, we will listen to a wide array of musical examples. It is a good idea to pay close attention to the musical elements that will further facilitate the recognition of that music during tests. Listening quizzes will be also administered during the semester.

Listening to music is a very important part of this class and students will have the opportunity to exercise their listening skills outside the classroom by attending concerts or any event with live music. Students are responsible for producing an ethnographic report.

Most importantly, the student should be able to connect what she/he has learned in class, express it in his/her own words, and use it for his/her benefit beyond the class.

Required Material

Bakan, Michael B. 2012. *World Music: Traditions and Transformations*. 2nd ed. New York: McGraw-Hill.

Additional Resources:

Agawu, V. Kofi. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge.

Berliner, Paul. 1981. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe: With an Appendix, Building and Playing a Shona Karimba*. Berkeley: University of California Press.

Broughton, Simon, Mark Ellingham, Jon Lusk, and Duncan Clark. 2006. *The Rough Guide to World Music*. 3rd ed, Rough Guides. New York: Rough Guides.

Gold, Lisa. 2005. *Music in Bali: Experiencing Music, Expressing Culture*, Global Music Series. New York: Oxford University Press.

Nettl, Bruno. 2008. *Excursions in World Music*. 5th ed. Upper Saddle River, N.J.: Prentice Hall.

Nettl, Bruno, Ruth M. Stone, James Porter, and Timothy Rice. 1998. *The Garland Encyclopedia of World Music*. 10 vols. New York: Garland.

Olsen, Dale A., and Daniel Edward Sheehy. 2008. *The Garland Handbook of Latin American Music*. 2nd ed. New York: Routledge.

Shelemay, Kay Kaufman. 2006. *Soundscapes: Exploring Music in a Changing World*. 2nd ed. New York: W.W. Norton.

Assessment of Student Learning Outcomes

Midterm	20%
Final	20%
1 st Ethnography/Concert Report	20%
2 nd Ethnography/Concert Report	20%
Final Project/Research Paper	20%

Midterm (20%)

A written exam will be administered on 2/28/2024 covering the first half of the semester. The exams will confirm the student is well versed in terminology, important dates, places, performers, musical genres and styles covered in class. Additionally, the exams include a listening portion in which the student will have to recognize the musical tradition. A review session will be available in the class period prior to the exam.

Final Exams (20%)

A final exam will become available via Blackboard on 5/1/24. Student will be asked to respond to one or two questions in written form. The student will have to elaborate on a musical tradition and/or historically relevant performer covered in class. Response should be no less than 500 words, and no more than 600.

Final Project - Research Paper (20%)

The research paper is your chance to study a musical topic of your choosing. Look through the syllabus, do Internet searches, and/or go to the library to get some ideas about what you might like to know more about. Once you've decided what you want to research, do some bibliographic searches to find out if it is, indeed, something you could write about. Using recordings, primary, and secondary sources, your essay should cover the basic whos, whats, wheres, whys, hows, and to whoms of the musical genre you choose.

Some of the questions you should be trying to answer are: How did the tradition develop? Where is it performed? How is it performed? What are the musical instruments? Is there a dance? Do men and women have the same role? Do children perform? Is it a musical practice isolated to single region, city, or country? Why do people perform this type of music? What does it mean to them? Is it like or related to anything we've heard in class? If so, what? If not, why didn't we discuss it in class? Should we have?

This should be submitted in the form of a paper (2000-2500 words or 8-10 double-spaced typewritten pages, not including the title page or any other additions) and based on some type of research -- field trip, recording, and book materials. Proposals and ideas should be submitted in writing and approved by the professor prior to doing the project. The paper should include at least five scholarly bibliographical sources and proper citations.

