

Humboldt State University
Department of Music
MUS 302-2, Music in World Culture, Section 2, Spring 2018

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Office Hours:	TBD. <i>Additional time is available by appointment.</i>
Class Days/Time:	Tuesday & Thursdays 11:00 – 12:20
Classroom:	Music A Room 130
GE/University Curricular Requirement Category:	Upper Division Area C/Common Ground (Non-Domestic)/This course is also a requirement of the Music Major. 3 units credit.

Course Description

From the 2017-2018 Humboldt State University Catalog: “MUS 302 Music in World Culture [3]. Explores the musical traditions of African, Indian, Asian, Indonesian, Latin American, and Caribbean cultures compared in artistic, social, religious, and political contexts. [DCG-n. GE.]”

As musics are surveyed from selected cultural areas throughout the world, the class explores via lectures, demonstrations, and discussion, the socio-cultural contexts, which produce musical expression, while appreciating the meaning and value of these musical expressions within the cultural practices of the societies that generate them. Tools and methodology are developed that allow the use of standard frameworks and criteria in analysis and comparison from a cross-cultural view, as are specific methods for looking at musical expression as not only sound, but also as conception & behavior. The course is taught from the perspective that music is a cultural phenomenon, and uses the following themes a credo for the course:

1. Although all societies, to our known knowledge, have something that sounds to us like music, we cannot expect to understand or describe everything from a Western /European musical model and definition.
2. Each society has a musical system that suits its culture and each society creates the kind of music it needs to reflect its most important values. These values will be different among different peoples.
3. We cannot make comparisons on the basis of qualitative judgment. There is no such thing as musical evolution; Musics do not uniformly change from simple to complex (with Western music being the pinnacle). We can however make musical comparisons on the basis of structure and function. Many musics do not function as “entertainment”, but instead, function as “ritual” or “tradition”. Many musics primary purpose is, in fact, not to evolve and develop but instead to remain the same and serve tradition.

4. In our attempt to understand music as culture, we cannot examine sounds alone, but also must consider in our analysis the society's ideas about music, and the events in which music plays a part. In essence, we will view music from the tri-part model of Music as Sound (the music itself), Music as Conception (a society's basic ideas about music), and Music as Behavior (the activities that go into a society's production and consumption of music).

Course Objectives—By the end of the semester you should be able to:

1. Demonstrate an understanding of descriptive musical terminology that will allow you to discuss, from a cross-cultural perspective, the basic musical elements found in the musics of selected cultural groups from Africa, Asia, Europe, and the Americas.
2. Demonstrate an understanding of specific cultural terminology that describe music, the musical instruments, and the music making activities of selected cultural groups from Africa, Asia, and the Americas.
3. Demonstrate an understanding of the socio-cultural influences in the musics of selected cultural groups from Africa, Asia, and the Americas through describing music in terms of the tri-part model of “Music as Sound” (the music itself), “Music as Conception” (a society's basic ideas about music), and “Music as Behavior” (the activities that go into a society's production and consumption of music).

General Education Area C Learning Outcomes:

Upon completing this requirement, students will be able to:

- Apply discipline-specific vocabulary and central discipline-specific concepts and principles to a specific instance, literary work or artistic creation.
- Respond subjectively as well as objectively to aesthetic experiences and will differentiate between emotional and intellectual responses
- Explain the nature and scope of the perspectives and contributions found in a particular discipline within the Arts and Humanities as related to the human experience, both individually (theirs) and collectively.
- Demonstrate an understanding of the intellectual, imaginative, and cultural elements involved in the creative arts through their (or, “as a result of their”) participation in and study of drama, music, studio art and/or creative writing.

Music Department Assessment Goals and Outcomes

In addition, this course will contribute to the acquisition of skills and knowledge relevant to these Music Department (and National Association of Schools of Music) learning Outcomes:

- 1: Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.
- 2: Students will demonstrate familiarity with, and an ability to perform a wide selection of musical literature representing principal eras, genres, and cultural sources.
- 3: Students will demonstrate ability in performing areas appropriate to the student's needs, interests, and degree path.

