

A Survey of World Music | Spring 2018

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Class website: kristiner.com/classes/music-b24

Bakersfield College

MUSC B24

CRN 31841

M/W 11:10AM-12:35PM

Classroom: PAC-8

3 Credits

Student Learning Outcomes (SLOs)

Upon successful completion of this course the student will be able to:

1. Demonstrate aural skills that allow one to listen selectively and interdependently to various aspects of a musical performance, such as melody, harmony, rhythm, polyrhythm, pitch, scales, timbre, beat, pulse, meter, texture, form, genre, and style.
2. Explain how music is a component of culture, reflecting and perhaps creating the values of a society or ethnic group.
3. Describe and compare the concepts of cultural relativism and cultural bias, recognizing the validity of the relative aesthetics of many cultures.
4. Identify musical selections in each chapter by title, country, tribe, function, and orchestration.
5. Describe the expectations of college-level writing assignments.

These outcomes will be assessed through online chapter quizzes, concert reviews, a musical ethnography slideshow project, and a written final exam.

Catalog Course Description

An introductory course surveying the dominant musical cultures of the new and non-western world with comparisons to European/western music. Emphasizes listening to and participation in world music through lectures, films, recordings, live presentations, and class performance.

Introduction

This course is all about listening. As we listen together, we will explore the many ways that music is used throughout the world, learn to understand and respect different musical cultures, analyze specific performances, discuss the musician's role in society, and develop a greater appreciation for the experience of music and what it reveals about our shared humanity.

Everyone is expected to attend each class session and contribute to the class discussion. Prior musical experience may be helpful, but it is not necessary to succeed in this course. Curiosity, enthusiasm, and open-mindedness *are* necessary in order to succeed in this course.

Required Materials

Worlds of Music by Jeff Todd Titon (loose leaf w/MindTap access code)
6th Edition, 2017, Cengage, ISBN: 9781305940079

This course does not use Canvas. All of the course materials and links to online content can be found at the class website: www.kristiner.com/classes/music-b24

MindTap

Included with your textbook is a 6-month access code for MindTap, which is where you will find the online content for each chapter including streaming audio, video, study aids, and chapter quizzes that you will complete for credit. Firefox is the recommended browser for MindTap – other browsers may have issues handling the audio files. If you purchased a used copy of the textbook with an expired code, you will need to purchase MindTap access through the publisher’s website for \$84 (ouch).

The first time you log in, you will be prompted to enter your access code and create a user profile. Be sure to enter your full name *exactly* as it appears in your BC student registration, otherwise you will not get credit for the work you submit online.

Exams and Assignments

Concert Reviews (2 reviews at 100 points each) – 20% of Final Grade

Students are required to attend two live concerts during the semester. These can be college or professional quality, any style or genre, and each concert must be at least 1.5 hours in duration. Each concert review will consist of two full pages (typed, 12-pt font, double-spaced) analyzing the performance and how it relates to the subject matter presented in this class. Further guidelines are on p. 6 of this syllabus. **Each Concert Review is due within two weeks after the date of the concert**, and all reviews must be submitted before the final exam. *If personal circumstances prevent your ability to attend a concert this semester, speak with the instructor ASAP about the possibility of completing an alternate assignment.*

Musical Ethnography Project (400 points total) – 40% of Final Grade

Students will create an online slideshow presentation using **Prezi**, incorporating text, audio, video, and photographic elements as well as firsthand sources. Students will choose their own topics, and are encouraged to research their own musical surroundings and cultural heritage. Further guidelines can be found on p. 7-8 of this syllabus and Ch. 11 in the textbook.

Submit a one-page topic proposal on **Monday, March 12**. We will develop the presentations together in class with peer feedback, examples, and ideas for schema and design. The project must be completed by **Monday, April 23**. Late work will receive a maximum of 50% credit.

Each student will have 10 minutes to present their work to the class during weeks 14 and 15. The presentation is worth up to **300 points**. All students are expected to take notes on all of the presentations. These notes will be compiled and typed in outline or bullet format and turned in at the final exam. The notes are part of your total project grade, and are worth up to **100 points**.

MindTap Chapter Quizzes (6 quizzes weighted at 50 points each) – 30% of Final Grade

At the conclusion of each assigned chapter, students will complete an online quiz in MindTap. Each quiz consists of 30 multiple-choice questions, half of which are listening questions. You are allowed two attempts on each quiz, and your highest score will be recorded. There are no time limits set, but quizzes must be submitted by their scheduled due dates, which are on Sundays at 11:00PM.

Final Exam (100 points total) – 10% of Final Grade

The final exam will consist of two short essay questions that address themes that carry through the lectures, assigned music, and readings. The questions will be provided in advance. The final exam will be given on **Wednesday, May 9 at 10:00AM**.

Grading Scale

There is no curve. Final grades are assigned based on a 1,000-point scale:

900+	A
800-899	B
700-799	C
600-699	D
0-599	F

Extra Credit

Students may submit additional concert reviews for up to 100 extra credit points each. These should follow the same guidelines as the required concert reviews. Other extra credit opportunities may be announced in class. There is a maximum of 200 extra credit points per student.