Ethnography / Concert Report (2) (40%)

Taking advantage of the vibrant Los Angeles performance scene, students are required to produce two ethnography/concert report that consists of a 1500-word essay each, written in narrative style (not outline), with proper citations and bibliography as needed. Essays should include an introduction, body, and conclusions, covering the following (if applicable): who performed, when and where the performance occurred, the makeup of the audience, if there were any specific rituals involved on the part of the audience or the performers, the function of the event, and the function of the music in the event. After answering these questions, students should choose one or two aspects of the performance and analyze/discuss them. The analysis/discussion can be concerned with a piece of music performed at the event, a type of performance ritual, etc. Students should relate their observations to material introduced in class. The essay must be submitted through Blackboard. If there are questions about the suitability of a specific topic, see the professor or teaching assistant. Please refer to the concert report rubric on Blackboard for more information.

Attendance Policy

Attendance is mandatory; the material covered in class requires your full attention and participation in class. Attendance is taken at the beginning of class. For excused absences and other related attendance issues please contact the teaching assistant.

Office Hours:

Students are encouraged to visit Dr. García Corona as early as possible during the semester to ask questions about the course or course materials. He is available through email as well. If you can't make it to the regularly scheduled office hours, he can meet with students at other times arranged by mutual convenience.

Changes to Course Schedule and Readings:

Some changes may be made in specific reading and assignments during the course of the semester and some topics changed around to take advantage of visiting speakers or artists. Changes will be described during lectures and posted on the website.

Course and Classroom Policies

Policy on Late Work

Assignments must be submitted on the due date. No late work will be accepted without USC approval and paperwork.

Regarding Email

I do my best in keeping up-to-date with students' emails. When emailing please allow at least 1 or 2 business days to receive a response. Also, when you email me, please make sure that you state your name and what class you are enrolled in as I teach several different classes.

Plagiarism/Cheating

Plagiarism is the presentation of another person's words or ideas as if they are one's own. Please don't do this. It is a serious and expellable offense that will be reported to the Dean. When you write, be sure to cite others' ideas and words (in accordance with the manuals of style described in class), whether you are citing a website, a book, a magazine, a journal, liner notes, an audio recording, a DVD, an interview, a friend, or any other source that is not you. Cheating on an exam or assignment is a no less punishable offense. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on Research and Scholarship Misconduct.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Classroom Etiquette and Academic Honesty

Students are expected to arrive to class on time, participate in class discussions and activities; to be respectful of the instructor, the teaching assistants, and other students, here some rules of the road:

- Turn your cellphone on silent or vibrate mode
- Laptop computers/tablets/etc. should only be used for the purpose of taking notes
- Please refrain from texting, chatting, facebooking, browsing etc.
- Students who might work and arrive at class extremely tired, please refrain from sleeping in class. Come and see me if your schedule is preventing you from being awake in class.
- No food is allowed (scrambled eggs with bacon, steamy burrito etc.). Snacks (peanuts, trail mix etc.) are ok.
- No animals are allowed in the classroom (dogs, rats, etc.), unless these are service animals with proper USC documentation.
- Given the intellectual property rights associated with the music, videos, lectures, etc. we will be discussing, the recording of class lectures, discussions, or any other teaching activity associated with this course is prohibited. "Recording" refers to any analog or digital sound or image reproduction. Exceptions may be granted with disability documentation and/or written permission. Distribution of any recording is prohibited except with the written consent of your professor (this includes Facebook streaming and other similar services).

Our time together will be spent interrogating challenging ideas and difficult issues. At times, we will disagree—in fact; the most sincere learning can come from embracing challenge. It is my expectation that each member of the learning community will come to class with the intention of learning. That is to say, please show up with curiosity, openness to possibility, and above all, with a willingness to consider a potentially difficult concept. Further, it is critical that all of us engage in respectful and compassionate dialogue with each other about the cultures we explore. I reserve the right to remove any student from class who is disrespectful or disruptive to the learning community. Being in college is a wonderful opportunity to learn. Make the most of this once-in-a-lifetime opportunity.

Grading Scale (not curved)

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-	60-62
F	0-59

Calendar

Week Day	Date	Topic	Class discussion/ Activity/ Assigned Reading/ Viewing	What's Due
WEEK 1				
M	1/8/24	Intro & Syllabus Review		
W	1/10/24	Music in Context		Chapter 1 & 2 (1– 33)
WEEK 2				
M	1/15/24	Martin Luther King Jr. Day	[No Class]	
W	1/17/24	Guest Lecture by Joseph Douglass		Chapter 3 & 4 (34– 56)
WEEK 3				
M	1/22/24	What, in the World is Music? How Music Works, Part 2 and Part 3		Chapter 5 (57-74)
W	1/24/24	How Music Lives: A Musicultural Approach How Music Works, Part 4		Chapter 6 (75-84)
WEEK 4				
M	1/29/24	Indonesian Gamelan Music: Interlocking Rhythms, Interlocking Worlds Part 1		Chapter 7 (85-101)
W	1/31/24	Indonesian Gamelan Music: Interlocking Rhythms, Interlocking Worlds Part 2		Chapter 7 (101-114)
WEEK 5				
M	2/5/24	From Raga to Bollywood: Developments and Intercultural Crossings in Indian Music Part 1		Chapter 8 (115-135)
W	2/7/24	From Raga to Bollywood: Developments and Intercultural Crossings in Indian Music Part 2		Chapter 8 (136-156)
WEEK 6				
M	2/12/24	“Not the same, but just as nice”: Traditions and Transformations in Irish Music		Chapter 9 (158-173)
W	2/14/24	“Not the same, but just as nice”: Traditions and Transformations in Irish Music		Chapter 9 (174-189)
WEEK 7				
M	2/19/24	President's Day	[No Class]	
W	2/21/24	The River and the Path: Conversation and Collective Expression in West African Musics		Chapter 10 (191-206)
WEEK 8				
M	2/26/24	Midterm Review		1st Ethnography/Concert Report Due
W	2/28/24	MIDTERM		MIDTERM
WEEK 9				
M	3/4/24	The River and the Path: Conversation and Collective Expression in West African Musics	Reading due and lecture	Chapter 10 (207-221)

W	3/6/24	The River and the Path: Conversation and Collective Expression in West African Musics	Reading due and lecture	
WEEK 10				
M	3/11/24	Spring Break		
W	3/13/24	Spring Break		
WEEK 11				
M	3/18/24	Music in Latin America (Brazil Part I)		Chapter 11 (223-239)
W	3/20/24	Guest Lecture on Brazilian Music		2nd Ethnography/Concert Report
WEEK 12				
M	3/25/24	Music in Latin America (Mexico Part I)		Chapter 11 (239-255)
W	3/27/24	Music in Latin America (Mexico Part II)		
WEEK 13				
M	4/1/24	Music in Latin America (Argentina)		Chapter 11 (255-272)
W	4/3/24	Music in Latin America (Cuba)		
WEEK 14				
M	4/8/24	From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond Part I		Chapter 12 (273-291)
W	4/10/24	From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond Part II		Chapter 12 (292-314)
WEEK 15				
M	4/15/24	A Musicultural History of the Chinese Zheng		Chapter 13 (315-333)
W	4/17/24	A Musicultural History of the Chinese Zheng		Chapter 13 (334-351)
WEEK 16				
M	4/22/24	Music of Japan		Final Project/Research Paper Linda, Fujie, "East Asia/Japan." In Bruno Nettl et al <i>Excursions in World Music</i> , 2 nd ed.. Englewood Cliffs, N.J.: Prentice-Hall: 1997.
W	4/24/24	Final Exam Review	Final Exam Review	
EXAM WEEK				
W	5/1/24	Final Exam 4:30 – 6:30 PM		FINAL EXAM

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call studenthealth.usc.edu/sexual-assault Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086 eeotix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298 usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776 osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710 campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101 diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu,
emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.