4: Students will demonstrate effective English writing skills.

HSU Student Learning Outcomes:

This course explicitly contributes to students' acquisition of skills and knowledge relevant to HSU Learning Outcomes.

HSU graduates will have demonstrated:

Effective communication through written and oral modes. Critical and creative thinking skills in acquiring a broad base of knowledge and applying it to complex issues.

- Competence in a major area of study.

Appreciation for and understanding of an expanded world perspective by engaging respectfully with a diverse range of individuals, communities, and viewpoints.

HSU graduates will be prepared to:

- Succeed in their chosen careers.

Take responsibility for identifying personal goals and practicing lifelong learning.

- Pursue social justice, promote environmental responsibility, and improve economic conditions in their workplaces and communities.

HSU Diversity and Common Ground Student Learning Outcome

Upon completion of the course, students will be able to analyze the complexity of diversity through the perspective of Differential Power and Privilege, Identity Politics, and/or Multicultural Studies.

Diversity and Common Ground (DCG):

Humboldt State University requires the study of cultural Diversity and Common Ground (DCG) as part of the baccalaureate degree program. Undergraduates must complete a minimum of two DCG courses from those that have been certified as meeting the requirement. The student may meet this requirement with courses that simultaneously meet other degree requirements (general education, the major or minor, US Institutions, or the elective component). Music 302: Music in World Culture has been certified as meeting the Diversity and Common Ground (Non-Domestic) requirements and guidelines. Music 302: Music in World Culture employs an Integrative Approach in its organization of Diversity and Common Ground objectives. Through this approach, Music 302 directly incorporates Educational Objectives from Pedagogical Model (A) **Multicultural Studies** and Pedagogical Model (B) **Identity Politics**. These educational objectives form the basis of M302's foundation as a class. The Educational Objectives from Pedagogical Model (A) and Pedagogical Model (B) addressed in this course are as follows:

A. Multicultural Studies

1. To comprehend the diversity of knowledge, experiences, values, worldview, traditions and achievements represented by the cultures of the United States and/or beyond, and to understand some of the significant ways in which those cultures have interacted with one another.

- In weekly classroom lectures & activities, students will explore the diversity of knowledge, experiences, values, world views, traditions and achievements represented by selected cultural groups from Africa (Mande, Mbuti, Shona, Ewe), Asia (Hindustani/India, Karnatic/India, Java/Indonesia, Bali/Indonesia, Japan), and the Americas [Aymara of Peru (Indigenous Amerindian), Mexico (Mestizo),

Brazil, Cuba, Trinidad/Tobago (Creole, Mulato). Socio-cultural perspectives will be discussed and accounted for as they relate to the specific musics (and the ways of making music) that represent the core values of each culture. Students will focus on cross-cultural aesthetics, and will participate in an in-depth study of cross-cultural interaction in relation to music making, especially when examining the hybrid cultures and musics of the Americas as interplay of Indigenous Amerindian, African and European influences.

2. To explore and evaluate concrete examples of the students own cultural heritage in relation to others.

- Students will explore and evaluate examples of their own cultural heritage in relation to others almost every class meeting. As we explore selected cultural groups from Africa, Asia, and the Americas, students will compare and contrast ideas about musics with their own Western references - not as the basis for qualitative judgments, but rather as a point of departure in their examinations of new musics in terms of Sound, Conception & Behavior.

3. To develop in students the ability to read a culture critically through expressions and representations indigenous and exogenous to that culture.

- Students will develop the ability to read a culture critically through expressions and representations initially by developing a neutral and descriptive terminology and criteria that will allow them to discuss basic musical elements that many cultures share. This terminology and criteria will be different than that terminology and criteria developed to look specifically at Western musics, but will have many things in common with it and the philosophical criteria universally used to describe all events that mankind has labeled as music throughout the ages. This terminology and criteria will be used universally as the students explore musics from many different cultural areas of the world. It will serve as the basic tool for musical analysis and allow the student to maintain an objective and neutral view while making comparative observations on culture.

