

## MUSIC 302: MUSIC IN WORLD CULTURE

**Term:** Spring 2018  
**Days:** Tuesday & Thursday  
**Time:** 9:00am - 10:20am  
**Location:** Music 130  
**Instructor:** Dr. Eugene D. Novotney  
**Office:** Music 103  
**Phone:** 826 – 3728  
**e-mail:** eugene.novotney@humboldt.edu  
**Office Hours:** Tuesday & Thursday at 11:00am

**Instructor Availability Outside of Class:** The most efficient method of contacting me about any issues regarding M302 is to talk to me in person immediately after class on Tuesday & Thursday from 10:20 – 11:00am, or to come to my open office hours, which are on Tuesdays & Thursdays from 11:00am - Noon. If you are unable to see me in person, an equally efficient method of contacting me is e-mail. I can be reached at [eugene.novotney@humboldt.edu](mailto:eugene.novotney@humboldt.edu). When e-mailing me, please use “M302” as the subject heading so that I can give your e-mail priority. If you prefer to leave me a voicemail, my office phone/voicemail number is 707-826-3728. If you would like to see me in person, but cannot see me after class or during my office hours, please contact me to arrange an appointment.

**Course Description:** This course explores the musical traditions of African, Indian, Asian, Latin American, and Caribbean cultures compared in artistic, social, religious, and political contexts. As musics are surveyed from selected cultural areas throughout the world, the class examines the socio-cultural contexts that 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:

- 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. New horizons will demand new descriptions.
- 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.
- We can make musical comparisons on the basis of structure and function, but we cannot make musical comparisons on the basis of qualitative judgment. There is no such thing as musical evolution (as there have been evolutions of life species). Musics do not uniformly change from simple to complex (with Western music being at the pinnacle) but musics do change to satisfy social needs. Oral traditions of music do not inevitably lead to musical change, nor does music notation automatically cause the music to be fixed. 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.
- 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).

**This course fulfills:** Upper Division Area C and Diversity and Common Ground (Non-Domestic) requirements. This course is also a requirement of the Music Major.

**The format of this course is:** Lecture/Demonstration.

**Required Materials:** There is no textbook required for M302. All materials that students will need to complete the course, including, course documents, maps, instrument guides, study guides, and listening examples (streaming mp3 audio files) will be available to all enrolled students on the Canvas site associated with M302. All testable information will be delivered in classroom presentations.

The course content for M302 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 (7<sup>th</sup> Edition)*; ISBN: 9781138101463

The text is available on the Routledge website at this web address:

<https://www.routledge.com/Excursions-in-World-Music-Seventh-Edition-7th-Edition/Nettl-Rommen/p/book/9781138688032>

The text is also widely available in both new and used condition from several other sources, including amazon.com, and vitalsource.com. In addition to the textbook, there is also a CD set associated with the book available that contains all of the musical examples associated with the course. Although these same musical examples are available as streaming mp3 audio files on the M302 Canvas site, they cannot be downloaded from the site. Those students who wish to obtain personal copies of the music must purchase the actual hard copy CDs.

**M302 Listening Examples (Available as mp3 audio files on the M302 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: Nhemamusasa
4. Africa - Ewe Dance Drumming: Gadzo
5. India - Hindustani: Medium & Fast Gats in Raga Yaman
6. India - Karnatak: Kriti by Tyagaraja - Banturiti
7. Japan - Sankyoku: Rokudan Shirabe
8. Japan - Gagaku: Netori And Etenraku
9. Indonesia/Java - Soft Style Gamelan: Ketawang Puspawarna
10. Indonesia/Java - Loud Style Gamelan: Udan Mas
11. Indonesia/Bali - Gamelan Kebyar: Teruna
12. Mexico - Son Jarocho: La Bamba
13. Mexico - Son Huasteco: El Gustito
14. Mexico - Mariachi: Jarabe Abajeo
15. Mexico - Mariachi: El Mariachi
16. Cuba - Music of the Orishas: Ellegua
17. Cuba - Rumba Guaguanco: Parece Mentira
18. Brasil - Samba Batucada (Instrumental)
19. Brasil - Samba Batucada (w/ Vocals): Poços De Caldas
20. Brasil - Samba Afro: Badaue
21. Trinidad - Calypso: Lord Kitchener - Pan in A Minor
22. Trinidad - Steelband: Renegades Steelband - Pan in A Minor

