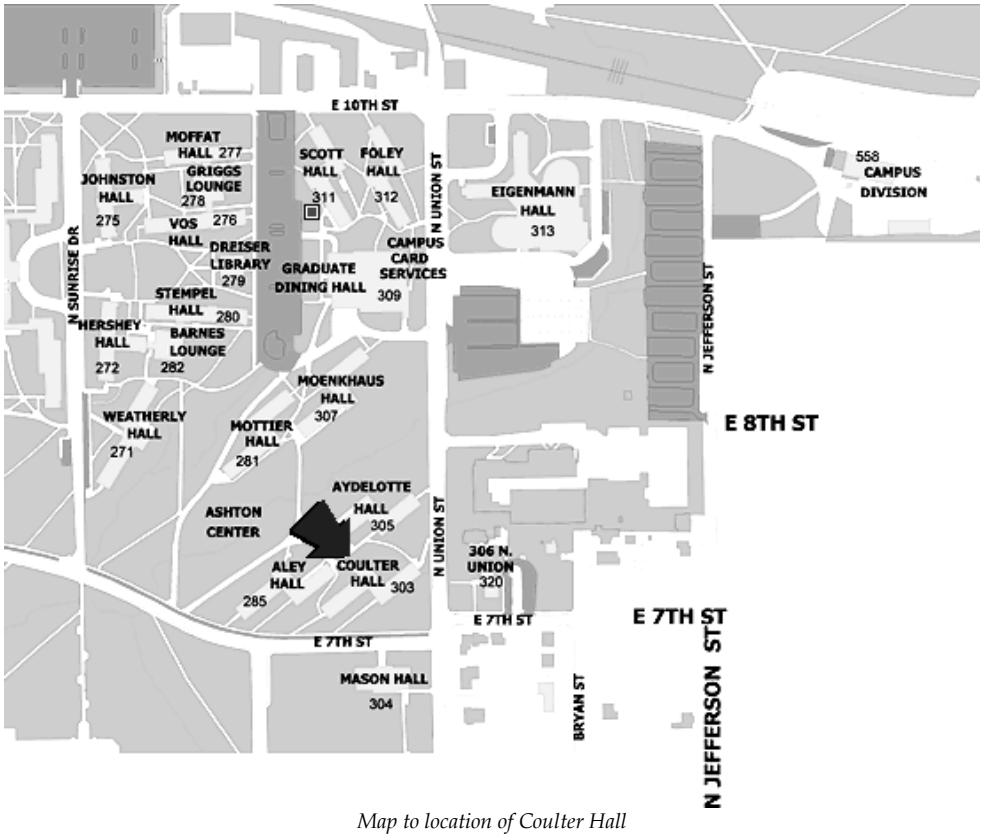
# World Music and Culture

**F111 Spring 2005**

11:15–12:05 Tuesdays and Thursdays  Simon Music Library and Recital Center 015

**Instructor**:  Dr. Alan Burdette
**Office Hours**:  Tuesdays 1:00-3:00.  Feel free to contact me if there is anything you would like to discuss or if you need to set up an alternative time to meet.
My office is in Coulter Hall (Ashton Complex) Rm. 260.
**Phone**: Office:  856–3842  **Email**: aburdett@indiana.edu




*Map to location of Coulter Hall*

**Associate Instructors**

| | |
|---|---|
| Aditi Deo | adeo@indiana.edu |
| Yoonhee Chang | yoochang@indiana.edu |
| Austin Okigbo | aokigbo@indiana.edu |

**Discussion Sections**

| | | | | |
|---|---|---|---|---|
| 5447 | Thurs. | 12:20-1:10pm | BH 237 | Austin Okigbo |
| 5448 | Thurs. | 1:25-2:15pm | SY 003 | Yoonhee Chang |
| 5449 | Thurs. | 3:35-04:25pm | BU 240 | Yoonhee Chang |
| 5450 | Fri. | 9:05-09:55am | TV 226 | Aditi Deo |
| 5451 | Fri. | 10:10-11:00am | SY 212 | Aditi Deo |
| 5452 | Fri. | 10:10-11:00am | JH A105 | Austin Okigbo |

**Objectives**:
This course will survey a selection of musics from around the world from the perspective with the intent of understanding music-making as one of many interrelated cultural systems. Music and Identity, Dance, Locality, Migration, and Politics will all be examined from a cross-cultural perspective using different case studies. Part of this exploration will require that students develop a grounding in basic musical and anthropological principles and vocabulary. As such, students will become familiar with some of the key ideas and methods of ethnomusicology. However, prior formal training in music or anthropology is not necessary to do well in this course.