B. Identity Politics:

1. To study how various cultural groups have defined their vision of self and other, and of the relationships between self and other.

- The concept of how various cultural groups have defined their vision of self and other, and of the relationships between self and other, is primary to the focus of M302. In almost all cultures, music has been a primary means in defining “self”, and it has become, in many cases, the primary means used by a culture to define “self”. The daily dance-drumming rituals of the Anlo-Ewe culture of Ghana; the egalitarian songs of the Mbuti (pygmy) culture of the Ituri rainforest; the caste-defining religious Vedas of the Hindustani culture of India; the complex & pulsating Euro-Afro hybrid samba rhythms of Brazil - all these forms of musical expression combine to define the cultural vision of “self” and “other” among their practitioners, and also, define the relationships between “self” and “other” at a basic cultural level.]

2. To evaluate the complexity and fluidity of social identities, particularly with respect to the intersections of class, ethnicity, disability, gender, nationality, and so on.

- Certainly, the study of the worlds’ musics provide an outstanding forum in which to evaluate the complexity and fluidity of social identities. In some cultures, music making is unquestionably tied to a social class identity (the Brahman Saint/Singers of the Karnatic tradition of India; the Nyamalo class Jali of the Mande culture of Mali), and in some extreme cases, also tied (or excluded from) a specific

gender. In other cases, music has become an emblem of national identity that crosses ethnicity within the culture itself (the Rumba of Cuba; the Calypso of Trinidad; the Samba of Brazil), or defined a people and their artistic aesthetic (the classical music of the Hindustani tradition of India; the Pan-Pipe music of the indigenous Aymara people of the highlands of Peru). In all cases and among all cultures, music has been observed as a crucial component in defining the social identity of a people.

Required Texts/Readings

There is no textbook required for MUS 302. All materials that students will need to complete the course, including, course documents, study guides, and listening examples (streaming mp3 audio files) will be available to all enrolled students on the Canvas site associated with MUS 302. All testable information will be delivered in classroom presentations.

The course content for MUS 302 is primarily based on readings from the textbook, *Excursions in World Music* by Bruno Nettl. Students may wish to purchase this textbook as a supplemental tool to reinforce their learning experience. The most current print version of the text is: Nettl, Bruno, *Excursions in World Music* (7th Edition); Routledge. Available in paperback, hardback, eBook Pack (eBook and mp3 file), Pack (Book and CD), and audio cd. For prices and purchasing, visit the Routledge website: <https://www.routledge.com/Excursions-in-World-Music-Seventh-Edition/Nettl-Rommen/p/book/9781138101463>

The text is also widely available in both new and used condition (older editions) from several other sources, including amazon.com, and vitalsource.com.

MUS 302 Required Listening (available as streaming mp3 audio files along with corresponding listening guide PowerPoints on the MUS 302 Canvas site):

1. Africa - Mande Kora Music: “Ala L'a Ke”
2. Africa - BaMbuti Vocal Music: “Alima Girls Initiation Music”
3. Africa - Shona Mbira Music: “Nyamaropa”
4. Africa - Ewe Dance Drumming: “Sovu”
5. India - Karnatak: Kriti by Tyagaraja – “Banturiti”
6. India - Hindustani: “Medium & Fast Gats in Raga Yaman”
7. Japan - Gagaku: “Netori And Etenraku”
8. Japan - Sankyoku: “Rokudan Shirabe”
9. Indonesia/Java - Loud Style Gamelan: “Udan Mas”
10. Indonesia/Bali - Gamelan Kebyar: “Teruna”
11. Southern Peru - Aymara: “Manuelita”
12. Mexico - Son Jarocho: “La Bamba”
13. Brazil – Samba Batucada: “Cozinha”

14. Cuba - Rumba Guaguanco: “Consuelate Como Yo”
15. Trinidad - Calypso: Mighty Sparrow – “No Doctor No”

Supplemental Readings (Optional)

