Music 2671G
Music Across Cultures
Winter 2020

Class meets T-Th-F from 11:30-12:30 in TC 141
Website: www.einbahnstrasse.xyz

Instructor: Dr. Emily Ansari
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Instructor: Dr. Kevin Mooney
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Overview
This course will introduce students to the study of music from a cross-cultural perspective. Students will explore musical practices from around the world in their social, historical, theoretical, and aesthetic dimensions. The course will provide a context for understanding global cultural diversity, but also for seeing the ways in which musical practices are often intertwined. Students will deepen their sense of their own musical values by observing how these relate to popular, folk, and classical traditions around the world.

Course Materials
All course materials—readings, audio, and video—will be accessible through our course website, www.einbahnstrasse.xyz. There is no textbook for this course, but we will maintain a Spotify playlist. We encourage you to purchase a Spotify premium account for the duration of the course.

Learning Outcomes
1. To build a respectful understanding of global cultural and musical diversity, and a clearer sense of the many ways in which musical practices are often intertwined.
2. To increase critical awareness of global issues as they pertain to music.
3. To develop mechanisms to approach music in its cultural, social, theoretical, and aesthetic engagements.
4. To grow understanding of what “music” means in different global contexts and experience different ways of conceptualizing musical sound.

Assessment
Online quizzes 10%          Final essay preparation 5%
Tutorial participation 10% Final essay 25%
Writing Assignment 1 10%     Final exam 30%
Writing Assignment 2 10%

Assignments
1. Online quizzes: At the end of each of the five units, you will be asked to complete an online OWL quiz. These will help you assess how well you have understood the material and give you an idea of what sorts of things you should know for the final exam. Each quiz will be multiple-choice and worth 2% of your final grade. While the quiz is open, you may retake it as often as you like until you are satisfied with your grade.

2. Writing assignment 1: 1000-1200 words. Due 5pm, February 9. Discuss a song already treated in the course that engages in some way with politics. What are its characteristic musical
elements, and how do these contribute to the effect of the song? How does the performer/artist/composer use music and lyrics to accomplish or express political goals? Consult and cite at least 3 scholarly sources in your essay. Other credible sources may also be used.

3. Writing assignment 2: 1000-1200 words. Due 5pm, March 1. Examine a single work that has not been discussed in class, from a tradition other than Western popular or classical music, that is a hybrid of two or more musical traditions. What elements from each tradition are used? How are the traditions combined, and what is the effect of the combination? What does the combination tell us about each culture and about the person(s) that brought them together? Consult and cite at least 3 scholarly sources in your essay. Other credible sources may also be used.

4. Final essay. 1500-2000 words. Due 5pm, March 29. Write an essay on any subject related to the themes of this course. Any musical tradition that is not Western art or popular music can be considered. Ideally you will choose a musical tradition that you were not familiar with before starting this course. You might choose to look closely at a specific work, analyzing it in its context, or, alternatively, you could write an essay on a broader issue we have considered and refer to several musical works as examples. The bibliography for the submitted paper should include at least 3 scholarly sources. To receive your 5% essay preparation grade, bring a short overview (half page) of a proposed research topic and a short list of possible sources to a meeting with your TA that must occur between February 24 and March 13.

5. The tutorial participation grade will be based on your attendance and participation in the TA-led tutorials.

6. The final exam will be held during the final exam period (April 6–26). It will include questions based on material covered in the lectures, plus two essays. A list of possible essay topics, from which two will be drawn, will be distributed in advance.

**Essential Repertoire List**
A list of pieces that you will be responsible to know for the final exam will be posted on the course website.

**Lectures**
The lectures and assigned preparatory materials make up the essential course content for Music 2671. Lecture slides will be added to the course website shortly after each lecture, but we emphasize that these are not a substitute for attending class. Your own lecture and study notes are also essential to your success in the course, and you are responsible for obtaining notes for any lectures you miss. We will sometimes use online polling software in class, so please bring a laptop or cell phone with you to each lecture.

