

## Music 225: World Music

Dr. Gretchen Peters      Phone: 836-4102      Office: Rm.129 Fine Arts Bldg.  
Office Hours: M.2-3; W.3-4; Th.11-12, or by appt.    e-mail: [petersg@uwec.edu](mailto:petersg@uwec.edu)  
Fall, 2013

### Introduction to World Music: Description and Goals

This course provides an introduction to the sound and concepts of diverse musical cultures from around the world, with an emphasis on the role of music within cultures and music as a reflection of these cultures. This course aims to offer an understanding of human experience and culture through the study of diverse musical traditions and by emphasizing the inter-connectedness of musical style to cultural values and the diverse roles that music serves in cultures. Throughout the course, the effects of power relationships on music and musical culture will be confronted, such as the impact of assimilation policies on Native American musical cultures in the beginning of the twentieth century or the impact of appropriation by Western artists seeking “sources of inspiration” around the world. We will be studying folk, art, and popular music in this course from select cultures throughout the world with an emphasis on cultures especially relevant to northern Wisconsin. No prior knowledge of music is assumed.

By the end of this course, students should be able:

- 1) to compare diverse musical cultures, especially the diverse roles that music serves within cultures.
- 2) to analyze and compare formal elements of diverse styles of music from around the world.
- 3) to interpret musical style as a reflection of cultural values and social structures.
- 4) to identify the effects of power relationships on music and musical culture.
- 5) to explain how choices by individual artists have global implications.

### Course Requirements

1) Mid-term exam (20%) and final exam (26%)

2) Two quizzes (each 7%)

3) Writing Assignments (total of 16%).

--Four assignments will be submitted for a grade. Written assignments that must be submitted to me for a grade are marked with an asterisk

--All listening and reading assignments are available through D2L. Be sure you access the assignments well before the date on which they are due, as a technical problem with your computer is not a valid reason for not completing an assignment on time.

--Unless otherwise indicated, these assignments should be answered in 1-2 pages (typed and double-spaced). Ideas need to be organized around a central theme or thesis, all of the questions need to be answered thoroughly and thoughtfully, and the ideas must be organized into cohesive paragraphs with correct grammar.

--These assignments will be due at the beginning of class, and late assignments without a documented excuse will be docked 25 points (out of 100).

4) Reading and Listening Assignment Checks. (total of 4 %)

--For assignments without an asterisk, please take notes and be prepared to discuss the questions in class. -

--For at least two assignments without a writing requirement, I will ask you to briefly answer during class the questions posed for the day's reading. You may refer to your notes for this task.

5) Essay: Political Implications and Power Relationships in Paul Simon's *Graceland* album (20%)

6) Attendance Policy: Each student may have two unexcused absences before they begin to lower the final grade. After this point, every two unexcused absences will lower the final grade by one level. (For example, an “A” with three or four unexcused absences will become an “A-”, with five or six unexcused absences a “B+”, etc.) Attendance will be taken at the beginning of the hour. If you come in when I am

finished taking attendance, you will need to explain your tardiness to me after class or you will remain marked as being absent for the day. If excessive tardiness is a problem with a particular student (beyond three late arrivals during the semester), every two late arrivals will equal an unexcused absence.

7) Classroom Etiquette: Computers are not to be used in class. Exceptions to this policy will be considered on an individual basis. Students should not leave during the 50-minute class period to get a drink, go to the bathroom, etc. Make all necessary arrangements in advance, so this is possible. (Of course, emergency situations are fully understood.) All phones need to be turned off and put away before class begins. Texting during class is not acceptable.

Textbook: *World Music: Traditions and Transformations*, 2<sup>nd</sup> edition by Michael Bakan (McGraw Hill, 2007).

### General Policy Statements

Any student who has a disability and is in need of classroom accommodations, please contact the instructor and the Services for Students with Disabilities Office in Old Library 2136 at the beginning of the semester.

Students who are non-native speakers of English may request extended test-taking time (time and a half). Please contact the instructor.