Blacking, John, *How Musical is Man?*, Seattle, WA: University of Washington Press, 1973.
 Blacking, John, *Music, Culture, and Experience*, Chicago, IL: University of Chicago Press, 1994.
 Hood, Mantle, *The Ethnomusicologist*, New York, NY: McGraw-Hill, 1971.
 Kaemmer, John E., *Music in Human Life*, Austin, TX: University of Texas Press, 1993.
 Merriam, Alan P., *The Anthropology of Music*, Evanston, IL: Northwestern University Press, 1964.
 Moore, Robin, *Nationalizing Blackness*, Pittsburgh PA: University of Pittsburgh Press, 1997
 Nettl, Bruno, *The Study of Ethnomusicology*, Urbana, IL: University of Illinois Press, 1983.
 Sublette, Ned, *Cuba and Its Music*, Chicago, IL: Chicago Review Press, 2007
 Titon, Jeff, *Worlds of Music*, New York, NY: Schirmer Books, 1992.

Classroom Protocol

1. Students are required to complete the following: **Three Examinations** (In-class on the day & time designated in the syllabus *Course Calendar*); **Quizzes** (In-class; Unannounced; Given regularly throughout the semester); **Portfolio** (Due on the last regular class meeting of the semester).
2. Regular class attendance is expected of all students in MUS 302. Class will begin on time & students will be expected to be in class on time. Classes will normally and regularly run for the entire 80-minute period. Students will be expected to be available for class participation for the entire period. **To be as specific and as clear as possible, it is not acceptable to either come to class late or to leave class early unless you have obtained specific permission from the instructor. Nor is it acceptable to pack up your materials used for class before I release you.**
3. **Students will be expected to bring all class-notes to class every class period.** All in-class quizzes will be open-note quizzes, and it will be to the student’s benefit to have their complete class-notes available for reference during every class period.
4. The use of laptop computers and electronic tablets is permitted for taking **classroom notes only**.
5. **If using a laptop or tablet, please refrain from using the internet, surfing the web, and sending and/or receiving e-mail, electronic messages, texts, etc. upon entering the classroom environment.**
6. **Please turn all mobile phones to silent operation, and restrain from all usage of mobile phones or electronic communication devices, including text messaging, instant messaging, etc. upon entering the classroom environment.**
7. Please remove all ear-buds, ear-phones, head-phones, headsets, etc. upon entering the classroom environment)

Assignments and Grading Policy

- **Pop Quizzes:** Unannounced written quizzes will be given throughout the semester on topics discussed in lectures and videos. You will have 7 minutes to complete the quiz and you are welcome to use your class notes, textbook (if you have one), and information available

electronically on the Canvas site. The format of each quiz will be the same as exams: definitions, short-answer, true or false, multiple choice and matching questions. Two points extra-credit will be offered per quiz and points accrued can carry over to your final course point total. **Quizzes are worth 100 points and 20% of your final grade.**

- **Examinations:** There are three written exams during the semester. The exams cover topics discussed in lectures. Questions will include definitions, short-answer, true or false, multiple choice and matching questions. The listening portion of the exam will test your ability to identify regions, styles, instruments, and elements within the music. **Warning:** Excerpts may be taken from the beginning, middle, or end of the recording, so listen to the whole recording carefully. The listening examples are chosen from the required listening streaming mp3 audio files on the MUS 302 Canvas site. **These are closed book exams and no notes will be permitted. Exams total 300 points (100 points each) and 60% of your final grade.**

Please note that the listening portions of the exams are not something you can cram for. Listen to these pieces weeks ahead of the exam date. Play them often and follow the listening guides. Get together with a friend and have him or her pick pieces from any study guide and see if you can identify the cultural area from which it comes.

