

Professor Portia Seddon
 Office Hours: Mondays 1-2PM [on Slack](#) or by appointment
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T/F 9:45 - 11:00 AM
 FULLY ONLINE

Course Overview

This course surveys musical practices from around our world. The primary objective of this course is for students to develop the ability to identify, describe, and discuss music, in terms of both style and cultural context, in order to understand its essential role in human evolution, complex sociality, and cultural development. A subtler aim is to broaden our collective understanding of the various ways that humans organize their lives through diverse cultural logics of performance, aesthetics, and modes of social transmission. In this class, we will investigate human diversity, ingenuity, and artistry through the lens of music, dance, and performance, highlighting ways in which music and dance are interrelated and mutually constituted with other (“practical”) elements of human life.

Course Structure

This course will be delivered mainly asynchronously (i.e., not in real time), with optional components for synchronous interaction throughout the semester. I will upload materials for each week on Tuesdays (mini-video lectures, voice notes, musical examples, slides, and readings) on Blackboard, and you will have weekly responses due on Fridays by midnight. I will provide feedback on your work on Saturdays or as soon as possible after your responses are due. Every week, there will be optional “study groups” on Fridays over Zoom at 10-11AM that you can pop into to discuss the material further, or just to chat with me/each other. I will also hold synchronous office hours weekly on Mondays at 1-2PM over Slack.

Learning Objectives

By the end of this course, students should be able to:

- 1) Demonstrate a knowledge of fundamental analytical tools used in the field of music;
- 2) Develop a facility with the application of these tools to the study of the world’s musical cultures; and
- 3) Discuss the interrelationship of aesthetic systems, performance practices, and the sonic properties of selected musical traditions.
- 4) Understand and explain how these musical practices shape and are shaped by historical and social dynamics, by studying them in the context of issues such as race, gender, globalization, religion, politics, tradition, and ethnicity.

Course Requirements

Participation/Discussion Board	40%
Group Presentations	30%
Final Exam	30%

Though much of our class time will be devoted to listening to and analyzing musical life, there is no expectation that students have any prior ‘knowledge’ of music, such as an ability to read Western staff notation, sight-read, or play an instrument. All students with prior musical ability are encouraged to share their knowledge with the class, regardless of background, expertise, or tradition!

Participation/Blackboard discussions: The majority of our class interactions will take place virtually through the Blackboard Discussion Board. Each week on Fridays by midnight, you are required to post a minimum 2-paragraph response that reflects on the readings, listening examples, lecture material, and, when applicable, your classmates’ presentations. and to respond to at least 2 other classmates’ posts. Your post should deal with all of the lesson material for that week, and should not summarize them, but instead offer your own insights or questions that build on the lesson material, and that will be the basis for class discussion. For some weeks, I will give you a



clearly-defined set of discussion questions or prompts to write about. For others, it will be up to you to identify the core themes to reflect on.

This class requires that you have a functioning Hunter email account which you check at least once a week, or which you have forwarded to another email account. We will communicate through Blackboard; students are responsible for ensuring that their Blackboard account is working and accessible. All emails sent to me **must** have a subject containing the course and section number, and must contain a proper salutation and be clearly signed; otherwise they will not be read and responded to.

Group Presentation: In lieu of a midterm exam, students will collaborate to give a presentation on a chosen topic with a small group of classmates at some point in the semester. During the first week of class, students will sign up for a date/topic by entering their name on the Google Doc of our course syllabus (this document) under the “Presentation” slot for their chosen date. Presentations should introduce basic musical elements of the style of music, but most importantly, they must discuss a major social issue connected to it. For example, your presentation topic may be on “gender dynamics in Bollywood filmi music.” You should aim to include some audio/visual materials in your presentation. Each member of the group must contribute a substantive amount of work to the presentation, and their work should be clearly indicated in the presentation. Your presentations should include audio/video recordings of each member of your group, along with slides of text or images. Presentations will be due on the Tuesday of the week that a module is introduced (along with all the module material I will be uploading), and should be submitted to me via email. For the week that you are presenting, you do not need to submit a discussion post on Blackboard, but you are encouraged to reply to your classmates’ posts. While you will be working collaboratively, grades will be assigned individually.

Final Assignment: The final assignment will be a cumulative asynchronous exam that covers material from our lecture slides and videos, and from your classmates’ presentations. You will have approximately one week after receiving the questions to complete the exam and upload it on turnitin.com. Extensions will not be given, except in emergency circumstances.

Turnitin info: The final exam will be submitted online on turnitin.com by the arranged deadline. I will not accept an emailed copy of the assignment. You must set up your Turnitin account before submitting your work (I advise you to do so as early as possible to avoid any last-minute glitches). **The class ID is 26158384 and the enrollment key is mushl107.** (Note: when setting up your account, do not copy and paste the class ID and enrollment key; they have to be manually entered.)

Gender Pronouns and Name

This class is a space that affirms all forms of gender expression and identity. If you prefer to be called a different name than the name listed on the class roster, please let me know. Feel free to correct me and others on your gender pronoun, and let me know if it changes during the semester.

Notes: Students who wish to withdraw from the class with a grade of W may do so by submitting a withdrawal form to One Stop (Room 217N) by the announced deadline. Withdrawal after the announced deadline is allowed only in cases of serious emergencies and must be approved by the Office of Advising Services. Students who stop attending class without withdrawing officially will receive a grade of WU, which counts the same as F. The Music Department does not support requests to have grades of WU changed retroactively to W.

Grades of IN (“incomplete”) are granted only in special cases at the end of the semester where a student who is otherwise passing the course has a documented illness or other emergency that prevents them from completing their final assignments or final exam, and then only when permission has been granted in writing from the Department Chair, no later than one week before the final class meeting.

Academic Integrity

Plagiarism not only constitutes a serious breach of academic integrity and can have severe disciplinary consequences attached to it, it signifies inadequate learning. Plagiarism is defined as “any deliberate borrowing of the ideas, terms, statements, or knowledge of others without clear and specific acknowledgment of the source” (Hunter catalog, p. 43). If it is found that you have committed plagiarism in this class, you will at a minimum fail the course. You may



also be subject to other disciplinary measures. Written assignments from a previous or concurrent course cannot be used without prior permission of the instructor.

Hunter College Statement on Academic Integrity:

“Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.”

Hunter College Policy on Sexual Misconduct:

In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

- a. Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College's Public Safety Office (212-772-4444).
- b. All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College's Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link:

<http://www.cuny.edu/about/administration/offices/la/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>

From the Office of AccessABILITY:

In compliance with the American Disability Act of 1990 (ADA) and with Section 504 of the Rehabilitation Act of 1973, Hunter College is committed to ensuring educational parity and accommodations for all students with documented disabilities and/or medical conditions. It is recommended that all students with documented disabilities (Emotional, Medical, Physical, and/or Learning) consult the Office of AccessAbility located in Room E1124 to secure necessary academic accommodations. For further information and assistance, please call (212) 772-4857/TTY (212) 650-3230.

Required Text (a free PDF is available on Blackboard, and it's also accessible for free on the Hunter College Library website -- you DO NOT need to spend your money on it!):

World Music: A Global Journey by Terry E. Miller and Andrew Shahriari. 4th edition (3rd edition is also acceptable). New York: Routledge, 2017. (CD set is not required.) Listening examples are available on our course's [Youtube playlist here](#).

Course Schedule (subject to change)

NOTE: Listening to musical examples listed in our lesson is part of your homework; you have not completed the assignment if you have not listened to the example. As with any college course, **be prepared to set aside 2 hours of study/prep time for each hour that the class meets** (so 5-6 hours per week for this class). Reading sections entitled “An Inside Look” are optional unless otherwise stated. All readings and listenings refer to the third edition of the textbook.

	Presentation Group	Readings/Listening	Assignment
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<p>Introductions and Course Orientation</p>	<p>None</p>	<p>Read the syllabus and each others' Padlet ice-breaker introduction; Watch the welcome video on Bb</p>	<p><u>Tue. 9/1:</u> 1) Fill out student questionnaire on Bb 2) Post on the ice-breaker board on Padlet, and respond to at least 2 classmates' posts</p>
<p>Module 1 Music Fundamentals</p>	<p>None</p>	<p>1) Ch. 1: Fundamental Issues (<i>World Music</i> [hereafter abbreviated as "<i>WM</i>"], pp. 1-12) 2) Ch. 2: Aural Analysis (<i>WM</i>, 17-34)</p>	<p><u>Fri. 9/4:</u> Find an example of a music form that you listen to and share it with the class on Bb. How would you describe it and analyze it using the musical concepts we learned about in this unit?</p>
<p>Module 2 South Asia</p>	<p><u>Tue. 9/8:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ - 8) _____ -</p>	<p>1) Ch. 5: North India (<i>WM</i>, 90-107) 2) Ch. 5: South India (<i>WM</i>, 108-116) 3) Ch. 5: Pakistan (<i>WM</i>, 122-127) 4) Morcom, Ch. 3 "<u>The Musical Style of Hindi Film Songs</u>")</p>	<p><u>Fri. 9/11:</u> Bb post on North India and South India due</p>
<p>NO LESSON OR ASSIGNMENTS DUE 9/18 (Rosh Hashanah)</p>			



<p>Module 3</p> <p>Southeast Asia</p>	<p><u>Tues. 9/22:</u></p> <p>1) _____</p> <p>–</p> <p>2) _____</p> <p>–</p> <p>3) _____</p> <p>–</p> <p>4) _____</p> <p>–</p> <p>5) _____</p> <p>–</p> <p>6) _____</p> <p>–</p> <p>7) _____</p> <p>–</p>	<p>1) Ch. 6: Laos and Northeast Thailand (<i>WM</i>, 152-164)</p> <p>2) Ch. 6: Indonesia (<i>WM</i>, 164-178)</p> <p>3) Wallach, “<u>Living the Punk Lifestyle in Jakarta</u>”</p>	<p><u>Fri. 9/25:</u></p> <p>Bb post on Southeast Asia due</p>
<p>Module 4</p> <p>East Asia: South Korea and K-pop</p>	<p><u>Tues. 9/29:</u></p> <p>1) _____</p> <p>–</p> <p>2) _____</p> <p>–</p> <p>3) _____</p> <p>–</p> <p>4) _____</p> <p>–</p> <p>5) _____</p> <p>–</p> <p>6) _____</p> <p>–</p> <p>7) _____</p> <p>–</p>	<p>Lie, “<u>Seoul Calling</u>” [skim]</p>	<p><u>Fri. 10/2:</u></p> <p>Bb post on South Korea and K-pop due</p>
<p>Module 5</p> <p>Central Asia and the Middle East</p>	<p><u>Tues. 10/6:</u></p> <p>1) _____</p> <p>–</p>	<p>1) Ch. 8: Islam and the Arabic World (<i>WM</i>, 243-257)</p>	<p><u>Fri. 10/9:</u></p> <p>Bb post on Central Asia and the Middle East due</p>



	2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ -	2) Ch. 8: Egypt (<i>WM</i> , 262-268)	
Module 6 Sub-Saharan Africa	<u>Tues. 10/13:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ -	1) Ch. 10: Ghana (<i>WM</i> , 327-345) 2) Ch. 10: Zimbabwe (<i>WM</i> , 353-358)	<u>Fri. 10/16:</u> Bb post on Ghana and Zimbabwe due
Module 6 (cont'd) Sub-Saharan Africa	<u>Tues. 10/20:</u> 1) _____ - 2) _____ - 3) _____ -	Ch. 10: South Africa (<i>WM</i> , 366-373)	<u>Fri. 10/23:</u> 1) Research an example of an African popular music style (any era and country) and share a video/audio recording of it, alongside a paragraph analyzing it musically and culturally.



	<p>4) _____ - 5) _____ - 6) _____ - 7) _____ -</p>		<p>2) Bb post on South Africa due</p>
<p>Module 7 Latin America and the Caribbean: Haiti, Jamaica, Trinidad</p>	<p><u>Tues. 10/27:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ - 8) _____ -</p>	<p>1) Ch. 11: Haiti (<i>WM</i>, 377-385) 2) Manuel 2016, "Jamaica" In <i>Caribbean Currents</i> 3) Allen, "<u>Carnival Music in Trinidad and into the Diaspora</u>")</p>	<p><u>Fri. 10/30:</u> Bb post on Haiti, Jamaica, and Trinidad due</p>
<p>Module 8 Latin American and the Caribbean: Cuba, the Dominican Republic, and Puerto Rico</p>	<p><u>Tues. 11/3:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ -</p>	<p>1) Ch. 11: Cuba (<i>WM</i>, 407-414) 2) Ch. 11: Dominican Republic (<i>WM</i>, 414-418) 3) Marshall, Rivera, and Pacini Hernandez, "<u>Reggaeton's Socio-Sonic Circuitry</u>" <u>Optional:</u> 1) Salsa (<u>Intro to Cuban Women and Salsa</u>) 2) Bachata (Pacini Hernandez, "<u>Love</u>,</p>	<p><u>Fri. 11/6:</u> Bb post on Cuba, the DR, and PR due</p>



	<p>5) _____ - 6) _____ - 7) _____ - 8) _____ -</p>	<p><u>Sexuality and Gender Relationships in Dominican Bachata</u></p>	
<p>Module 9 Latin America and the Caribbean: Colombia</p>	<p><u>Tues. 11/10:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ -</p>	<p>Pacini Hernandez, "<u>From Cumbia Colombia to Cumbia Cosmopolatina</u>"</p>	<p><u>Fri. 11/13:</u> Bb post on Colombia due</p>
<p>Module 10</p>	<p><u>Tues. 11/17:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ -</p>	<p>1) Ch. 12: Peru (<i>WM</i>, 430-434) 2) Bullen, "<u>Chicha in the Shanty Towns of Arequipa, Peru</u>"</p>	<p><u>Fri. 11/20:</u> Bb post on Peru due</p>



	6) _____ - 7) _____ -		
NO CLASS OR ASSIGNMENTS DUE (Thanksgiving Recess)			
Module 11 Latin America and the Caribbean: Mexico	<u>Tues. 12/1:</u> 1) _____ - 2) _____ - 3) _____ - 4) _____ - 5) _____ - 6) _____ - 7) _____ -	1) Ch. 12: Mexico (<i>WM</i> , 449-455) 2) Lippman, " <u>Listening Across Borders</u> ")	<u>Fri. 12/4:</u> Bb post on Mexico due
			<u>Fri. 12/18:</u> Final exam due on turnitin.com by midnight