**Supplemental Listening Materials:**

A collection of seven supplemental compact discs will be on reserve in the HSU Library:

- M302: Supplemental 1 – Listening Overview
- M302: Supplemental 2 – What is Music
- M302: Supplemental 3 – Texture
- M302: Supplemental 4 – Africa/India
- M302: Supplemental 5 – Japan/Indonesia
- M302: Supplemental 6 – Mexico/Brasil
- M302: Supplemental 7 – Trinidad/Cuba

## Course Requirements:

1. Students are required to complete the following:

- Mid-Term Examination (In-class on the day & time designated in the syllabus *Course Calendar*)
- Final Examination (Held on the day & time designated in the official *HSU Final Exam Schedule*)
- Quizzes (in-class; Unannounced; Given regularly throughout the semester)
- Portfolio (Explained in detail in the appendix; Due on the final regular class meeting of the semester)

2. Regular class attendance is expected of all students in M302. Class will begin on time & students will be expected to be in class on time. Classes last for 80' and will regularly run for the entire 80' period, therefore, students will be expected to be available for class participation for the entire 80' period. To be as clear and specific as possible, it is not acceptable to come to class late or to leave class early unless you have obtained specific permission from the instructor.

3. 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.

## Grading Information:

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	C	73% - 77%
A-	90% - 92%	C-	70% - 72%
B+	88% - 89%	D+	68% - 69%
B	83% - 87%	D	63% - 67%
B-	80% - 82%	D-	60% - 62%
C+	78% - 79%	F	59% and below

2. Final Course Grades will be calculated based on the following points and percentages. (There will be a grand total of 450 points possible; Students who earn 418 points and above will receive a final course grade of "A", Students who earn 405 points and above will receive an "A-", Students who earn 396 points and above will receive a "B+", etc...):

• Mid-Term Exam - Written	100 points possible	(22.25% of final grade)
• Mid-Term Exam - Listening	20 points possible	( 4.40% of final grade)
• Final Exam - Written	100 points possible	(22.25% of final grade)
• Final Exam - Listening	30 points possible	( 6.60% of final grade)
• Unannounced In-Class Quizzes	100 points possible	(22.25% of final grade)
• Ethnographic Portfolio	100 points possible	(22.25% of final grade)

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

4. Unannounced quizzes cannot be made up unless the student can produce evidence that their absence was excusable, such as a verified doctor's excuse, proof of participation in another required HSU activity (such as a required class field-trip, sporting event, tour, etc...), and/or other appropriate evidence and/or documentation.

5. Ethnographic Portfolios are to be turned in no later than the final regular class meeting (week 15) of the semester. Portfolios may be turned in early. No late Ethnographic Portfolio will be accepted.

6. Incompletes for M302 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 regularly scheduled final examination date and time designated by the HSU calendar.

7. Extra-Credit: Students can earn 25 Extra-Credit Points by completing a second Ethnographic Portfolio (in addition to the one Ethnographic Portfolio 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).

## **Classroom Policies**

1. The use of laptop computers, tablets, and other electronic devices is permitted for taking classroom notes only. Please refrain from using any device to access the internet and to send and/or receive text messages, e-mails, electronic messages, etc. upon entering the classroom.
2. Please turn all mobile phones to silent operation, and refrain from all usage of mobile phones or electronic communication devices upon entering the classroom.
3. Please remove all ear-buds, ear-phones, head-phones, headsets, etc... upon entering the classroom.