- **Ethnographic Portfolio:** This portfolio consists of three sections. Section One will be an *Ethnographic Outline* and will involve attending a live musical performance and creating a written outline based on the Tri-Part model of “Sound”, “Consumption”, and “Behavior”. Section Two will be an *Ethnographic Survey* and will involve asking the questions provided to two people in attendance at the performance event that you choose for your *Ethnographic Outline*. Section Three will be an *Ethnographic Self-Study* and will involve you answering the questions provided from your own perspective. One purpose of this assignment is to get you out of the classroom, out of the textbook, and into the field. More details of this assignment are on Canvas. **This assignment is worth 100 points or 20% of your final grade and is due on or before Thursday May 8th.**
- **Extra-Credit:** Students can earn up to 25 Extra-Credit Points by completing a second Ethnographic Portfolio in addition to the one already required. For this additional extra-credit Ethnographic Portfolio, students are only required to complete Section One (Ethnographic Outline) and Section Two (Ethnographic Survey) and will not be required to complete Section Three Ethnographic Self-Study. Only one extra-credit portfolio will be accepted.

Grading Information & Classroom Policies:

1. The normal letter-grade matrix of “A” through “F” (including +/-) will be applied to all examinations, quizzes, and portfolios. This grading matrix is described as follows:

A = 93% and above; A- = 90% - 92%; B+ = 87% - 89%; B = 83% - 86%; B- = 80% - 82%;
C+ = 77% - 79%; C = 73% - 76%; C- = 70% - 72%; D+ = 67% - 69%; D = 63% - 66%;
D- = 60% - 62%; F = 59% and below.

2. Final Course Grades will be calculated based on the following individual percentages:

- Exam 1 (Written & Listening) = 100 points or 20% of your final grade;
- Exam 2 (Written & Listening) = 100 points or 20% of your final grade;

- Exam 3 (Written & Listening) = 100 points or 20% of your final grade;
- Unannounced (Pop) Quizzes = 100 points or 20% of your final grade;
- Ethnographic Portfolio = 100points or 20% of your final grade;

3. Examinations will only be rescheduled in exceptional circumstances. All considerations for the rescheduling of exams 1 and 2 must be submitted in advance and in writing, and must be approved by the instructor prior to the regularly scheduled examination date and time listed in the M302 syllabus.

Exam 3 must be taken on the final class meeting as listed in the MUS 302 syllabus as designated in the official *HSU Final Exam Schedule* with no option of rescheduling.

4. Unannounced quizzes cannot be made up unless the student has an excused absence. Excused absences are given for HSU extracurricular activities, family emergencies, and most illnesses. **Prior notification is required for an absence to be excused.** Excessive excused absences may result in a lowering of the final course grade. Students who miss class are responsible for knowing the information and assignments covered.

5. Portfolios are due no later than May 8th, the Thursday before finals week. Portfolios may be turned in early. No late Portfolios will be accepted. Extra-Credit portfolios will be accepted on or before the final class meeting (final exam) of the semester.

6. Incompletes for MUS 302 will only be issued in exceptional circumstances. All considerations for a grade of Incomplete (“I”) must be submitted in advance and in writing, and must be approved by the instructor prior to the final class.

7. January 29th is the last day that you can add or drop this course without a serious and compelling reason.

University Policies

A website, link below, has been created where you can find information about campus policies and procedures and resources for students. The site includes links such as Add/Drop Policy, Resources for Students with Disabilities, Academic Honesty Policy, Attendance and Disruptive Behavior Policy, Financial Aid, Emergency Procedures, and Counseling and Psychological Services.

<http://www2.humboldt.edu/academicprograms/syllabus-addendum-campus-resources-policies>

MUS 302-2: MUSIC IN WORLD CULTURES
COURSE CALENDAR, SPRING 2018

(This calendar may be subject to change with fair notice.)