**Tutorials**
Approximately every two weeks (see course schedule) students will meet in tutorial sections with a TA. There will be about 28 students in each of the four tutorial groups. Your assigned TA and tutorial location will be communicated to you via email before the first tutorial meeting. Attendance at tutorials is mandatory (and attendance will be taken), as new material will be taught in these classes and/or essential information and ideas reviewed and discussed. Tutorials also give you the chance to ask questions about the material covered in lectures, to debate and discuss materials in a small group setting, and to discuss research and writing processes. You will also work with your TA to develop the topic for your final paper. We urge you to make the most of this excellent opportunity to work closely with Western’s fine graduate students.
Course policies
1. If you need to contact Profs. Mooney and Ansari, please include both of us in your correspondence.
2. If you wish to use a laptop to take notes, please do so with consideration for those around you, staying off the internet.
3. Please show courtesy to both your fellow students and us by arriving promptly and keeping quiet in class. If you need to leave, please do so quietly and discreetly through the rear.
4. It is your responsibility to meet deadlines. No extensions will be given and late assignments will not be accepted without proper documentation, which must be submitted in a timely fashion to Diane Mills. If you need extra time for an exam or assignment on medical or compassionate grounds, you will need to inform us and Diane Mills in order to obtain proper documentation and dispensation (unless you have a longstanding disability, in which case see “students with disabilities” below).
5. Please do not make travel arrangements for the end of term before the date of the final exam has been announced. Special arrangements will not be made for those who leave campus before the exam.

Statement on academic prerequisites
Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Statement on accommodation for medical illness
To ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student's overall grade in the course shall be granted only in cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC), or the equivalent documentation for non-medical or compassionate grounds.
Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfil the academic expectations they may have missed during the absence.
Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf
A downloadable SMC (student medical certificate) can be found here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf
Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Statement on scholastic discipline
Scholastic offences are taken seriously, and students are directed to read the appropriate policy, specifically the definition of what constitutes a Scholastic Offence, as found here:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf
Statement on plagiarism
Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge this by using quotation marks where appropriate and making proper reference through footnotes or citations. Plagiarism is a major academic offense (see Scholastic Offense policy above). Written assignments should be submitted electronically, only via the OWL course site; they will be returned via the OWL site too. All required papers will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com.

Statement on mental health
Students who are in emotional/mental distress should refer to http://uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.

Students with disabilities
If you require academic accommodations because of a disability, please let the instructor know during the first week of classes. You should also register with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at: http://success.uwo.ca/academics/sas/index.html

Schedule

Week 1:

January 7
Introductions

January 9
Challenges in the study of music across cultures I

January 10
Challenges in the study of music across cultures II

UNIT 1: Indigenous and Folk Musics of Turtle Island/North America

Week 2:

January 14
Popular Indigenous music in Canada today

January 16
Embracing Indigenous music (Guest: Beth Tuinstra)

January 17
Urban indigeneity; Indigenous musical protest
Week 3:

January 21
The Blues I

January 23
The Blues II

January 24
Tutorial

UNIT 2: East and Southeast Asia

Week 4:

January 28
K-Pop: An introduction (Guest: Kyle Tang)

January 30
Korean traditional music

January 31
Propaganda music of North Korea

Week 5:

February 4
Gamelan influences in Western art music - in VKH (Guest: Stéphane Sylvestre)

February 6
Introduction to the Gamelan

February 7
Tutorial

UNIT 3: Sub-Saharan Africa

Week 6:

February 11
African influences on Western classical music

February 13
“African music” as a category

February 14
African drumming (Guest: Rob Larose)
Reading Week (February 15-23)

Week 8:

February 25
The mbira and other instruments

February 27
African Pop today

February 28
Tutorial

UNIT 4: India

Week 9:

March 3
Bollywood and Indian popular music in the diaspora

March 5
Rhythmic modes

March 6
Religious music

Week 10:

March 10
Gender and caste

March 12
Pitch modes

March 13
Tutorial

UNIT 5: Latin America

Week 11:

March 17
Tango

March 19
Music of war and trauma: El Salvador

March 20
Brazilian music (Guest: Caroline Blumer Delazaro)
Week 12:

**March 24**
The impact of urbanization

**March 26**
Music at the US-Mexico border: *Narcocorridos* and songs of crossing

**March 27**
Vallenato music

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**Conclusions and Review**

Week 13:

**March 31**
Tutorial

**April 2**
Contemplating today's world through music

**April 3**
Exam Review

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Final examination period (April 6-26)