## **Information about Campus Policies, Campus Procedures, and Student Services & Resources can be found here:**

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

## **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.

## **General Education Area C Student 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 Student Learning 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:

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

## M302 Course Specific Student Learning Outcomes

Upon completion of the course:

- Students will demonstrate an understanding of descriptive musical terminology that will allow them 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.
- Students will 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.
- Students will 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).

## 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

- 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 (Manding, Mbuti, Shona, Ewe), Asia (India/Hindustani & Karnatic, Indonesia/Javanese & Balinese), and the Americas (Indigenous Amerindian, Mestizo, Creole, Mullato). Socio-cultural perspectives will be discussed and accounted for as they relate to the specific music and 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 an interplay of Indigenous Amerindian, African and European influences.

- 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.

- 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:**

- 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.]

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

- The study of the world's 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 Manding 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 Gamelan music of Indonesia). In all cases and among all cultures, music has been observed as a crucial component in defining the social identity of a people.

**Course Calendar: (This calendar may be subject to change with fair notice.)**

<b>Week</b>	<b>Date</b>	<b>Chapter</b>	<b>Audio Track</b>	<b>Subject</b>
1	1/16	1	supplemental	Attendance/Introduction/Orientation/Objectives
1	1/18	1	supplemental	Attendance; "Soundscape"; "What is Music?"
2	1/23	1	N/A	Ethnographic Concepts: Aesthetic
2	1/25	1	N/A	Ethnographic Concepts: Terminology
3	1/30	1	N/A	Ethnographic Concepts: Terminology
3	2/1	1	N/A	Classification of Musical Instruments: <ul style="list-style-type: none"> <li>• China</li> <li>• India</li> <li>• Europe</li> </ul>
4	2/6	1	N/A	The Hornbostel & Sachs System of Instrument Classification: <ul style="list-style-type: none"> <li>• Aerophone</li> <li>• Chordophone</li> <li>• Idiophone</li> <li>• Membranophone.</li> </ul>
4	2/8	1	supplemental	Classification of Musical Texture: <ul style="list-style-type: none"> <li>• Monophonic</li> <li>• Homophonic</li> <li>• Heterophonic</li> <li>• Polyphonic.</li> </ul>
5	2/13	7	1-4	Africa: General Overview <ul style="list-style-type: none"> <li>• Africa "General"-vs- Africa "Specific"</li> <li>• The Land and the People</li> <li>• Music as <i>Culture</i></li> </ul>
5	2/15	7	1-4	Africa: General Overview <ul style="list-style-type: none"> <li>• The Common Characteristics of African Musics</li> </ul>
6	2/20	7	1	Africa: Mande (Mali) <ul style="list-style-type: none"> <li>• Bi-partite class structure (Sula &amp; Nyamalo)</li> <li>• The "Kora" as a unique Mande instrument</li> <li>• The "Jali" as a hereditary/class based praise singer &amp; oral historian</li> </ul>
6	2/22	7	2	Africa: baMbuti a.k.a Pygmie (Ituri Rainforest) <ul style="list-style-type: none"> <li>• Egalitarian, Nomadic culture</li> <li>• Few Possessions = Few Instruments</li> <li>• Communal singing as a reflection of society</li> </ul>
7	2/27	7	3	Africa: Shona (Zimbabwe) <ul style="list-style-type: none"> <li>• The "Mbira" as a Shona emblem</li> <li>• Interlock: Kushaura &amp; Kutsinhira</li> <li>• The "Bira" ceremony as a musical ritual to connect with the wisdom of ancestors</li> </ul>

