

UCSC Summer Session 2017

**MUSIC 11D**  
**Introduction to World Music**

Class Times: TTH 1:00–4:30 pm  
Class Location: Music Center 138 (DARC 340 July10–21)

Instructor: Jay M. Arms  
Office Location: TBD  
Office Hours: TBD  
Email: -----  
TA: Madison Heying  
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**Course Description:**

Ethnomusicologist Robert E. Brown coined the term "world music" in the 1960s to describe the object of study for the then emerging field of ethnomusicology. This class introduces students to various musical traditions from around the world to investigate some of the ways humans create and conceptualize music and music making. This class is divided into two units. The first unit emphasizes the accruelement of a vocabulary to discuss music and the way it functions in different cultures. The second unit includes four case studies in an effort to apply that vocabulary and develop a greater understanding of specific musical practices from other parts of the world.

**Required Materials:**

For this course you must purchase a textbook, which is available at the Bay Tree Bookstore on campus: World Music: Traditions and Transformations, Second Edition, by Michael B. Bakan (New York, NY: McGraw-Hill, 2012). The textbook is also available directly from the publisher in digital and loose-leaf variations.

This class uses a website associated with the textbook called "Connect." This website includes several features that may be useful for extra study. This class requires use of this website for the practice study modules and chapter quizzes. Students may gain access to this website through the textbook from McGraw-Hill by using the pass code provided by the instructor in class.

Since this is a music class, listening examples make up an important component of your study materials. All required listening examples are drawn from the textbook, and the publisher has created a special playlist on Spotify for our class. You can access this playlist by following this link:

<<https://open.spotify.com/user/mcgrawhillhighereducation/playlist/6yqKiaxpe8mPCwePD4XaQR>>

**Important Dates to Keep in Mind:**

- Thursday June 29—Last day to Add
- Monday July 3—Last day to **Drop** (tuition refunded)
- Friday July 7—Change Grade Option
- Thursday July 13—Midterm Student Presentations
- Friday July 14—Last day to **Withdraw** (no refund)
- Monday July 31—Final Paper Due at 11:59pm
- Thursday August 3—Grades Posted

### General Classroom Policies

This is an electronics free learning environment. No laptop, phone, or tablet usage is allowed while class is in session, not even for note taking. Studies have repeatedly shown handwritten notes to be a significantly more effective way to remember information. Furthermore electronic devices often become a distraction for other students. If you need to take a call or use your computer, please step out of class and return when you are finished.

We'll take a five–ten minute break from lecture once each hour or so at the instructor's discretion. It is recommended students take that opportunity to walk around and enjoy the sun. Food and beverages are permitted in class so long as it does not disrupt the class in any way.

Students anticipating DRC forms should communicate with the instructor in the first week of term to discuss any accommodations necessary. These needs constitute the only possible exceptions to the electronics policy.

This syllabus is subject to revision or modification at the instructor's discretion.

### Your Final Grade Will Be Based On:

- **Attendance and Participation 30%**

Attendance at all lectures is mandatory and no excused absences are possible given the summer schedule. This course is fast paced and missing even one lecture will put students significantly behind the rest of the class. Each class missed will result in 5% reduction in the final grade. More than two absences will result in an automatic failure of the course. Participation in class discussions and activities are also required to demonstrate engagement with course materials.

- **Practice Study Modules 10%**

The Connect website includes "smart study" segments for each chapter, which I refer to "practice study modules." After completing the reading for a chapter, you will need to complete these modules to test your grasp on the chapter's material and determine your readiness for the chapter quiz. These are open book study opportunities that should be completed *before* taking the quizzes on each chapter. Multiple attempts are permissible for maximum credit. Practice Study Modules open following every lecture at 4:30pm, and all modules close together on July 31 at 11:59pm.

- **Chapter Quizzes 30%**

In lieu of a Midterm and Final exam, students will complete ten chapter quizzes testing their knowledge of the course content. Questions are drawn from the textbook and lectures. Students should first complete the practice study module for the chapter and feel confident in their knowledge of the material prior to taking the quiz. Quizzes are to be taken closed book and only one attempt may be made. Quizzes open following the lecture in which the chapter was discussed and close one week later at 1:30pm (before class), with minor exception in the final week (see course schedule).

