

MU252 Fall 2020

Introduction to World Music

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Virtual Office Hours: In this new reality of things, all individual meetings with students will be conducted virtually. I am available to meet throughout the week (M-Th). Please contact me to set up an appointment.

Course Description

Examines a range of classical, traditional, and contemporary musics from areas as diverse as India, West Africa, the Caribbean, and Eastern Europe, among others. Each unit simultaneously engages a broader sociocultural issue to enable students to think deeply and critically about the music in question, with students exploring such topics as music and anti-colonial movements, migration, and spirituality. Students will have the opportunity to perform music in class, including West African drumming patterns, salsa dance steps, and Bulgarian vocal practices, among other activities. We will have guests perform throughout the semester. No prior musical experience necessary.

Learning Goals

1. Gain a firm grasp of the formal and cultural elements of musics from the geographic areas covered in this class.
2. Develop listening skills and a technical vocabulary with which to discuss and write about music.
3. Gain insight into the dynamic interplay between music and the world that surrounds it.
4. Apply concepts from the field of ethnomusicology to musical events to better understand the meaning of music in everyday life.
5. Improve on writing skills through reading reflections and longer essays.

Course Materials

1. Jeff Todd Titon, ed., *Worlds of Music*, 6th ed., 2017 (**Bundle: Loose-Leaf Version, 6th + MindTap® Music, 1 Term (6 Months) Printed Access Card) or MindTap (eBook)**)

Listening assignments correspond with the textbook readings.
(The Bundle is available at the Colby Bookstore; MindTap is available through the Cengage website)

2. Selected readings (available through Moodle or online through the Colby Library).

Information to access the material (including eBook + audio files):

1. Click on the following link: <https://www.cengage.com/dashboard/#/course-confirmation/MTPN3SDQQVP3/initial-course-confirmation>
2. Enter the access code the access code from your purchased bundle

Likewise you can simply go to [getenrolled.com](https://www.getenrolled.com) and enter **Course Key: MTPN-3SDQ-QVP3**

Here is a video that walks through the process: <https://play.vidyard.com/m52vRVVKTAor2M5PCFMQ9S>

Direct link to purchase the course material:
<http://services.cengagebrain.com/course/site.html?id=4269562>

Academic Honesty

Avoid plagiarism, give credit to any ideas or words that are not your own, footnote all sources as needed, and do not cheat on exams. Any breach of Colby's Academic Integrity policy will be taken very seriously and can result in failure on assignment, failure in the course, or suspension or expulsion from Colby. If you are uncertain about whether or not your work constitutes plagiarism, ask me. I encourage you to take a careful look at the guidelines on plagiarism posted by the library for tips on identifying and avoiding plagiarism, as well as Colby's official policy on Academic Integrity:

libguides.colby.edu/avoidingplagiarism

<http://www.colby.edu/academicintegrity/>

Course Evaluation

1. Participation

15%

In this remote class setting, you are expected to attend class regularly and on time, as these two points will constitute a significant part of your participation grade. Throughout the semester, you will take part in synchronous discussion groups and also will respond to classmates in online discussion threads. Your participation (which should be both substantive + respectful) in these discussion will likewise contribute to your Participation grade.

2. Reading Reflections

45%

As preparation for class discussion and to give you an opportunity to carefully reflect on the reading, you will prepare Reading Reflections for each assignment labeled with an asterisk (*). Unless otherwise noted in the syllabus, each reflection should entail: **3 points you found especially interesting about the reading (2-3 sentences each) and 1 discussion question engaging the reading.**

There will be a number of times in the semester that your reading response will take the form of a prompt response posted to an online discussion thread. Your posts (as well as your responses to your classmates) must be substantive and respectful to receive full credit.

In general, I am looking for thoughtful responses that demonstrate a close and comprehensive reading of each text.

Responses should be submitted to the appropriate Moodle assignment folder by 1pm [EST] on the day they are listed on the syllabus.

3. Unit Essays

40%

[4 x 10% each]

Each unit will conclude with an essay based on a broader question pertaining to the lecture and reading material from that unit.

Grading Policy (for Reading Responses + Unit Essays):

Assignments submitted late will be deducted by ½ letter grade/week—the first deduction will be taken after the designated time on the due date specified in the assignment.