<b>Week</b>	<b>Date</b>	<b>Chapter</b>	<b>Audio Track</b>	<b>Subject</b>
7	3/1	7	4	Africa: Anlo-Ewe (Ghana) <ul style="list-style-type: none"> <li>• Empirical Social Hierarchy emulated in music</li> <li>• Dance-Drumming: Polyrhythm &amp; Crossrhythm</li> <li>• Rhythmic Integrity = Purpose in Life</li> <li>• Time-Line instruments; Drum Chorus; Lead Drum</li> </ul>
8	3/6	7	4	Africa: Anlo-Ewe (Ghana) <ul style="list-style-type: none"> <li>• In-Class Dance-Drumming Demonstration</li> <li>• Summary</li> </ul>
8	3/8	1 & 7	1-4	<b>MID-TERM: WRITTEN &amp; LISTENING</b>
N/A	3/13	N/A	N/A	<b>NO CLASS: SPRING BREAK</b>
N/A	3/15	N/A	N/A	<b>NO CLASS: SPRING BREAK</b>
9	3/20	2	5-6	India: General Overview <ul style="list-style-type: none"> <li>• The Formation of Culture</li> <li>• The Natyasastra &amp; the basis of music</li> <li>• Vedas (religious texts) &amp; Varnas (castes)</li> </ul>
9	3/22	2	5	India: Hindustani (North) <ul style="list-style-type: none"> <li>• Musicians as lower caste professionals</li> <li>• Raga &amp; Tala</li> <li>• The Alap &amp; the Gat</li> <li>• Music as cultural expression: More Improvisation</li> </ul>
10	3/27	2	6	India: Karnatak (South) <ul style="list-style-type: none"> <li>• Musicians as upper caste (Brahman) amateurs</li> <li>• The Alapanam &amp; the Kriti</li> <li>• Music as cultural expression: More Pre-Composition</li> </ul>
10	3/29	6	9-11	Indonesia: General Overview <ul style="list-style-type: none"> <li>• Muslim &amp; Hindu influences</li> <li>• Dutch colonization of Java &amp; Bali</li> <li>• All members of society viewed as artistic</li> </ul>
11	4/3	6	9-10	Indonesia: Java – Gamelan: Loud & Soft Style <ul style="list-style-type: none"> <li>• Music of the traditional Imperial Courts</li> <li>• Elegant &amp; Refined aesthetics</li> <li>• Colotomic function &amp; time cycles</li> </ul>
11	4/5	6	11	Indonesia: Bali-Gamelan Kebyar <ul style="list-style-type: none"> <li>• Hybrid musics based on ancient traditions</li> <li>• Music in the Village; Courts dismantled</li> <li>• Kebyar music as an emblem of sudden social change</li> </ul>
12	4/10	9&10	12-22	Latin America & The Caribbean: General Overview <ul style="list-style-type: none"> <li>• Amerindian, European, and African Roots</li> <li>• Hybrid Cultures &amp; Hybrid Musics</li> </ul>
12	4/12	9	12-15	Latin America: Mexico/Mestizo <ul style="list-style-type: none"> <li>• Hybrid of Spanish &amp; Amerindian roots</li> <li>• Spanish language displays colonial influence</li> <li>• Three distinct styles: Son Jarocho (Vera Cruz); Son Huasteco (Vera Cruz); Mariachi (Jalisco)</li> </ul>



<b>Week</b>	<b>Date</b>	<b>Chapter</b>	<b>Audio Track</b>	<b>Subject</b>
13	4/17	10	16 & 17	The Caribbean: Cuba <ul style="list-style-type: none"> <li>• Sacred Folkloric Music (Music of the Santaria)</li> <li>• Hybrid of African (Ifa) and European (Catholicism) religious practices: mostly uses Yoruba language</li> </ul>
13	4/19	10	16 & 17	The Caribbean: Cuba <ul style="list-style-type: none"> <li>• Secular Folkloric Music (Rumba)</li> <li>• Hybrid of African (Bantu/Yoruba) &amp; Spanish musics: mostly uses Spanish language</li> </ul>
14	4/24	9	18-19	Latin America: Brazil <ul style="list-style-type: none"> <li>• Tri-part mix of Portuguese, African, and Amerindian</li> <li>• Rio de Janiero offers more European influence on music</li> <li>• Samba Batucada (Rio) more Afro-Euro hybrid</li> </ul>
14	4/26	9	20	Latin America: Brazil <ul style="list-style-type: none"> <li>• Salvador (Bahia) culture w/ deep African roots</li> <li>• Samba Reggae (Salvador) more African influence</li> </ul>
15	5/1	10	21-22	The Caribbean: Trinidad - Calypso/Steelband <ul style="list-style-type: none"> <li>• Spanish, French &amp; British colonial roots</li> <li>• West African &amp; East Indian cultures emerge through slavery &amp; indentured servitude</li> <li>• Steelpans and Steelbands form after “skin-drums” are outlawed by the British</li> </ul>
15	5/3	10	21-22	The Caribbean: Trinidad - Calypso/Steelband <ul style="list-style-type: none"> <li>• Carnival Culture &amp; Calypso Music</li> <li>• Steelband Panorama</li> <li>• <b>REVIEW STUDY GUIDE</b></li> <li>• <b>ETHNOGRAPHIC PORTFOLIO DUE</b></li> </ul>