- **Midterm Presentation 15%—Thursday, July 13th**

Instead of a midterm, students will be asked to give a 5–10 minute oral presentation on one piece of music of their choosing. The selection is entirely open to student's personal musical interests and any musical activities in which they participate. The presentation should discuss how the selected music is engaged in context (formal/informal live performance, commercial/popular media, dancing, digital communities, etc.), and students should apply appropriate musical terminology introduced in lectures up to this point (Chapters 1–6). All students are encouraged to meet with the instructor individually to discuss their choice of music and presentation approach prior to the presentation date.

Students will be graded on their ability to contextualize the chosen music and properly apply musical terms. Students should play a short clip of the chosen music and may make use of simple visual aids. All work must be the student's original work. Reference to others' work must be cited, and any presentation found to plagiarize will receive a zero.

- **Final Paper—Music of the Voyager Spacecraft 15%**

In 1977, astronomer Carl Sagen helped organize the launch of the two Voyager Interstellar Spacecrafts into deep space. Forty years later in 2017, Voyager 1 has traveled farther than any other human-made object and has passed the boundaries of our solar system. On board both spacecraft are "golden records" that contain recordings of music from around the world, curated by ethnomusicologist Robert E. Brown who coined the term "world music." Music was included on the Voyager probes in an effort to represent human culture through sound, to either extraterrestrial beings that may encounter the probes, or future humans with the capacity to explore other stars.

Your final project for this class is to curate a list of twenty (20) recordings that you feel would somehow represents human culture in all its diversity if these were sent into the cosmos. The list should include approximately 10–12 of the listening examples derived from the textbook/lectures for the class and the remainder selected by you individually. Sound recordings may be of anything that falls under the definition of "humanly organized sound" and must pass Bakan's "HIP" approach to defining sound as music. For each selection, the student must provide a 100–200 word explanation of the recording: why was it chosen? How does it function in its cultural context? What musical parameters characterize the selection? etc. Students should include a short introductory paragraph explaining their methods for making selections and how the list in its entirety can be consider representative of human music and culture.

### Other course components

- **Optional Extra Credit Concert Report (up to 5%)**

Students are encouraged to attend concerts of live music, especially music with which they are unfamiliar. If desired, students may compose a brief (1,500 word max) concert report describing one live performance they attend during the course period. Reports should describe the music performed, who plays what instruments, the audience make up, and discuss one song played in some detail. Use of appropriate terminology from the class is a must. Concerts must be approved by the instructor prior to submission of the report. All reports are due no later than July 31 at 11:59pm.

- **Optional Extra Credit CD Report (up to 5%)**

Student may also opt to review an audio recording of a music unfamiliar to them. Like the concert reports, these reports should provide information on the performers and songs on the recording, applying class terminology and analysis techniques. Recordings must be approved by the instructor prior to submission of the report. All reports are due no later than July 31 at 11:59pm.

- **Class Gamelan Practice**

In the spirit of becoming "bi-musical" (like some people are bilingual) and providing a hands-on learning experience, this class will occasionally devote an hour of class time to learning to play beginning West-Javanese gamelan music. Students will learn the basic technical, structural, and theoretical elements of West-Javanese music as taught at UCSC since 1976. This aspect of the class is required and will contribute to students participation grade.