Class Format: Unless otherwise noted, each class session will take the format of a Synchronous Zoom class

Grading Rubric

A Responses:

- * Demonstrate a complete reading of the text
- * Incorporate specific points from readings
- * Beautifully written and well organized
- * Reflect a creative spark – i.e., beyond merely reading and reporting on the text, the paper demonstrates critical reflection on the topic

A- Responses:

- * Demonstrate a complete reading of the text
- * Incorporate specific points from readings
- * Few, if any, spelling or grammatical errors
- * Fluid writing and organization

Responses in the B range:

- * Generally, are less substantive analysis than A papers, and may include more spelling/grammatical mistakes, yet demonstrate fairly good knowledge of the material and good effort put into assignment
- * Generally, more superficial or incomplete analysis than A paper

Responses in the C range:

- * Have repeated spelling and/or grammatical errors
- * Lacking cohesive structure and clarity
- * In general, superficial analysis of material

Responses in the D range:

- * Writing, ideas, and organization need serious improvement

F Responses:

- * Complete lack of work, effort, or profoundly compromised product

I. Introduction

Th. 8/27 Music: A Universal Language?

Optional reading (not required): 1. Bruno Nettl, "The Universal Language: Universals of Music," in *The Study of Ethnomusicology* (2005), 42-49.

2. Kathleen Marie Higgins, *The Music Between Us: Is Music a Universal Language?* (Chicago: The University of Chicago Press, 2012).

Sunday 8/30 Class Introductions!

HW: Post a short (1-2 min) video onto Moodle ("Class Introductions") introducing yourself to the class [name, year, major, any musical experience, any specific world music interests? Feel free to include your take on any of the points posed in "Questions for Consideration" if this fits into the 1-2 minute time frame].

Please post your video by 9pm today [EST] and watch your classmates' videos over the next couple of days.

T. 9/1 World Music: Anxiety or Celebration?

Reading: *1. Steven Feld, "A Sweet Lullaby for World Music," *Public Culture* 12, no. 1 (2000): **145-154 [only]**. [Moodle]

Instead of a 3-point reading response, please prepare and submit the following [submit onto Moodle: "Feld Response" by 1pm EST today]:

a. Write down the main trends surrounding the concept of "world music" by decade from the 1960s to the 2000s. [Bullet points are fine]

b. Feld discusses two primary schools of thought regarding world music—those who are anxious and those who celebrate the concept. After reflecting on the reading, consider the side with which you agree more closely and prepare **2 points in support of your side**. [Bullet points are fine].

c. One substantive discussion question based on the reading.

In class: Small group discussion

2. Explore: <http://radiooooo.com/>
[No written response; just engage your ears + your curiosity]

Optional further reading:

1. Titon, 9-15 (eBook: 1-3 through 1-4) (Musical Elements)
2. Timothy Taylor, "Popular Musics and Globalization," from *Global Pop: World Music, World Markets*, 1-10; 19-31. [Moodle]
3. Simon Frith, "The Discourse of World Music," in *Western Music and its Others: Difference, Representation, and Appropriation in Music*, 305-322.
4. David Byrne, "I Hate World Music" [online]
5. Steven Feld, "Notes on World Beat," *Public Culture Bulletin* 1, no. 1 (Fall 1988): 31-37. [Moodle].

II. Africa: Music as Spiritual Pathway + Protest

Th. 9/3 Africa: Introduction

Reading: 1. Ruth M. Stone, "African Music in a Constellation of Arts" + "Exploring Africa Music," in *The Garland Handbook of African Music* (2008), pgs. 7-21. [Moodle]

2. Titon, 113-118 (eBook: 3-2c)

Optional further reading: 1. Kofi Agawu, *The African Imagination in Music* (Oxford University Press, 2016).

2. Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (Routledge, 2003).

T. 9/8 Shona Mbira: Music Fundamentals

Reading: 1. Titon, 139-145 (top) (eBook: 3-5 through 3-5c (until "Rhythm"))

2. Sekuru's Stories <https://sekuru.org/home/>

Read through the following sections of "Sekuru's Stories" (1. "Introduction"; Mbira: 2. "Ocean"; 3. "Nziyo" – see Nhemamusasa/Muzoriwa/Chipembere; 4. "Mutemo"; 5. "Hosho"; "Kwenje") → Feel free to explore the site further!

Optional further reading: Titon, 145-148 (on "Nhemamusasa" specifics)

Th. 9/10 Shona Mbira: Possession Ceremonies [Online discussion thread]

Reading: *1. Paul Berliner, "Music and Spirit Possession at a Shona Bira," in *The Soul of the Mbira*, 186-206.

Response Prompt TBA

For this reading response, please post your response to the reading prompt [TBA] by 1pm EST today [Moodle: "Berliner Response"]. Spend the class time reading through your classmates' responses. Then, respond to 2 of your classmates [2-3 sentences] by 2:15pm EST today [participation credit]. To receive

full credit, responses must be thoughtful + respectful.