Any academic misconduct in this course will be pursued with the strongest possible academic penalties. The discipline procedures and penalties for academic misconduct are described in the UW-Eau Claire Student Services and Standards Handbook in Chapter UWS 14—Student Academic Disciplinary Procedures.

### Course Schedule and Assignments

**Sept.3-10: Introduction:** An evaluation of Western assumptions concerning music and musical culture; issues of globalization, appropriation and cultural imperialism.

#### **1) Assignment- Sept.5.**

**Reading:** "Nettl: Introduction: Studying Musics of the World's Cultures." This is the introductory chapter to Bruno Nettel's textbook Excursions in World Music. What three ideas strike you as the most interesting from the reading? Why?

**Listening:** You are to listen to Listening Assignment excerpts 1 and 2.

#### **2) Assignment- Sept.10.**

**Terms:** For each of the following terms provide a definition that would be relevant in a discussion of music in this course. Then identify a piece of music that you think can be associated with that term and explain why. 1) Authenticity 2) Globalization 3) Collaboration 4) Cultural appropriation

**Sept.12-17: Over-tone singing of Tuva:** Music as a means of connection to social, physical and spiritual environment.

#### **\*3) Assignment- Sept.17.**

**Listening:** You are to listen to four short traditional pieces from Tuva, which are 3-6 of the Listening Assignments: 3) Artyy-Saiyr- trk.3, 4) Alash-trk.4, 5) kargyaa-trk.6, 6) xoomei-trk.7.

**Reading:** "Listening the Tuvan Way." This is a chapter from a book by Theodore Levin entitled Where Rivers and Mountains Sing.

**Writing:** Drawing on all ideas covered in this unit explain how traditional music in Tuva serves to connect people to their social and physical environment. As part of your answer, be sure to address the style and structure of the compositions.

**Sept.19-Oct.8: Music of Native America:** Music as a reflection of culture; music as a form of endurance and renewal; connections of music to cultural identity; impact of U.S governmental policies on Native American musical culture.

#### **4) Assignment- Sept. 24.**

**Reading:** "Frances Densmore: Life Story," transcript from Minnesota Public Radio Website. Be sure to explore all of the components of the website.

**Questions:** How was she able to acquire so much information? What are some ethical problems in how she collected music and information about the music? How does the work of Frances Densmore relate to assimilation policies of the U.S. government?

#### **5) Assignment- Sept.26.**

**Reading:** The first half of the play, Song Catcher (pp.2-39) (2-7 are at the end of the document). The play was written in 1999 by Marcie Rendon (Ojibwe/White Earth Reservation), which is concerned with Frances Densmore's research.

**Questions:** What ideas concerning the origin, power and appropriate use of music are raised in the play?

#### **6) Assignment- Oct. 1.**

**Listening:** 1) Smokeytown- Intertribal 2) Southern Boyz- Grand Entry. These are two representative powwow songs.

**Questions:** Describe the musical style and structure of each of the songs. What similarities do you hear in the songs? What differences do you hear in the songs?

#### **\*7) Assignment- Oct.3.**

**Reading:** The second half of the play, Song Catcher (p.40-end).

**Questions:** Think about issues of cultural identity, cultural difference, and cultural appropriation raised in the play. Select one of these issues to write about, and then select one passage that raises this issue in the play. What ideas concerning this issue are developed in this passage? How is this passage significant for the overall development of this issue in the play?

#### **Oct.1: Quiz 1**

**Oct.10-17: Classical music of India:** Connections between musical and social systems; issues of learning.

#### **8) Assignment-Oct10.**

**Listening:** Listen to "Introduction to Indian Music" and "Hindustani raga," which is "Raga Nat Bhairav" played on a modified guitar by Vishwa Mohan Bhatt.

**Reading:** In textbook read pp.127-137, which reinforce ideas presented in class.

#### **9) Assignment-Oct.17.**

**Reading:** "Becoming a Musician." This is an excerpt (pp.30-51) from *The Life of Music in North India* by Daniel Neuman (1980).

**Questions:** 1) Describe the three elements essential to becoming a Classical musician in India? 2) Briefly describe the characteristics of a master/student relationship? 3) Compare this to teacher/student relationships here at UW-EC, regardless of discipline.

#### **Oct.22: Exam 1**

**Oct.24-31: Music of the Civil Rights Movement:** The power of music

#### **\*10) Assignment- Oct.31.**

**Reading:** "I hear singing in the air." This is an excerpt (pp.15-32) from a book on music in the civil rights movement by Kerran Sanger entitled *The Role of Freedom Songs in the Civil Rights Movement*.

**Listening:** Lord, hold my hand while I run this race

**Questions:** Think carefully about the reading, especially ideas concerning the power, the function, and the sources of music in the Civil Rights Movement. Provide an interpretation of the meaning of the

performance of “Lord, hold my hand while I run this race.” Be sure to address issues of musical style, including performance style.

**Nov.5-19: Music at the Hmong New Year:** Issues of change and cultural identity

**11) Assignment to be completed by Nov.5.**

**Reading:** “Walking Back Alone,” Chapter 15 of *The Latehomecomer: A Hmong Family memoir* by Kao Kalia Yang.

**Questions:** 1) What points concerning Hmong culture were addressed by the author? History in Asia? Social organization and values? Spiritual beliefs? 2) What role does music serve at a traditional Hmong funeral?

**\*12) Assignment to be completed by Nov.14.**

Attend the Hmong New Year Festival, which is November 9-10 at Mc Phee. What major events did you see? What music did you hear? How do events you observed reflect issues of cultural change as discussed in this unit? (If you cannot attend the New Year, you will need to come and speak to me.)

Nov.19: Quiz 2

Nov.21: Peter Gabriel, Bela Fleck, and Herbie Hancock: Politics and power relationships

**13) Assignment to be completed by Nov.21.**

**Listening:** On YouTube listen to Peter Gabriel’s, “Come Talk to Me,” and “The Feeling Begins.”

**Reading:** Timothy Taylor, “Old Hegemonies, New Musics,” in *Global Pop: World Music, World Markets* (London: Routledge, 1997), 39-52.

**Questions:** Terms that you need to define: hegemony, post-colonialism, imperialism, appropriation, globalization, positionality, hybrids. What are his major arguments concerning Peter Gabriel’s work?

**Nov.26-Dec.12: The Mbuti and Mande of West Africa:** Further consideration of the connection between musical and social systems

**14) Assignment to be completed by Dec.3.**

**Reading:** “Song of the Forest,” Chapter 4 (pp.73-93) and the beginning of “Molimo: the Dance of Death,” Chapter 8 (pp.144-155) from Colin Turnbull’s *The Forest People*.

**Questions:** What can they determine concerning the livelihood and social organization of the Mbuti? What is the purpose of the molimo festival? How does music function in the festival? How does the Molimo festival reflect and reinforce social organization of the Mbuti?

Final Exam: Dec.19, 1:00 p.m., Thursday

Required musical event related to course:

Hmong New Year, Nov.9-10, McPhee

Essay: Political Implications and Power Relationships in Paul Simon's *Graceland* Album

Required Background Materials (All are available on D2L)

Listening/viewing:

- 1) Paul Simon, "Diamonds on the soles of her shoes," "You can call me Al," and "All around the world." The recordings of all three are available on D2L, but you should watch the footage from his concert in Zimbabwe as part of the original *Graceland* tour for the first two songs.
- 2) An interview with Paul Simon in 2012 on the making of *Graceland*. It includes excerpts from the original South African music to which he listened. (Part 3 of the interview contains the basis for "You can call me Al.") <http://www.npr.org/2012/09/03/160394864/paul-simon-on-making-graceland>
- 3) "Unomathemba," an example of isicathamiya by Ladysmith Black Mambazo.

Reading:

- 1) Paul Simon's response on MacNeil Lehrer News on PBS, 1987.
- 2) Charles Hamm, "Graceland Revisited," in *Popular Music*, Vol.8, No.3 (Oct.1989), pp.299-304.
- 3) Interview with Steve Berlin of Los Lobos on WFMU Blog concerning working with Simon on "All around the world," April 15, 2008. (Steve Berlin is not from South Africa.)
- 4) Robin Denselow, "Paul Simon's *Graceland*: the acclaim and the outrage," *The Guardian*, April 19, 2012.
- 5) "The Politics of Paul Simon's *Graceland*," *The Pink Scare*, May 7, 2012.
- 6) "Isicathamiya and the Ladysmith Black Mambazo," excerpt from textbook, by Michael Bakan, 2012.
- 7) Lyrics for "Diamonds on the soles of her shoes"

Questions to ponder

After listening to the performances and interview, and reading the above items, contemplate the following questions in preparation to writing an essay. What issues concerning the globalization of popular music are raised by *Graceland*? For what reasons has Paul Simon been criticized for the album? How has he justified his choices over the years? What responsibilities did Paul Simon have when he chose to record with musicians from South Africa? What is the relationship between politics and music? What political and ethical implications of Paul Simon's choices can you identify? To what degree are South African musical styles central to the album? How can you identify influences of South African *isicathamiya* in "Diamonds on the soles of her shoes"? What are significant considerations concerning the relationships between Paul Simon and the other musicians? How do the terms that we have been discussing in class, such as appropriation, exploitation, globalization, fusion, inspiration, relate to this subject?

Goals for the Assignment

- 1) Identify influences of South African *isicathamiya* on Paul Simon's *Graceland* album
- 2) Identify and explain the power relationships between Paul Simon and his "sources of inspiration"
- 3) Explain the global implications of Paul Simon's choices when making *Graceland*

Assignment

Write a 5 page essay in which you strive for the above stated goals. I do not want a summary of the above readings or a point-by-point answering of the above questions, but rather the essay needs to be organized around a central thesis. (You need to decide how you would like to approach this topic and to create a thesis that you feel gets to the heart of the situation.) Regardless of the thesis, or approach to the topic, you

need to identify and develop the major issues that are raised in the above sources, and you need to provide support through specific examples.

--It is 20% of your final grade in the course.

--Essay is due Dec. 5 in class. All late essays are docked 25 points.

### Grading Criteria

Clearly articulated thesis statement

Thesis offers significant insights into topic (gets to the heart of the matter)

Necessary support of thesis

All major issues of the situation are identified

Diverse perspectives on the situation are explained

Methodical organization of paragraphs

Clear sentence construction and grammar

Appropriate use of quotations

Appropriate use of citations (consistent use of any official style)

### Creating a Thesis

--A thesis statement is usually a single sentence appearing very early in the paper that asserts the central point of the paper.

--A thesis should be one of the author's main insights into the topic. It should get to the heart of the topic and should be a significant statement.

--While the thesis needs to be true, it should be a statement which could illicit some disagreement. In other words, it should not be an obviously true statement. The statement involves interpretation of the subject-matter.

--The thesis needs to be limited enough to prove in 4-5 pages.

--It needs to be specific and should only include what will be discussed in the paper.

--The thesis statement ultimately governs the entire paper. All points relevant to your thesis must be developed in the paper, and any points not essential to your thesis should not be included.

--The thesis and the central supportive points should appear in the initial paragraphs of the paper. Your thesis sentence needs to be presented in *italics* in your paper.

### Creating an effective writing style

Be certain that grammar and punctuation is correct. Do not use first person or contractions. Make sure the paper is written in a clear, succinct, and well-organized manner.

Each paragraph should begin with a topic sentence that clearly relates back to the thesis, and it should be organized around a single point.

Use of quotations should be kept to a minimum. (No more than 3.) They should be limited to statements where you want to highlight the voice and perspective of the author. All quotations need to be discussed thoroughly.