**Required Textbooks**:
Dudley, Shannon. 2004. Carnival Music in Trinidad. *Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Stone, Ruth. 2004. Music in West Africa. *Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Ruckert, George E. 2004. Music in North India. *Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Rice, Timothy. 2004. Music in Bulgaria. *Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Each short text contains a CD with the music described in the text. Because this is a course on music, expect that a good portion of your outside work will consist of listening to music and discussing it.

In addition to the textbooks and the CDs that go with them, a small number of articles will be placed on electronic reserve for the course.

**Additional Listening and Viewing:**
Additional listening and viewing items outside of the textbooks have been prepared on a special website that you can access through a link on the Oncourse pages for this course. It is not IN Oncourse, but Oncourse will be your portal to it.

**Expectations of the Students:**
This course does not require a background in music. But you will be expected to read the textbook readings and listen to the associated listening assignments for each week. This will be necessary in order to participate in class discussion. You are expected to attend class. Because we do a lot of directed listening, viewing, and musical exercises in class, it will be extremely difficult for you to do well if you miss class.

**Attendance Policy**:
It is assumed that you will attend all class periods. In order to excuse yourself from a class period, you must send an email or written note to Dr. Burdette or your AI. Because we spend a lot of time in directed listening, missing class will make it extremely hard to do well in the course. Attendance will be taken in discussion section meetings and randomly in the lecture.

**Grading Policy:**
Grades will be given on a percentage scale where 97-100=A+, 93-96=A, 90-92=A-, 87-90 = B+, 83-87=B, 80-82=B-, etc. scale. They will be weighted in the following fashion:

**Percentage per assignment:**

| | |
|---|---|
| 5% | Attendance |
| 5% | Quiz |
| 5% | Personal Essay Assignment |
| 5% | Exam 1 |
| 10% | Exam 2 |
| 5% | Exam 3 |
| 15% | Exam 4 |
| 40% | 5 Essay Assignments (7 % each) |
| 10% | Film Essay Assignment |

**General Assignment Guidelines**
Course assignments must be handed in as a hard copy at the beginning of class on the date they are due. They cannot be left at the main Folklore office or my office in Coulter Hall. Email attachments will be counted as late even if sent on the due date. Early papers are welcome and we will be happy to look over a draft of your paper up to 3 days before it is due. Late papers will lose 5 points if it is not turned in at the beginning of class and 5 points for each additional day thereafter. Please notify us right away if you are having any problems. Keep in mind though, that even if you have to lose 20 points because your paper is late, this is still much better than not turning it in. Not turning in an assignment in results in a score of zero and this can have a profound affect on your final grade. I also understand that illnesses or family emergencies arise that are beyond your control. It is your responsibility to notify me right away in such a situation.

You are expected to make a copy of your paper or a backup copy of your computer file or disk. Accidents happen. Make regular backups while you work. Don't let a computer crash ruin an otherwise good semester. Keep your graded papers, including in-class writings and short notes, after the instructors give back to you. Please be sure to have your name, your course number, and your instructor's name on your papers. Incompletes will only be given with prior permission of the instructor.

**Exams**
Exams will consist of short answer fill in the blank questions. We will have 4 exams at quarterly intervals. The exam at Midterm time will be comprehensive as will the Final Exam.

**Essay Assignments**
Essay assignments will be directed towards content in the reading and listening materials for the course. Questions will be assigned a week before the essay is due. Essays should be at least 2 pages in length, typed, double spaced, 1" margins, 12 pt typeface. Five essays will be due throughout the course of the semester and their deadlines are indicated in the syllabus. You will do a "personal essay" at the beginning of the semester which will be related to course discussion but will also serve as a preparatory exercise for the essay assignments to follow.