Optional further reading: 1. Jennifer Kyker, "Zimbabwean Hosho Playing in Mbira Ensembles, Possession Ceremonies, and Popular Songs: A Preliminary Assessment," in *Mbira Music: Musics, Structures, Processes*, edited by Klaus-Peter Brenner (Hildesheim: Olms, 2019), 235-260.

T. 9/15 Afropop and Politics in Zimbabwe

Reading: 1. Titon, 148-150 (eBook: 3-5d)
2. Frank Tenaille, "Thomas Mapfumo and the Ancestors' Mbira in Zimbabwe," in *Music is the Weapon of the Future: Fifty Years of African Popular Music*, 53-55 (top). [Moodle].

Of interest: Afropop Worldwide Radio <http://www.afropop.org/>

Optional further reading: 1. Sheila Nopper, "Thomas Mapfumo—The Lion of Zimbabwe," in *Sounding Off!: Music as Subversion/Resistance/Revolution*, 271-275. [Moodle]

2. Thomas Turino, "Musical Nationalism and Chimurenga Songs of the 1970s," in *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*.
3. Sekuru's Stories ("Independence")

In class: Unit Essay 1 (Music + Politics) circulated today

Th. 9/ 17 *Amandla!: A Revolution in Four-Part Harmony* [film viewing]

Before next Tuesday, complete the viewing of *Amandla*. Take notes as necessary [for Tuesday's discussion and for Essay 1].

T. 9/22 Music and Apartheid [Online discussion thread]

Reading: *1. Lindsay Michie and Vangeli Gamede, "'The Toyi-toyi was our weapon': The Role of Music in the Struggle Against Apartheid in South Africa," in *Sounds of Resistance: The Role of Music in Multicultural Activism* (Prager, 2018), pg. 251-270.

****Response Prompt TBA****

For this reading response, please post your response to the reading/viewing prompt [TBA] by 1pm EST today [Moodle: "Apartheid Response"]. Spend the class time reading through your classmates' responses. Then, respond to 2 of your classmates [2-3 sentences] by 2:15pm EST today [participation credit]. To receive full credit, responses must be thoughtful + respectful.

III. Caribbean and South America: Music as Hybrid

Th. 9/24 Routes and Roots: Exploring Diaspora
Brazilian Capoeira

Reading: *1. Peter Manuel, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 2006), 1-18. [Regular reading response; Post to Moodle (“Manuel Response”) by 1pm today]

2. J. Lowell Lewis, “Preface,” in *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira* (1992), **xvii-xxv** [only]. [Moodle]

Optional further reading: 1. Paul Gilroy, “Jewels Brought from Bondage: Black Music and the Politics of Authenticity,” *The Black Atlantic* (Cambridge, MA: Harvard University Press, 1993), 72-110.

2. For further specifics on African retentions in Caribbean musical practices see: Sydney Hutchinson, *Focus: Music of the Caribbean* (Routledge, 2020), pg. 66-92.

Unit Essay 2: Routes + Roots Prompt Circulated today

T. 9/29 Blurred Genres: Capoeira as Dance/Resistance

Optional reading: 1. M. R. Assunção, *Capoeira: The History of an Afro-Brazilian Martial Art* (2002).

2. Greg Downey, “Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music,” *Ethnomusicology* 46/3: 487-509.

3. N. Naro, R. Sansi-Roca, & D. Treece, *Cultures of the Lusophone Black Atlantic* (2007).

4. Christine Dettmann, “History in the Making: An Ethnography into the Roots of Capoeira Angola,” *The World of Music* 2, no. 2 (2013): 73-98.

5. J. Lowell Lewis, “Introduction” in *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira* (1992). [on the theoretical concept of “play” in capoeira]

Unit Essay 1: Music + Politics Due Today by 1pm (Moodle: “Essay 1: Music + Politics”)

Th. 10/1 Brazil: The Sounds of Samba

Reading: 1. Natasha Pravaz, "Transnational Samba and the Construction of Diasporic Muscapes," in *The Globalization of Musics in Transit: Music, Migration, and Tourism*, 272-292. [Moodle]

T. 10/6 Salsa I: History and Praxis

Th. 10/8 Salsa II: New York, Latinidad, and the Politics of Dance [Online discussion thread]

Reading: *1. Peter Manuel, "Salsa and Beyond," in *Caribbean Currents*, **88-95; 99-106 [only!]**. [Moodle ("Manuel Salsa Response") by 1pm today]

****Response Prompt TBA****

For this reading response, please post your response to the reading prompt [TBA] by 1pm EST today [Moodle: "Salsa Response"]. Spend the class time reading through your classmates' responses. Then, respond to 2 of your classmates [2-3 sentences] by 2:15pm EST today [participation credit]. To receive full credit, responses must be thoughtful + respectful.

