



MUS 325
Fall 2023

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Class Time: Tue/Thurs 9:30 - 10:45 AM
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Courses Description

A survey introducing the musical cultures (traditional/folk, nonwestern art/classical, and popular music genres) of Africa, African America, Latin America, Native America, Southeast Asia, South Asia, and East Asia. This course is designed to broaden our musical and academic perspectives through the exploration of music in terms of its cultural, social, and historical dimensions—all concerns of ethnomusicology.

Learning Objectives:

By the end of this course, through lectures, in-depth readings and reflections, audio and video recordings, you'll be able to:

- 1) To broaden our understanding of the scope of human musical creativity throughout the world
- 2) To develop listening skills and vocabulary that will enable us to talk and write about the world's diverse music cultures
- 3) To study music in culture as the relationship between ideas, sound, and behavior
- 4) To develop appropriate vocabulary with which to talk or write about music

Grading scale

93-100 points	A
85-92 points	B
77-84 points	C
70-76 points	D
Fewer than 70 points	F

Weighting

Participation/Attendance	10%
Musical Enculturation	5%
4 Quizzes	20%
Blues Research	10%
Concert Review	10%
Reflection	10%
Tests	15%
Final Project	20%

Required Readings:

Titon, Jeff Todd and Others, (ed) 2009. *Worlds of Music: An Introduction to the Music of the World's Peoples (3rd edition of Shorter Version)*. New York: Schirmer Books. With three accompanying CDs.

Other Readings: All additional reading and listening materials will be on Canvas

POLICIES

Canvas

Many resources will be available on Canvas. Most assignments will be submitted via Canvas. It is your responsibility to download and review materials. Announcements may also be made via Canvas. Please check Canvas regularly.

Attendance

Perfect attendance should be the goal of every student, and active involvement in class is an important ingredient for success in this course. The instructor must be notified *in advance* of an absence or tardy. Each absence (for which notice was not provided) and every two tardies will lower the grade by one level (e.g., A- becomes B+). The grade will also be lowered by one level for **any** absence beyond two and more than three absences could be grounds for dismissal from or failure in the course. In the event of an absence, **students are responsible to turn assignments in by posted deadlines and stay caught up on what was missed**

Professionalism

Completing work on time, thorough preparation, appropriate dress and language (for movement classes and public schools), and courteous communication (with each other, the professor, and teachers) reflects one's professionalism. Stay caught up on class activities and assignments by reviewing your syllabus at least once per week and regularly check the announcements in Canvas. Respond to emails in a timely manner and come prepared to fully engage in class. Dress appropriately for class activities and teaching episodes (in class or in schools) and use appropriate professional language and decorum while doing so.

Late Assignments

You should take class deadlines as seriously as you take deadlines at work. Unauthorized late assignments will automatically be graded one point lower for each day they are late. Last-minute e-mails are not appropriate excuses for late assignments. Plan to submit assignments before they are due.

Quality of Writing

All written assignments will be graded, in part, on the quality of your prose. As undergraduate students, anything you write should be high-quality and reflect your ability to synthesize, organize, and cogently present ideas and information. Grammatical errors, misspellings, and poor organization distract from your main arguments. Take time to proofread and edit your written work before you submit assignments. All assignments should use 12 pt., and Times New Roman font. Use the APA 7th edition style guide to format in-text citations and lists of references.

Accommodations

No qualified applicant, student, or employee shall be discriminated against on the basis of handicap at Reinhardt University. Inquiries regarding compliance with Section 504, Rehabilitation Act of 1973, may be directed to the Executive Director for Physical Plant Operations Reinhardt University, 7300 Reinhardt University Circle, Waleska, Georgia, 30183 or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C. Disabled students are accommodated on an individual basis. Students requiring an academic or instructional accommodation should contact the Office of Academic Affairs. Students with specific learning disabilities and/or attention deficit disorder should consult the Academic Catalog for information about the Academic Support Office.

Academic Honesty Guidelines

Reinhardt University provides an environment that encourages all students (undergraduate and graduate) to learn, create, and share knowledge responsibly. As society entrusts our students and faculty to pursue knowledge and report their discoveries truthfully, and deliberate falsehood or misrepresentation undermines the stature of the University. The following policies and procedures pertaining to academic integrity are deemed necessary for fulfilling the University's mission.

Honor is the moral cornerstone of Reinhardt University. Honor provides the common thread woven through the many aspects of the institution and creates a community of trust and respect affecting fundamentally the relationships of all its members. The centrality of honor at Reinhardt is contained in its Honor System which is embodied in the Reinhardt University Honor Pledge.

Reinhardt University's Academic Integrity Policy seeks to provide clarity and ensure consistency when members of the Reinhardt community encounter instances of plagiarized, fabricated, or falsified information. **Violations will be dealt with according to the regulations as stated in the Reinhardt Academic Policy Handbook** (<https://www.reinhardt.edu/wp-content/uploads/2019/08/Reinhardt-University-Student-Handbook-2019-2020.pdf>).

E-mail Etiquette

The principal mode of communication with the instructor will be through university email. In your correspondence, please observe etiquette for professional communication which includes (a) a salutation, (b) a clearly articulated message about the topic, issue, or request, and (c) a valediction.

Flexibility Clause

It is important to note that the assignments, policies, evaluation procedures, etc. are subject to change. Students' experiences and needs, as well as emerging knowledge, will be considered in modifying this course syllabus.

Course Schedule

Weeks	Topic	Task	Assignment
Week 1			
Tues	Introduction & Course Syllabus	Read Write	Titon (textbook): Preface and Authors, pp. xvi-xxvii. Musical Ethnography/Musical Autobiography
Thurs	Diversity and Iconicity of Music Cultures: Concepts and Musical Elements	Read	Titon (textbook) Chapter 1, pp. 1-34
	Introduction to Musical Genres of Native America (Sioux, Zuni, Iroquois)	Read	Titon (textbook) Chapter 2, pp. 35-43
Week 2			
Tues	Navajo Indian Ceremonial and Ritual Music a)Nightway Ceremony b)The Navajo Way of Life c)Traditional Popular Music	Read	Titon (textbook) Chapter 2, pp. 43-46, 48-50
Thurs	Enemyway Ceremony Native American Church Music	Read	Musical Enculturation or Autobiography Assignment due
Week 3			
Tues	Introduction: Generalizations about African Music	Read	Titon (textbook) Chapter 3

Thurs	Principles of Anlo Ewe Dance Music Agbekor: Music and Dance of the Anlo Ewe of Ghana	Read	Chapter 3, pp. 72-79, 83-87 Quiz 1 (on Native America)
Week 4			
Tues	West African Bards Mande Jaliya and Modern Griots	Read	Reading on Canvas
Thurs	A Drummer of Dagbon	Read	Titon (textbook) Chapter 3, pp. 87-91 Listening: CD 1, # 13
Week 5			
Tues	a) Music of the Shona of Zimbabwe (<i>Mbira</i>) b) <i>Chimurenga</i> and the Political Agency of Music	Read	Titon (textbook) Chapter 3, pp. 91-96 Listening: CD 1, # 14
Thurs	a) Introduction to African America b) Music of Work c) Music of Worship d) Negro Spirituals	Read	Titon (textbook) Chapter 4, pp. 107-116 Listening: CD 1, # 17, 19, 20
Week 6			
Tues	Test I (on Introduction, Native America, Africa) Video on the Fisk Jubilee Singers (Arranged Negro Spirituals)		Assignment of Themes for Blues Presentations See instructions for this assignment below
Thurs			
Week 7			
Tues	Historical, socio-cultural, and stylistic background of the Blues (Group Discussion of “Poor Boy Blues”)	Read	Titon (textbook) Chapter 4, pp. 116-141 Listening: CD 1, # 21
Thurs	*Presentation of Blues Assignments		
Week 8			
Tues	*Presentation of Blues Assignments Historical and cultural background to Indian Music: Diversity in regional		
Thurs		Read	Titon (textbook), Chapter 6, pp. 179-192

	resources and styles.		
Week 9			
Tues	Concepts and Elements of Indian Classical Music:Raga, Rasa and Tala	Read	Titon (textbook), Chapter 6, pp. 193-201
Thurs	(ii) Ravi Shankar: Form and structure in Indian classical music, Transmission	Read	Titon (textbook), Chapter 6, pp. 202-203 [On musicians and instruments]
Week 10			
Tues	Gamelan Traditions of Indonesia: Performance :Contexts and Formal Structure of Javanese Gamelan	Read	Titon (textbook), Chapter 7, pp. 213-228 Listening: CD 2, #4
Thurs	3a) Music and Theater in Central Java (Wayang Shadow Puppetry) (b) Indonesian Popular Music	Read	Titon (textbook), Chapter 7, pp. 229-230 Listening:CD 2, #5
Week 11			
Tues	Test 2 on North/Black America and India		
Thurs	Cultural Background, Introduction, Folk Song	Read	Titon (textbook), Chapter 8, pp. 241-452 Listening;CD 2, # 8, 9
Week 12			
Tues	Instrumental Ensemble Traditions (cont.), Opera Traditions	Read	Quiz #3 on Indonesia Titon (textbook), Chapter 8, pp. 252 - 264 Listening; CD 2, #10, 11, 12, 13, 14
Thurs	Solo Instrumental Traditions, Popular Music Fall BREAK		
Week 13			
Tues	Nueva Cancion in Chile	Read	Quiz #4 on China Titon (textbook), Chapter 9, pp. 277-283 Listening: CD 3, # 1
Thurs	Andean Panpipe Music [Bolivian <i>Kant'u</i>]	Read	Titon (textbook), Chapter 9, pp. 284-289 Listening: CD 3, # 2
Week 14			

Tues	The Musical Tradition: <i>Sanjuán</i>		Concert Review Due
Thurs	Finishing Up	Read	Titon (textbook), Chapter 9, pp. 289-296 Listening: CD 3, # 3
Week 15			
	FINAL PROJECT		

ASSIGNMENTS DESCRIPTION

Musical Autobiography

Please read “Foreword” by George Lipsitz (on CANVAS). This writing assignment is an account of your musical enculturation, taking into account both formal and informal musical activities (ca. 2 pages, double spaced). The format for this assignment is flexible, but you must consider the following: Where and when were you born and raised? Who are your parents? Where are your grandparents from? What kinds of music did you remember listening to or playing and singing when you were growing up? What kinds of music do you like and why? Who influenced your formative musical tastes? Who are your favorite artists/groups and why? When and where do you listen to music? Have your musical tastes changed over time, from your earliest musical memories to the present? What in your opinion distinguishes good music from bad music? What role(s) does music play in your life? If you play music, discuss your training and influences.

Presentations of Blues Research Assignments

Each student will (a) choose a theme from multiple Blues related subjects, (b) research the topic and prepare for a four (4) minutes presentation, (c) present via Zoom, and (d) answer evolving questions from classmates lasting a (1) minute. Power-Point presentations with embedded audio-visual illustrations are acceptable, though not the only format. However, the format should depend on the selected theme. For example, a presentation on “12-Bar Blues Chord Progressions” may require just a guitar or keyboard, in case the student plays either of those instruments. The instructor will assign the themes later and provide further guidelines for this assignment.

Quizzes, Tests

The four quizzes, and three tests will focus on listening and general comprehension of the materials presented in class including assigned reading and listening materials. The course requires careful and extensive study of listening materials throughout the semester (not listening only before exam). No make-up quizzes or tests/exams will be administered unless prior arrangements are made or emergency situations arise. The four quizzes will be based on Native America, Black America, Indonesia, and China, respectively. Test 1 is on the first-two geo-

cultural units--(Native America and Africa), and Test 2 comprises the third and fourth regional units—(Black America and India). The final Test (3) is not cumulative. It will be based on the last three geo-cultural units of the course—(Indonesia, China, Latin America).

Performance Review

This assignment is a descriptive and critical review of a performance. Students will be encouraged to participate in a concert/performance—in person or via Zoom. The review must include date and location of event, key musicians, instruments used, repertoire played or sang, broad structural analysis of some of the items performed, kinds of interaction between the performers and the audience, and any other idiosyncrasies of the musical type observed. It is very important to relate your description and observations to topics discussed in class. Your impressions and evaluative comments are also important. Three double-spaced pages will do. Submit your completed reviews on Blackboard.

Final Project (this takes the place of a final exam)

Each student will undertake one individual final project during the course. This is your opportunity to explore an aspect of the course in a way that best suits your academic and creative interests. Two options are available: (1) a complete ethnography of a particular music culture, and (2) actual performance of a piece from a world music repertory. Whichever option you choose, you must submit a paper (along with media materials, if appropriate). The paper must be typed, double spaced, paginated, stapled, and it must include bibliographical references and proper citations for a scholarly paper.

OPTION 1: complete musical ethnography or interview. Describe a music-culture event, as much as possible from an insider's point of view, or conduct an interview with someone with strong ties to a world music tradition. This must include observing, documenting, and assessing a music event, and conducting an interview (face-to-face, phone, or e-mail) with a person involved directly in a world music culture. Your paper, which must be no fewer than five and no more than ten pages long in a 12-point font, will be based more on fieldwork than on written sources, but must include some general historical or descriptive information drawn from at least two library sources, one of which must be a book (your textbook should not be one of them) or article. Bibliographical references must be formatted as described in option 1.

OPTION 2: performance of a piece or group of pieces.

Learn and perform a piece or group of pieces from a world music repertory during the final exam period. When learning the piece, listen to recorded sources if possible so you can get a good sense of how the music should be performed. If only written music sources are available, you may use those. Discuss the various artistic and creative challenges you've faced in learning and interpreting the piece. Submit a paper of no fewer than three and no more than five pages in a 12-point font, that describes your learning process, and that outlines a brief history of the music. Use at least two sources as described in option 1.