Week	Date	Lecture Topics, Exams, and Assignments Due	Canvas Required Listening
1	1.16 1.18	Introduction/Orientation/Objectives; “What is Music?” Terminology: Aesthetics	
2	1.23 1.25	Terminology: Elements of Music; Musicology The Hornbostel & Sachs System of Instrument Classification: <i>Aerophone; Idiophone, Membranophone; Chordophone;</i>	
3	1.30 2.01	Musical Texture: <i>Monophonic, Heterophonic, Homophonic, Polyphonic</i> Ethnographic Outline: Alan Merriam’s tripartite model: <i>Music as Sound, Conception, & Behavior.</i> Africa: General Overview – Geography, History, Best Known Scholars; Sub-Saharan Musical Traditions: Common Features	
4	2.06 2.08	Africa: Mande (Mali) Culture & Music - <i>Geography, History</i> - Bi-partite class structure (Sula & Nyamalo) - The “Jali” as a hereditary/class based praise singer & oral historian - Instruments: Kontingo, Balafon, and the “Kora” as unique Mande instrument Africa: Mande Music (Cont.) - Song Components (Vocal & Instrumental) - Ali Farka Toure Africa: Mbuti a.k.a Pygmy - Geography, History - Egalitarian, Nomadic Culture - Vocal & Instrumental Music	Africa - Track 1 Africa - Tracks 1 and 2

Week	Date	Lecture Topics, Exams, and Assignments Due	Canvas Required Listening
5	2.13	Africa: Mbuti (Cont.) - Communal singing as a reflection of society - Molimo Ceremony Africa: Shona (Zimbabwe) - <i>Geography, History</i> - The “Mbira” as a Shona emblem/Interlock - Song Components (Vocal)	Africa - Tracks 2 and 3
	2.15	Africa: Shona (Cont.) - Song Components (Instrumental) - Musicians function in spirituality of society - The “Bira” ceremony as a musical ritual connect with the wisdom of ancestors - Thomas Mapfumo Africa: Anlo-Ewe (Ghana) - <i>Geography, History</i> - Dance-Drumming: integral part of community life - Empirical Social Hierarchy emulated in music	Africa - Tracks 3 and 4
6	2.20	Africa: Anlo-Ewe (Cont.) Polyrhythm; Rhythmic Integrity- Time-Line instruments mark rhythmic cycle; Drum_chorus interlocks; Lead drum marks phrases, signals and improvisations	Africa - Track 4
	2.22	Africa: Anlo-Ewe Class Performance	
7	2.27	<u>EXAM 1</u>	Africa Tracks 1-4
	3.01	India: General Overview - The formation of culture & the basis of music - Varnas (castes) & Vedas (religious texts) - Natyasastra Musical Elements – Raga/Ragam, Tala/Talam	

Week	Date	Lecture Topics, Exams, and Assignments Due	Canvas Required Listening
8	3.06	India: Classical (Sangeeta) Music Instruments - Karnatak(South): Violin, Tambura, Mridangham, Venu - Hindustani (North): Sitar, Tabla, Tambura	India - Tracks 5 and 6
	3.08	India: Karnatak (South) Classical Musical - Musicians as upper caste (Brahman) amateurs - Form: The Alapanam & the Kriti - Music as cultural expression: Pre-Composition India: Hindustani (North) Classical Music - Musicians as lower caste professionals - Form: The Alap & the Gat - Music as cultural expression: Improvisation	India - Tracks 5 and 6
9	3.13	SPRING BREAK	
	3.15	SPRING BREAK	
10	3.20	Japan: General Overview - The aesthetic: “Preservation, not Innovation” Japan: Gagaku - Music of the Imperial Court w/ Chinese roots - Oldest instrumental tradition in the world - “Lack of Ego” in performers display aesthetic	Japan – Track 7
	3.22	Japan: Gagaku (Cont.) Japan: Folk Music - played on Classical Instruments	Japan – Tracks 7 and 8
11	3.27	Japan: Sankyoku - Japan today as a mostly middle class society - Sankyoku as the “Music of the People” - Folk music played on Classical Instruments. Japan: Taiko – Created after WWII. All Drum Ensemble.	Japan – Track 8
	3.29	Indonesia: General Overview - Muslim & Hindu influences - Dutch “puppet” court structure in Java - All members of society viewed as artistic Indonesia: Java - Gamelan: - Music of the traditional Imperial Courts - Elegant & Refined aesthetics - Loud Style: Instruments (mainly idophones) - Colotomic function & time cycles - Scales	Indonesia - Track 9