**Film Essay Assignment**
DUE: Thursday, April 7.
You will view one film from a list we will hand out in class and write a 3 page, typed, double-spaced) essay which addresses a series of questions we will give you with the film list.

**Writing**—IU Writing Tutorial Services is an excellent resource that I recommend you utilize, regardless of how strong your writing skills are. They can help you with any stage of the writing process, from brainstorming to polishing a final draft. Ballantine Hall 206. 855-6738. Call to set up an appointment or stop by Ballantine 206. http://www.indiana.edu/~wts/

**Acts of Plagiarism or Cheating will result in a failing grade for the course.**

**Plagiarism**
A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge indebtedness whenever he or she does any of the following:

1. Quotes another person's actual words, either oral or written;
2. Paraphrases another person's words, either oral or written;
3. Uses another person's idea, opinion, or theory; or
4. Borrow facts, statistics, or other illustrative material, unless the information is common knowledge.

(quoted from Code of Student Rights, Responsibilities, and Conduct, Part III, Student Misconduct, Academic Misconduct, by action of the University Faculty Council (April 24, 1990) and the Trustees of Indiana University (May 4, 1990). Amended by the University Faculty Council (April 13, 1993; May 12, 1993 and October 8, 1996) and the Trustees of Indiana University (December 4, 1992; June5, 1993, and December 13, 1996.)

For more information on the IU Student Code of Rights, Responsibilities and Conduct, see:
http://www.dsa.indiana.edu/Code/index1.html

# Course Schedule

**Week 1**

**Tuesday January 11** **Course Introduction**

**Thursday January 13** **What is Music?**

- Listening: see website

**Discussion Sections** **Music and Culture**

*** Personal Essay assigned**

**Week 2**

**Tuesday January 18** **Music and Culture: A German American Singing Society I**

- Reading: see website for e-reserve

Burdette, Alan. 2002. "German American Singing Societies in the Ohio Valley." In *American Musical Traditions. Volume 4: European American Music*, ed. By J.T. Titon and Bob Carlin. pp. 54-60.

- Listening: see website

**Thursday January 20** **Music and Community: A German American Singing Society II**

- Reading: see website for e-reserve

Burdette, Alan. 2002. "Ein Prosit der Gemutlichkeit": The Traditionalization Process in A German American Singing Society, In *Land Without Nightingales: Music in the Making of German America*, ed. By P. Bohlman and O. Holzapfel. Max Kade Institute. pp. 233-257.

- Listening: see website

**Discussion Sections** **Musical Concepts I**

*** DUE: Personal Essay**

**Week 3**

**Tuesday January 25** **Salsa: A Brief History of a Genre**

- Reading: see website for e-reserve

Waxer, Lise. 1994. "Of Mambo Kings and Songs of Love: Dance Music in Havana and New York from the 1930s to the 1950s. Latin American Music Review. 15 (2).

- Listening: see website

**Thursday January 27** **Special Session in the Frangipani Room of the Union (IMU)**

- Listening: see website

**Discussion Sections** **Musical Concepts II**

*** QUIZ**

**Week 4**

**Tuesday February 1** **Carnival Music in Trinidad**

- Reading: Trinidad pp. 1-22
- Listening: CD tracks 1-4

*** Essay 1 Assigned**

**Thursday February 3** **Carnival Music in Trinidad**

- Reading: Trinidad pp. 23-52
- Listening: CD tracks 5-9

*** Exam 1**

**Discussion Sections** **Carnival Music in Trinidad**

**Week 5**

**Tuesday February 8** **Carnival Music in Trinidad**

- Reading: Trinidad pp.52-71
- Listening: CD tracks 10-14

*** DUE: Essay 1**

**Thursday February 10** **Carnival Music in Trinidad**

- Reading: Trinidad pp.72-104
- Listening: CD tracks 15-18

**Discussion Sections** **Carnival Music in Trinidad**

**Week 6**

**Tuesday February 15** **Music in North India**

- Reading: North India pp.1-32
- Listening: CD tracks 1-13

*** Essay 2 assigned**

**Thursday February 17** **Music in North India**

- Reading: North India pp.33-51
- Listening: CD tracks 14-23

**Discussion Sections** **Music in North India**

**Week 7**

**Tuesday February 22** **Music in North India**

- Reading: North India pp.52-64
- Listening: CD tracks 24-31

*** DUE: Essay 2**

**Thursday February 24** **Music in North India**

- Reading: North India pp. 65-88
- Listening: CD tracks 32-43

**Discussion Sections** **Music in North India**

**Week 8**

**Tuesday March 1** **Indian Film Music**

- Reading: see website for e-reserve
- Listening: see website

**Thursday March 3** **Indian Film Music**

- Reading: see website for e-reserve
- Listening: see website

*** Exam 2**

**Discussion Sections** **Indian Film Music**

*** Essay 3 assigned**

**Week 9**

**Tuesday March 8** **Music in Korea**

- **Reading:** see website for e-reserve

*Garland Encyclopedia of World Music, Volume 7: East Asia: China, Japan, and Korea*. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, eds. Routledge. 2002 pp. TBA

- Listening: see website

**Thursday March 10** **Music in Korea**

- **Reading:** see website for e-reserve

*Garland Encyclopedia of World Music, Volume 7: East Asia: China, Japan, and Korea*. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, eds. Routledge. 2002 pp. TBA

- Listening: see website

*** DUE: Essay 3**

**Discussion Sections** **Music in Korea**

**Week**

**Tuesday March 15** **NO CLASS - Spring Break**

**Thursday March 17** **NO CLASS - Spring Break**

**Discussion Sections** **NO CLASS – Spring Break**

**Week 10**

**Tuesday March 22** **Music in West Africa**

- Reading: West Africa pp. 1-21
- Listening: CD track 1

*** Essay 4 assigned**

**Thursday March 24** **Music in West Africa**

- Reading: West Africa pp. 22-46
- Listening: CD tracks 2-5

**Discussion Sections** **Music in West Africa**

**Week 11**

**Tuesday March 29** **Music in West Africa**

- Reading: West Africa pp. 47-78
- Listening: CD tracks 6-11

*** DUE: Essay 4**

**Thursday March 31** **Music in West Africa**

- Reading: West Africa pp. 79-98
- Listening: 12-15

**Discussion Sections** **Music in West Africa**

**Week 12**

**Tuesday April 5** **Music in South Africa**

*** Exam 3**

- Reading: see website for e-reserve
- Listening: see website

**Thursday April 7** **Music in South Africa**

- Reading: see website for e-reserve
- Listening: see website

*** DUE: Film Essay**

**Discussion Sections** **Music in South Africa**

**Week 13**

**Tuesday April 12** **Music in Bulgaria**

- Reading: Bulgaria pp. 1-27
- Listening: CD tracks 1-7

*** Essay 5 assigned**

**Thursday April 14** **Music in Bulgaria**

- Reading: Bulgaria pp. 28-55
- Listening: CD tracks 8-20

**Discussion Sections** **Music in Bulgaria**

**Week 14**

**Tuesday April 19** **Music in Bulgaria**

- Reading: Bulgaria pp. 56-74
- Listening: CD tracks 21-27

*** DUE: Essay 5**

**Thursday April 21** **Music in Bulgaria**

- Reading: Bulgaria pp. 75-102
- Listening: CD tracks 28-38

**Discussion Sections** **Music in Bulgaria**

| Week 15 | |
|---|---|
| **Tuesday April 26** | **Wrap Up** |
| **Thursday April 28** | **Final Review** |
| **Discussion Sections** | **Final Review** |

| Week 16 | |
|---|---|
| **Tuesday May 3**<br>*** 5:00pm to 7:00 pm *** | **FINAL EXAM** |

This course syllabus provides a general plan for the course; deviations may be necessary.

**Writing an Essay: Some Basic Guidelines**

An essay is an organization of an argument or a set of ideas into a coherent structure that utilizes supporting evidence. It has 3 parts:

1. A central idea (thesis or argument)
2. Evidence to support the central idea
3. A summarizing conclusion

No one really enjoys reading an essay that is overly mechanical and devoid of spirit, but this is far better than reading an "essay" that either has no central thesis or no evidence to support that thesis, or neither. The underlying structure of an essay is very simple, and most students have encountered these principles many times in the course of their education. You will be expected to use them whenever you are called upon to write an essay.