**THE FINAL EXAMINATION FOR M302 IS SCHEDULED FOR:**

**THURSDAY, MAY 10, 2018                      8:00AM – 9:50AM**

**THE COMPLETE HSU FINAL EXAM SCHEDULE CAN BE FOUND HERE:**

<http://pine.humboldt.edu/registrar/pdf/FinalExamSp18.pdf>

**REMEMBER:**

1. The PORTFOLIO IS DUE IN CLASS ON THURSDAY, MAY 3, 2018, WHICH IS THE FINAL REGULAR CLASS MEETING OF THE SEMESTER. NO LATE PORTFOLIOS WILL BE ACCEPTED.

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

## Appendix 1: WHAT is MUSIC?

Music is the art of organizing tones to produce a coherent sequence of sounds intended to elicit an aesthetic response in a listener.

- *The American Heritage Dictionary of the English Language*, 1976.

Music is a complex of activities, ideas, and objects that are patterned into culturally meaningful sounds recognized to exist on a level different from verbal communication; The sounds of music are shaped by the culture of which they are part.

- Alan Merriam, *The Anthropology of Music*, 1964.

Music is humanly organized sound. - John Blacking, *How Musical is Man?*, 1973.

Music is an art based on the organization of sounds in time.

- Roger Kamien, *Music: An Appreciation*, 5th ed., 1992.

Music is the universal language of mankind. - Henry Wadsworth Longfellow (1807-82).

Music is the myth of our inner life. - Susanne Langer, *Philosophy in a New Key*, 1942.

Music is a science that would have us laugh and sing and dance. - Guillaume de Machaut (c. 1300-77).

Music is a means of unifying broad masses of people. - Vladimir Lenin (1870-1924).

As the music is, so are the people of the country. -Turkish proverb.

The best way to get to knowing any bunch of people is to go listen to their music.

-Woody Guthrie, *Woody Sez*, edited by Studs Turkel, 1975.

Music is sound that you want to hear as music. - David Willoughby, *The World of Music*, 1990.

I call architecture frozen music. – Johann Wolfgang Von Goethe (1749-1832).

Music (imaginary separation of hearing from the other senses) does not exist. - John Cage (1912-1992).

Also:

Music - A term derived from (Gr.) muse. Originally this term included all of the cultural endeavors represented by the nine Muses, but later, it became associated with Polyhymnia, the Muse of “many songs”. [Some believed the word to be derived from the Egyptian word *moys* (water).]

- *The Harvard Dictionary of Music*, 1977.

Noise - A sound of any kind, especially when loud, confused, indistinct, or disagreeable. [From the French, *noyse*, from the Latin, *nausea*, from the Greek, *nausia* (*seasickness*), from *naus*, a ship.]

- *The American Heritage Dictionary of the English Language*, 1976.

Sound - A vibratory disturbance in the pressure and density of a fluid, or in the elastic strain of a solid, with frequency in the approximate range between 20 and 20,000 cycles per second, and capable of being detected by the organs of hearing.

- *The American Heritage Dictionary of the English Language*, 1976.

## **Appendix 2: ETHNOGRAPHIC PORTFOLIO**

Your assignment is to create an Ethnographic Portfolio consisting of a Cover Page followed by 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 framework explained below. 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. Your Portfolio must be completed in the exact format, word count, and number of pages requested. Your portfolio should be prepared using a standard and readable font (i.e. arial, geneva, courier, bookman, etc...) in 10-12 point size, single-spaced, printed in black ink on white paper, double sided (if possible), and stapled completely together.

### **Note:**

**1. Your ability to edit your answers into concise & properly formatted responses will be a primary factor in the evaluation of your portfolio.**

**2. Finding an appropriate performance to attend for your ethnographic outline is a part of this assignment. Students should conduct research to find an appropriate event to attend well in advance of the due date of this assignment. Students should not expect to be notified in class about appropriate performances (although they may be). It is the full responsibility of the student to find an appropriate performance to attend for this assignment.**

### **Section I: Ethnographic Outline:**

Your assignment is to create an ethnographic outline, using, as the basis for your observations, a live musical performance. The most appropriate type of musical event to choose as the basis for this assignment would be one from a culture of which you are NOT a native and/or NOT familiar with. Equally appropriate would be to choose a musical event from a folkloric musical genre that you are not familiar with. This could include traditional American folk music, traditional blues music, traditional jazz music, traditional bluegrass music, Afro-Cuban music, Latin-American music, reggae music, samba music, and/or any other folkloric music that you have not been regularly exposed to, do not regularly listen to, and/or do not regularly go see as a live event in person. Any social context in which music plays an active role could be considered an acceptable performance event. This may include but is not limited to concerts, nightclubs, bars, dances, parties, community events, church services, weddings, etc. Attend your chosen performance, then create an outline using Alan Merriam's tripartite model of music as SOUND, CONCEPTION & BEHAVIOR as an organizing principle. This section of the portfolio should be four pages total in length, completed in outline format using the exact model given. Please number each response, re-type the question, and respond to the questions by answering in prose or short sentences. IF YOU ARE UNSURE ABOUT THE APPROPRIATENESS OF A PERFORMANCE, PLEASE ASK BEFORE ATTENDING.

### **Portfolio Pg. 1: Cover Page**

Please create a cover page for your portfolio that includes the following information:

1. The title: Ethnographic Portfolio
2. Your full name exactly as it appears on HSU class rosters.
3. Your class: Music 302: Music in World Culture
4. The term: Fall -or- Spring 20XX

## Portfolio Pg. 2: Introduction/Background

1. Who did you see? What did you see? Where did you see it? When did you see it?
2. How many people could the performance venues hold (approximately)? Were their seats? If so, were the seats assigned, or were they unassigned general admission seats?
3. How many people were in attendance (approximately)?
4. Was there an admission charge to the event? If so, how much? Was there only one fixed admission price, or was there a different price for various options, such as specific preferred seating locations in the venue, etc...?
5. Was there any formal dress code or any expected appropriate dress code for the event?
6. Did you go alone, go with someone, or go with a group?
7. Was there a printed program for the event?
8. Was there anything especially unusual or unique about the event?
9. Why did you choose to attend this specific event?

(The total word count requirement for your answers to all of the questions on this page combined is a minimum of 250 words in total, and a maximum of 400 words in total. The questions on this page consist of a word count of 150 words, so the total word count for this page, questions and answers combined, should be in the range of 400 words minimum and 550 words maximum.)

## Portfolio Pg. 3: Music/SOUND - WHAT is played?

1. What are the common names of the instruments being used? How many players of each instrument were there? How large was the total group?
2. What are the Hornbostel & Sachs instrument classifications of the instruments being used?
3. What is the musical texture (monophonic, heterophonic, homophonic, polyphonic)? Did the texture vary throughout the performance?
4. Would you characterize the music as being mostly dissonant or consonant? Why? Did the level of dissonance/consonance vary throughout the performance?
5. What is the rhythm simple or complex? What is the rhythm periodic & regular or non-periodic & irregular? Was there much rhythmic variance?
6. What is the meaning and significance of the song text (if present)?
7. Is the music mostly preconceived and practiced in advance, or is it mostly improvised?
8. Is the music mostly loud or mostly soft? Was there much dynamic variance?
9. Is the music mostly fast or is it mostly slow? Was there much variance of tempo?

(The total word count requirement for your answers to all of the questions on this page combined is a minimum of 250 words in total, and a maximum of 400 words in total. The questions on this page consist of a word count of 160 words, so the total word count for this page, all questions and answers combined, should be in the range of 410 words minimum and 560 words maximum.)

## Portfolio Pg. 4: Music/CONCEPTION - WHY is it played?

1. What is the origin of the music? Can the composer of the music be named?
2. Is there a question of ownership of the music, i.e. *who owns the rights to the music or who receives royalties or compensation for it?*
3. Does the music have a specific function (i.e. entertainment; protest; educational; spiritual, devotional; etc...)?
4. Is the music being played for a specific occasion? If so, what occasion is it being played for, and can the music only be played specifically for this occasion?
5. Does the music consist of any symbolic content or special meaning within a specific culture (i.e. nationalistic; patriotic; military; seasonal; spiritual; traditional; etc...)?
6. Did the musicians observed choose to play the specific music that you heard, or were they forced/directed/instructed to do so because of a specific occasion or tradition? (for instance, many musicians are directed to play Christmas songs during the holiday season, or instructed to play specific selections or styles by management, or forced to play specific songs based on cultural traditions at specific times like weddings, funerals, etc ...)

(The total word count requirement for your answers to all of the questions on this page combined is a minimum of 250 words in total, and a maximum of 400 words in total. The questions on this page consist of a word count of 180 words, so the total word count for this page, all questions and answers combined, should be in the range of 430 words minimum and 580 words maximum.)

### Portfolio Pg. 5: Music/BEHAVIOR - WHEN, WHERE, by WHOM, & for WHOM is it played?

1. What is the level of specialization (professional versus amateur musicians)?
2. What is the level of interaction/communication between musicians and audience (i.e. formal; semi-formal; informal; etc...)?
3. What is the level of interaction of the musicians with each other while performing? Is there a definite leader? How are the musical directions or cues (to begin and end a piece of music, for example) communicated? Does one person speak for the entire group?
4. What is the social status of musicians and audience? How can you tell?
5. How does the audience show approval/disapproval? Did you participate?
6. Are there any physical movements accompanying the music (dance, marching, choreography...)? If present, did they add or distract from the music?
7. *How do you think that the music was learned and/or taught (i.e. through formal instruction; through informal instruction; through musical notation; by "rote" [observation/imitation/participation]; etc...)?*

(The total word count requirement for your answers to all of the questions on this page combined is a minimum of 250 words in total, and a maximum of 400 words in total. The questions on this page consist of a word count of 145 words, so the total word count for this page, all questions and answers combined, should be in the range of 395 words minimum and 545 words maximum)

### Section II: Ethnographic Survey

This section of the portfolio will involve receiving answers to the questions provided below from two people (informants) in attendance at the performance event that you choose for your Ethnographic Outline. Your only two restrictions in finding your informants are that: (1) Your informants **cannot** be fellow students currently enrolled in M302 at HSU; and (2) You cannot share informants with other classmates in M302.

Ask your informants to be complete but concise. Feel free to show your informants the printed questions. You can ask the questions to your informants immediately after the performance event, or, if it is more convenient for them, they may respond back to you verbally or in writing at a later date. Please remember, however, that it is **your** responsibility to get the information. This section should be two pages total in length, completed in question/response format using the exact model given. Please number each response, re-type the question, and re-type the response exactly as stated by your informants in prose or short sentences. Please use a separate, individual page for each informant.