Week	Date	Lecture Topics, Exams, and Assignments Due	Canvas Required Listening
12	4.03 4.05	<p>Indonesia: Java - Loud style melodic structure</p> <p>Indonesia: Bali</p> <ul style="list-style-type: none"> - Music in the Village; Courts dismantled - Hybrid musics based on ancient traditions - Bali as an emblem of sudden social change displayed in “Kebyar” music <p>Latin America & The Caribbean: General</p> <ul style="list-style-type: none"> - Define: Amerindian; Mestizo; Creole; Mulato <p>Native South America: Peru/Aymara</p> <ul style="list-style-type: none"> - Egalitarian highlands society w/ Inca roots - Communal “pan-pipe” music reflects values of solidarity and reciprocity <p>Latin America: Mexico/Mestizo</p> <ul style="list-style-type: none"> - Hybrid of Spanish & Amerindian roots - Mix of Euro-Chordophones (guitars, etc.) w/ Indigenous dance styles (Son) - Spanish language used displays the colonial influence on hybrid culture - Southern Vera Cruz : Son Jarocho 	<p>Indonesia - Tracks 9 and 10</p> <p>Latin America - Track 11</p>
13	4.10 4.12	<p><u>EXAM 2</u></p> <p>Latin America: Mexico/Mestizo (cont.)</p> <ul style="list-style-type: none"> - Jalisco: Mariachi <p>Latin America: Brazil: General - <i>Geography, History</i></p> <p>Rio De Janiero (south)</p> <ul style="list-style-type: none"> - Roots and Evolution of Samba - Offers more European influence on music 	<p>India, Japan, and Indonesia. Tracks 5-10.</p> <p>Latin America - Track 12</p> <p>Latin America – Track 13</p>
14	4.17 4.19	<p>Latin America: Brazil: Rio De Janiero (Cont.)</p> <ul style="list-style-type: none"> - Escola de Samba & Carnival - Escola de Samba Competition <p>Latin America: Brazil Salvador/Bahia (north)</p> <ul style="list-style-type: none"> - Birthplace of Afro-Brazilian Music - Hybrid culture w/ deep African roots 	

Week	Date	Lecture Topics, Exams, and Assignments Due	Canvas Required Listening
15	4.24 4.26	<p>The Caribbean: Cuba – Personal Narrative</p> <p>The Caribbean: Cuba Overview</p> <ul style="list-style-type: none"> - Slave Trade - Cabildos - African Transplants and Cuban Hybrids <p>Secular Folkloric - Hybrid of African & Spanish musics; uses Spanish language - Rumba</p> <p>Sacred Transplants – Yoruba/Lucumi – Batá</p>	Caribbean - Track 14
16	5.01 5.03	<p>The Caribbean: Cuba (Cont.)</p> <ul style="list-style-type: none"> - Changüi <p>The Caribbean: Trinidad/Steelband</p> <ul style="list-style-type: none"> - Spanish, French & British colonial roots - West African & East Indian cultures emerge through slavery & indentured servitude - Steelbands form after “skin-drums” are outlawed by the British and called “pans” <p>The Caribbean: Trinidad/Steelband (Cont.)</p> <ul style="list-style-type: none"> - Modern Steelbands play original arrangements during Panorama Competition during Carnival. <p>The Caribbean: Trinidad/“Calypso”</p> <ul style="list-style-type: none"> - music develops as a hybrid musical & socio-cultural expression. <p><u>ETHNOGRAPHIC PORTFOLIO DUE</u></p>	Caribbean - Track 15
Final Exam	5.08	<u>FINAL EXAM</u> - Music A Room 130; 10:20am-12:10pm	Latin America, and Caribbean - Tracks 11-15