**COURSE SCHEDULE:**

**Unit 1**

Date	Topics	To Dos
<b>Week 1</b>		
1. June 27, Tuesday	<b>Course Introduction/What in the World is Music?</b> 1. Getting Started 2. Class overview 3. Bakan Chapter 1 (pp. 1–8)	<input type="checkbox"/> Read Chapter 1—7/4 <input type="checkbox"/> Practice Study Chapter 1—7/4 <input type="checkbox"/> Quiz Chapter 1—7/4 <input type="checkbox"/> Skim Chapter 2—6/29
2. June 29, Thursday	<b>How Music Lives</b> 1. Bakan Chapter 2 (pp. 9–32) 2. First gamelan practice 3. Guest: Lisa Beebe	<input type="checkbox"/> Read Chapter 2—7/6 <input type="checkbox"/> Practice Study Chapter 2—7/6 <input type="checkbox"/> Quiz Chapter 2—7/6 <input type="checkbox"/> Skim Chapter 3 and 4—7/6 <input type="checkbox"/> <b>Choose Subject of midterm presentation—7/4</b>
<b>Week 2</b>		
3. July 4, Tuesday	<b>Fourth of July Holiday!</b>	<b>No Class</b>
4. July 6, Thursday	<b>How Music Works: Part 1</b> 1. Bakan Chapter 3 and Chapter 4 (pp. 33–55) 2. Guest: Sam Shaloub	<input type="checkbox"/> Read Chapter 3—7/13 <input type="checkbox"/> Read Chapter 4—7/13 <input type="checkbox"/> Practice Study Chapter 3—7/13 <input type="checkbox"/> Practice Study Chapter 4—7/13 <input type="checkbox"/> Quiz Chapter 3—7/13 <input type="checkbox"/> Quiz Chapter 4—7/13 <input type="checkbox"/> <b>Keep working on your presentation</b> <input type="checkbox"/> Skim Chapter 5 and 6—7/11
<b>Week 3</b>		
5. July 11, Tuesday Meet in DARC 340	<b>How Music Works: Part 2</b> 1. Bakan Chapter 5 and Chapter 6 (pp. 57–84)	<input type="checkbox"/> Read Chapter 5—7/18 <input type="checkbox"/> Read Chapter 6—7/18 <input type="checkbox"/> Practice Study Chapter 5—7/18 <input type="checkbox"/> Practice Study Chapter 6—7/18 <input type="checkbox"/> Quiz Chapter 5—7/18 <input type="checkbox"/> Quiz Chapter 6—7/18 <input type="checkbox"/> <b>Finish your presentation—7/11</b>
6. July 13, Thursday DARC 340	<b>"Midterm": End of Unit 1</b> 1. Student Presentations! 2. Review 3. Probably gamelan practice!	<input type="checkbox"/> Skim Chapter 7 <input type="checkbox"/> <b>Get serious about your voyager playlist</b>

## Unit 2

Date	Topics	To Dos
<b>Week 4</b>		
7. July 18, Tuesday DARC 340	<b>Case Study 1: Gamelan</b> 1. Bakan Chapter 7: Indonesian Gamelan music: Interlocking Rhythms, Interlocking Worlds (pp. 85–114) 2. Guest: I Gede Oka Artha Negara	<input type="checkbox"/> Read Chapter 7—7/25 <input type="checkbox"/> Practice Study Chapter 7—7/25 <input type="checkbox"/> Quiz Chapter 7—7/25 <input type="checkbox"/> Skim Chapter 8—7/20
8. July 20, Thursday DARC 340	<b>Case Study 2: Indian Music</b> 1. Bakan Chapter 8: From Raga to Bollywood: Developments and Intercultural Crossings in Indian Music (pp. 115–156) 2. Guest: Keshav Batish	<input type="checkbox"/> Read Chapter 8—7/27 <input type="checkbox"/> Practice Study Chapter 8—7/27 <input type="checkbox"/> Quiz Chapter 8—7/27 <input type="checkbox"/> Skim Chapter 9—7/25 <input type="checkbox"/> <b>Keep working on your Voyager playlist</b>
<b>Week 5 (final)</b>		
9. July 25, Tuesday Back in Music 138	<b>Case Study 3: Irish Music</b> 1. Bakan Chapter 9: "Not the Same, But Just as Nice": Traditions and Transformations in Irish Music (pp. 157–189) 2. Guest: William Coulter	<input type="checkbox"/> Read Chapter 9—8/1 <input type="checkbox"/> Practice Study Chapter 9—8/1 <input type="checkbox"/> Quiz Chapter 9—8/1 <input type="checkbox"/> Skim Chapter 10—7/27
10. July 27, Thursday Last Day of Class!	<b>Case Study 3: West-African Music</b> 1. Bakan Chapter 10: The River and the Path: Conversation and Collective Expression in West African Music (pp. 191–221) 2. Guest: TBA	<input type="checkbox"/> Read Chapter 10—8/2 <input type="checkbox"/> Practice Study Chapter 10—8/2 <input type="checkbox"/> Quiz Chapter 10—8/2 <input type="checkbox"/> <b>Finish your Voyager Playlist—7/31</b>
<b>Final paper due July 31, Monday 11:59pm</b>		<b>Grades submitted to Registrar at 11:59pm, August 2.</b>