### Portfolio Pg. 6: Informant #1 Responses

1. Please provide your: I. Age; II. Gender; III. Cultural Background (optional).
2. Why did you choose to come to this specific performance? Do you consider your attendance to be a social, a cultural, or an educational outing?
3. With whatever terminology that you have available, please describe (in as much detail as possible) the instruments that were used in this performance.
4. What was the most notable or interesting aspect of the performance, i.e. what will stand out in your mind and allow you to catalog this performance as unique from all other performances that you have witnessed?
5. Aside from being at this specific performance together, name one thing that you think most people in attendance at this performance have in common.

### Portfolio Pg. 7: Informant #2 Responses

- Please use same questions as used for informant #1.

(There is no specific word count requirement for your informant information in your ethnographic portfolio. Normally, the informants answers will average somewhere between 200 and 400 words, but these figures are meant as a guide only. Please do not edit your informants' answers in any way. Simply report their answers exactly as they were presented to you word-for-word.)

### **Section III: Self Study**

This section of the portfolio will involve you answering the questions provided below from your own perspective. There are no right or wrong answers to these questions. Your responses will be graded solely based on the completeness of your response and the strength of your rationale. This section should be four pages total in length, completed in paragraph format using the exact model given. Please number each response, re-type the question, and respond to the question by answering in paragraph format.

**PLEASE PLACE EACH RESPONSE ON A SEPARATE, INDIVIDUAL PAGE (EVEN IF A PARTICULAR RESPONSE DOES NOT TAKE UP THE FULL PAGE IN ACTUAL LENGTH).**

#### **Portfolio Pg. 8: Question #1**

To the best of your ability, briefly describe your own personal aesthetic regarding music. Remember that you can have a positive reaction to something, a neutral reaction to something, or a negative reaction to something. Rather than starting with the premise of "What do I like?" instead begin with the question of "What do I absolutely exclude?" or "what can I NOT accept?" From there, describe your full range of value, judgment & taste as it defines your personal musical aesthetic, including your neutral reactions, positive reactions, and negative reactions.

(The total word count requirement for your answer is a minimum of 400 words in total, and a maximum of 600 words in total. The question on this page consist of a word count of 90 words, so the total word count for this page, question and answer combined, should be in the range of 490 words minimum and 690 words maximum.)

#### **Portfolio Pg. 9: Question #2**

How does your aesthetic regarding music affect your awareness and reaction to other peoples' aesthetic regarding music? Do other peoples musical aesthetic have an effect on your personal perception of them as human beings? Have you noticed your musical aesthetic change in the past year? Have you noticed your musical aesthetic change in the past 2 to 5 years? Explain in detail, using specific examples and your most convincing rationale.

(The total word count requirement for your answer is a minimum of 400 words in total, and a maximum of 600 words in total. The question on this page consist of a word count of 70 words, so the total word count for this page, question and answer combined, should be in the range of 470 words minimum and 670 words maximum.)

#### **Portfolio Pg. 10: Question #3**

Do you feel that one's musical taste is more related to their cultural background (and/or upbringing, conditioning, and socialization), more related to their environment, more related to their education, or is it some combination? Explain in detail, using specific examples and your most convincing rationale.

(The total word count requirement for your answer is a minimum of 400 words in total, and a maximum of 600 words in total. The question on this page consist of a word count of 45 words, so the total word count for this page, question and answer combined, should be in the range of 445 words minimum and 645 words maximum.)

#### **Portfolio Pg. 11: Question #4**

What critical standards do you use to evaluate the quality of music? Specifically, how do you judge the quality of any given music, regardless of whether you actually "like" the music or not? What allows you to (or can you) appreciate something or see merit in something that you may not "like" or want to hear again? Can you appreciate something just for the craftsmanship and effort that went into it, or do you have to also "like" and/or "enjoy" the finished product for it to be fully valid? Explain in detail, using specific examples and your most convincing rationale.

(The total word count requirement for your answer is a minimum of 400 words in total, and a maximum of 600 words in total. The question on this page consist of a word count of 100 words, so the total word count for this page, question and answer combined, should be in the range of 500 words minimum and 700 words maximum.)