* * * Students may also attend one of the presentations by Dr. Michael Eric Dyson on Thurs, February 8 (10AM and 2PM in the Fireside Room or 7PM in the PAC Indoor Theater), and submit a two-page, typed review for up to 100 points extra credit. In January the Library will have a limited number of copies of Dr. Dyson's book *Tears We Cannot Stop* available to BC students free of charge. This book is highly recommended!

Attendance Policy

District policies require instructors to drop all non-attending students. Attendance will be taken at each class meeting. Students have up to 24 hours after an absence to email the instructor with a valid excuse. Absences will only be excused for serious and/or compelling reasons. After the equivalent of two weeks (six class hours) of unexcused absences, or any unexcused absence during the first two weeks of the semester, the student will be dropped or withdrawn from the class.

In the case of an unavoidable absence it is the student's responsibility to keep up with the class progress, download any missed handouts from the class website, and obtain a copy of the lecture notes from another student. Lectures and slide shows will not be posted online. Lecture topics and reading assignments are listed in the course schedule below. The grading scale is clearly presented in this syllabus so that students will be able to track their own progress in the course. If you have a specific question or concern, please make an appointment to meet with the instructor during office hours.

Communication

It is important that students check their college-assigned email account regularly. When sending email to krtiner@bakersfieldcollege.edu please be sure to include **MUSIC B24** in the subject line.

When emailing your instructors, a little bit of courtesy and professionalism goes a LONG way. State your request clearly, be respectful, and don't use informal language or texting abbreviations, emojis, etc.

Credit will not be given for assignments submitted via email. Students must either submit a hard copy directly, or to one of the administrative assistants in FA-69. Ask them to time-stamp your work and deliver it to my mailbox if I am not on campus.

Students With Disabilities

Students with disabilities needing accommodation, including those who had an IEP or 504 Plan in high school, should make requests to Disabled Students Programs and Services in CSS-10 (661-395-4334). All requests for accommodations require appropriate advance notice to avoid a delay in services. Please discuss approved accommodations with me so we can work together to ensure your access and success at BC.

Tutoring

BC students get free one-on-one tutoring in most subjects in the BC Tutoring Center. Students get one free 50-minute session per subject per week with a trained tutor who has successfully completed the class. There is also drop-in tutoring in math and English all week long. Go to the Tutoring Center in SS-203 to make an appointment or call 661-395-4430 for more information.

Class Policies and Academic Integrity

- ▶ Bring your textbook, notebook, this syllabus and all handouts to each class.
- ▶ Mobile phones and personal electronic devices (including laptops) will be turned OFF or set to SILENT and put away before the start of class.
- ▶ To preserve academic freedom for both the instructor and students, video and audio recording is not permitted during class.
- ▶ Undistracted listening is crucial in a music course. Disruptions of any sort will not be tolerated.
- ▶ As per campus policy, food and candy are not allowed in the classroom. Beverages are allowed as long as they are in a container with a lid.
- ▶ Please do not wear strongly scented perfume or cologne in class - it's not fun for people with allergies.
- ▶ Do not begin packing up your belongings until you have been excused by the instructor.
- ▶ Leaving class early is an unwelcome disruption, and it constitutes an unexcused absence, unless your reason for leaving has been cleared with the instructor in advance.
- ▶ Plagiarizing, cheating, or other forms of academic dishonesty will result in a zero grade on the assignment, and may lead to a failing grade in the course and disciplinary action by the College.
- ▶ Final grades earned in this course cannot be changed once posted, except in case of a clerical error.
- ▶ By enrolling in this course, you agree to the conditions of this syllabus.
- ▶ Should you choose to drop this course, it is your responsibility to notify Admissions and Records and also communicate your decision to the instructor.



"Music expresses that which cannot be said and on which it is impossible to be silent."

- Victor Hugo

COURSE SCHEDULE

- ❖ Complete all reading assignments in the textbook before each class session.
- ❖ Audio and video selections will be discussed and assigned in class.
- ❖ This schedule is subject to change. Any changes will be announced in class.

WEEK	TEXT	LECTURE TOPIC	ASSIGNMENT
1	Ch. 1	Introduction and Syllabus	
2	"	Structure in Music, Music Cultures	Ch. 1 Quiz due January 28
3	Ch. 3	Africa: Ewe, Mande, Dagbamba	
4	"	Africa: Shona, Afrobeat, BaAka	Ch. 3 Quiz due February 11
5	Ch. 4	North America: Music of Worship, Work, Play	
6	"	North America: Blues	Ch. 4 Quiz due February 25
7	Ch. 7	Asia/Indonesia: Java	
8	"	Asia/Indonesia: Bali, Sumatra	Ch. 7 Quiz due March 11
9	Ch. 9	South America: Chile, Bolivia	Topic proposals due March 12
10	"	South America: Ecuador, Peru	Ch. 9 Quiz due March 25
<i>SPRING BREAK</i>			
11	Ch. 11	Musical Ethnography Project: Discussion and Feedback	(no quiz)
12	Ch. 10	The Arab World	
13	"	The Arab World	Ch. 10 Quiz due April 22
14		Presentations	Presentations due April 23
15		Presentations	
16	Final Exam: Wednesday, May 9 at 10:00AM		Typed presentation notes due