**Understanding the question**
When you write an essay, begin by looking carefully at the question in front of you. It may be a question of your own creation, but in this class you are most often going to be confronted with a question created by your instructors. Thus, you should first read the question very carefully. Make sure you understand what it is asking you and all of the terms that are used. If you do not, consult your instructor or your reading materials, and do this well before your deadline. Secondly, look careful at the question and see if it is asking you to do more than one thing. That is, a question may have more than one part. A "compare and contrast" question is asking you to do 2 things—compare and then contrast. A question may ask you to describe something and then ask you how that particular historical situation came to be. Make sure you answer each part of the question in your essay. Finally, focus on the actual question. Some essay questions may contain some explanatory information to help direct your answer, but don't confuse it with the actual question.

**Organizing your answer**
Once you are clarified the actual question(s), organize your answer. It may be that the question will require you to read your assigned readings or listen to certain recorded examples (you can count on that) in order to answer the question. Do the reading and listening with the question in mind. Once you have done so, you should think about what your answer is and begin to outline it. Essay questions do not typically look for easy cut and dried answers. They require you to do some analysis and take a particular stand with regard to the issue, supported by evidence from your assigned readings and listening. Your outline should state your central thesis in a brief form and then list the examples you will use to support that answer. When it comes to your central thesis, take a stand and state it clearly. That doesn't mean you have to reduce your answer to one side of a black and white view of the problem, but it does mean that you stake out your position in an assertive way.

**Supporting your answer**
Most often, your instructors are less interested in an absolute right answer than in an interesting thesis supported in a solid and rational way. It is imperative that your answer contain your own point of view but it must be well-supported. A well-supported answer relies on other experts, reliable texts, and educated experiences. In our case, your lecture notes, your readings, and listening examples for the course will be your primary sources for supporting the central thesis of your essays. You should aim to have about 3 supportive examples for your thesis. In your essay, methodically go through each example, explain what it is and then explain how it supports your main thesis. And please do not write some variation on: "My third supporting example is __x___ and it supports my central thesis because ___y____." Most people in college and certainly the

people grading your essays intuitively understand the mechanics of a good essay and spelling it out in your writing is simply poor form. Many students write a few sentences and complain that they have answered the question and cannot think of anything else to write. While economy and directness is highly valued, a good essay explains a supporting example and its connection to the thesis instead of merely stating an example.

**Writing well**

Your essay should be well-written. A creative thesis with excellent supporting evidence is severely compromised by poor sentence construction, bad spelling, and improper grammar. Reading through these kinds of mistakes is tedious and detracts from the ideas you are trying to communicate. Writing well is not a skill that happens overnight, and you probably know already if this is an area in which you struggle to do well. Every writer benefits from having someone else read what they have written and getting feedback. If you do not have a skilled and trusted friend to do this (a friend who is not afraid to tell you about your mistakes), by all means take advantage of one of the services your student fees pay for—the Writing Tutorial Services. Staff at the WTS will help you improve your ability to communicate effectively through writing. Do your assignment as early as possible and have them give you feedback. They can be contacted at 855-6738. http://www.indiana.edu/~wts/

**Grading**

When we grade essays we will use the ideas expressed above as the basis for our scoring. Grading essays is necessarily subjective, but we will look for the following elements and you will lose points for areas in which your essay is deficient.

**1. Content**—your answer should be well-considered and thoughtful. It should be relevant to the material in question. Creative theses are welcome, as long as they are well-supported and reasoned. Your thesis and your examples should display and understanding of the subject matter.

**2. Organization**—your answer should be well organized. Your ideas should easily rise to the surface because your organization does not get in their way. Your thesis should build in strength as you add more evidence to support it.

**3. Mechanics and Style**—your answer should be free of grammatical and spelling errors. While we will not take off points for a small misspelling or two, patterns of misspelling and grammatical errors indicate a lack of time and attention and will hurt your score.