Fr. 10/9 Unit Essay 2: Roots and Routes Due by 3pm today (Moodle: "Essay 2: Roots and Routes")

T. 10/13 Fall Break

IV. South Asia and the Middle East: Music as Tradition

Th. 10/15 The South Indian Classical Tradition
Reading: 1. Titon, 293-315 (eBook: Chapter Intro+6-1 through 6-3f)

Unit Essay 3 (Music + Tradition) Prompt Circulated today

T. 10/20 South India II: "The Drummer's Art"
Reading: 1. Titon, 315-324 (eBook: 6-3g through 6-4e)

Th. 10/22 North Indian Classical Music
Guest Performer: Amos Libby (tabla)

T. 10/27 Indian Music and The Beatles: Celebration or Appropriation?

Reading: 1. Titon, 328-330 (eBook: 6-5)

*2. David Reck, "The Beatles and Indian Music," in *Sgt. Pepper and the Beatles: It was Forty Years Ago Today*, 63-73. [Moodle]

*3. Nicholas Gilmore, "50 Years Ago: Ravi Shankar's Misgivings about the '60s," *The Saturday Evening Post*, August 13, 2018.
<https://www.saturdayeveningpost.com/2018/08/50-years-ago-ravi-shankars-misgivings-60s/>

Reading Response: Instead of a 3 point response, prepare a position on the question of celebration/appropriation with regard to the Beatles performance of Indian music after reflecting on the readings and on the material you have learned in class. [Prepare for discussion + Upload to Moodle: "India-Beatles Response" (3-5 sentences total) by 1pm today.]

Optional further reading: 1. Allan Kozinn, "Ravi Shankar, Sitarist Who Introduced Indian Music to the West, dies at 92," *New York Times*, December 12, 2012.

Th. 10/29 Music in the Middle East: Regional, Cultural, and Technical Considerations

Reading: 1. Titon, 496-514 (eBook: 10-1 through 10-4c)

T. 11/3 Arabic Music
Guest Performer: Layth Sidiq (violin)

Th. 11/5 Music and Ecstasy: The Art of Tarab [Online discussion thread]

Reading: *1. A.J. Racy, "Introduction," in *Making Music in the Arab World: The Culture and Artistry of Tarab* (Cambridge University Press, 2003), 1-14. [Moodle]

Reading Response Prompt TBA

For this reading response, please post your response to the reading prompt [TBA] by 1pm EST today [Moodle: "Racy Response"]. Spend the class time reading through your classmates' responses. Then, respond to 2 of your classmates [2-3 sentences] by 2:15pm EST today [participation credit]. To receive full credit, responses must be thoughtful + respectful.

V. Eastern Europe: Music as Authenticity

- T. 11/10 Who/where are the “folk”?
Case Study I: Russia (Folk Weddings + Urbanization)
- Reading: 1. Titon, 242-247 (eBook: 5-1 through 5-2b)
- Optional further reading: 1. Izaly Zemtsovsky, “Russian Federation: Traditional Music” (Grove Music, from *Oxford Music Online*).
2. Laura Olson, *Performing Russia: Folk Revival and Russian Identity* (New York: RoutledgeCurzon, 2004).
- Unit Essay 3: Music + Tradition due today by 1pm [by email, Word doc]**
- Th. 11/12 Russia (continued)
- T. 11/17 TBA
- Th. 11/19 Finding the Folk
Case Study II: Bulgaria
- Reading: 1. Titon, 252-257 (eBook: 5-3a –starting with “ruchenitsa”- through end of 5-3a)
- Optional Further Reading: 1. “Bulgaria,” in *Garland Encyclopedia of World Music*, Volume 8: Europe. [Online through Colby Library]
- T. 11/24 Eastern Europe, Socialism, and Folk Music
- Reading: *1. Timothy Rice, “Music and Politics,” in *Music in Bulgaria: Experiencing Music, Expressing Culture*, 56-74. [Moodle (“Rice Response” by 1pm today)]
- Wed. 12/2 Unit Essay 4: Music + Authenticity due by 3pm [Moodle “Essay 4: Music + Authenticity”]**