How to Write a Concert Review

When you go to a concert be sure to stay for the entire duration, which should be at least 1.5 hours. Take detailed notes during the concert. Following the event, give yourself a few days to draft and refine your notes into a thorough, thoughtful essay that covers the following points:

- ▶ **Introduction:** What was the name of the group and/or the main solo performers, what style of music did they perform, when and where did the concert take place?
- ▶ **Describe the music:** Using objective, analytical language, do your best to connect the musical terms and concepts you have learned so far in this course to the music that was performed. Use specific examples to demonstrate these concepts.
- ▶ **Describe the musicians:** Again using objective language, discuss the performers and any aspects of their performance that help to place the music in its appropriate social and historical context.
- ▶ **Describe the audience:** How did the audience respond to the performance? Discuss the shared experience, the concert environment, and how it felt “in the crowd.”
- ▶ **Describe your own experience:** Using subjective, personal language, what was your assessment of the music, the performance, and the concert as a whole?

Each review will consist of two full pages, typed in 12-point font and double spaced. College level grammar, spelling, and punctuation is expected. Each review is worth up to 100 points.

Each Concert Review is due WITHIN TWO WEEKS of the date of the concert. All reviews must be submitted before the final exam.

This must be a legitimate college or professional-level concert to qualify. For more information, refer to the course syllabus under “Exams and Assignments.”

Musical Ethnography Project Guidelines

To get started, go to prezi.com/signup/basic/ and register for the free Basic account. The interface is easy to learn, and we will look at examples and talk about schema and design ideas in class.

Begin your research early, both online and in the library. The *Garland Encyclopedia of World Music* in ten volumes with CDs is a great resource. You are encouraged to examine your own musical surroundings and cultural heritage. Choose a subject that is personally interesting. The list below and the worksheet on the next page should give you some ideas. Chapter 11 in your textbook will clarify where to go from there.

You will submit a one-page topic proposal on **Monday, March 12**, which explains your subject and topic thoroughly, and includes information on all sources gathered and any fieldwork completed thus far.

Your Prezi must be completed by **Monday, April 23**, and it should include the following components:

- ▶ 15+ individual slides.
- ▶ 5+ quality print or online text sources, identified in a bibliography slide.
- ▶ 3+ interview sources, documented via video, audio, or text.
- ▶ 3+ embedded audio or video files featuring contrasting musical examples, annotated.
- ▶ 5+ photos depicting your subject, annotated.

Aborigine (Australia)	Exotica	Nigeria
African-American gospel	Fado (Portugal)	Norteño (Mexico)
African-American spirituals	Garifuna (Belize)	Palestinian
Afro-Cuban	German traditional music	P'ansori (Korea)
Andalusia (Spain)	Greece	Philippines
Appalachia	Gypsy (Romani)	Qawwali
Armenian	Haiti	Ragtime
Bagpipe history	Hawaii (traditional)	Rap
Bakersfield Sound	Highlife (West Africa)	Reggae
Basque	Hip Hop Culture	Russian folk music
Bata (Cuba)	Improvisational/free music	El Salvador
Bluegrass	India: Hindustani or Carnatic music	Scotland (Instrumental)
Bosnia	Inuit (Eskimo)	Scotland (Vocal)
Bossa nova	Iraq	Sean-nos (Ireland)
Brazil	Ireland	South Korea
California music	Israel	Spanish folk music
Cajun	Italian folk music	Steel drum music
Calypso	Japan (Gagaku/Noh/Taiko etc.)	Synthesizers: 1960-1990
Cambodia	Jazz	Tamburazo (Mexico)
Capoeira (Brazil)	Jewish	Tahiti
Children's music	J-Pop	Tejano (Tex-Mex)
Chile	Klezmer (Jewish)	Thailand
China	K-Pop	Tibetan Buddhism
Christian pop	Laos	Trance music
Corrido	LGBTQ+ in music	Turntablism
Country music	Maori (New Zealand)	Tuvan throat singing
Cuba	Marching bands	Ukraine
Deaf Music	Mariachi	Video game music
Dominican Republic	Music and Healing	Vietnam
Drum & Bugle Corps	Myanmar/Burma	Wayno
Dust Bowl/Okie music	Native American	Zydeco

Possible Subjects for a Musical Ethnography...

People I know who play music professionally:

People I know who are amateur or student musicians:

People I know who go out to hear live music often:

People I know who love listening to recorded music:

People I know who are of a different cultural background than myself:

People I know who are very, very old and have great stories:

Organizations I know of or participate in that use or include music/musicians:

Other places where I encounter music/musicians: