



Hunter College, Music: Spring 2019
Tuesday and Thursday: 7:00 – 8:15PM
Hunter North, 404

The World of Music

MUSHL 107, Section 05 – S19

Instructor: Natalie Oshukany
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Office: HN 403
Office Hours: By email appointment

Overview

This course is designed to introduce you to the breadth and diversity, globally, of what we call music. It will also help you develop skills of listening, analysis, and criticism – all toward the goal of appreciating the human diversity, ingenuity, and artistry inherent in musical practices from around the world. This course includes an introduction to fundamental concepts in musical analysis, which will serve as the basis for learning how to identify, describe, and discuss musical practices from around the world in terms of both style and cultural context.

Most importantly, through the work you do and topics you encounter in this course, it is my hope that you will develop collaboration and perspective-taking skills.

Learning Goals

Upon successful completion of this course, students will be able to:

- Demonstrate a knowledge of fundamental analytical tools used in the field of music, and the ability to apply these tools to the study of the world's musical cultures
- Discuss the interrelationship of aesthetic systems, performance practices, and the sonic properties of selected musical traditions
- Demonstrate the ability to critically analyze key theoretical concepts used in music studies

Class Community Agreements

TBD: See **Class Community Agreements** on Blackboard (forthcoming)

Assignments & Quizzes

1. There will be three quizzes and one final quiz. These will consist of listening identification and questions based on the readings and lectures. More detailed information will be provided 2 weeks prior to each quiz. Barring a serious, documented emergency, anyone not present for either quiz will receive zero points.

Final Exam Date: Thursday, May 16th, 2019, 6:20 – 8:20PM

Materials

World Music: A Global Journey by Terry E. Miller and Andrew Shahriari. 4th Edition. New York: Routledge, 2016. 3-CD set included.

Grading Policy

- 1. Reading Responses: 15% (5 x 3%)**
- 2. Music Analysis Paper: 20%**
 - Bibliography assignment (5%)
 - Peer Review Report (5%)
 - Final draft (10%)
- 3. Quizzes: 30% (3 x 10%)**
- 4. Final Quiz: 15%**
- 5. Participation: 20%**

Grades are assigned per the Hunter grading system:

97.5-100: A+
92.5-97.4: A
90.0-92.4: A-
87.5-89.9: B+
82.5-87.4: B
80.0-82.4: B-
77.5-79.9: C+
70.0-77.4: C
60.0-69.9: D
0.0-59.9: F



2. **Written assignments** consist of **five reading responses (posted on Blackboard forums)** and **one music analysis paper**. The musical analysis paper will consist of **three components: (a) bibliography assignment; (b) peer review report, and; (c) final draft**. Details on each component of the music analysis paper will be given at least two weeks before its due date. Prompts for reading responses will be given at least one class before their due dates.

3. Due to course logistics and the nature of class activities, **late reading responses, bibliography assignments, and peer review reports will not be accepted**. I will accept late submissions of the final paper draft, but these **will be graded lower and, after being a week late, no longer accepted**. As a corollary to the timely submission of written assignments from students, **I will return graded materials and feedback in a timely manner**.

4. **Participation makes up a large component of your overall grade in this course**. Your participation grade will be based on: regular attendance, contributions to class discussions, and completion of in-class activities (including informal writing, self-assessments, and group work). **You are expected to bring all assigned readings to class in order to facilitate discussions**.

Hunter College Policies, Procedures, and Resources

Academic Integrity Statement

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.

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.

- **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).
- **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.

Other Course Information

1. Our class has a **Blackboard site**, on which you will find the latest details regarding assignments, quizzes, syllabus revisions, or other important course announcements. I will also post required listening examples and supplementary readings on the site. **Blackboard will be the most up-to-date place for course information, so please make sure you have access to the site as soon as possible, and that your current email address is registered**.

2. This syllabus is a guide for the course, and it is subject to change with advance notice on Blackboard (with the exception of changes that substantially change the grading policy of the course).

3. **Listening examples** are as important as the assigned readings – much of our class time will be devoted to aural and visual analyses of musical examples. **I suggest that you keep an informal listening journal throughout the semester**, in which you record impressions, analyses, and/or questions regarding each assigned listening example. **These journal entries can serve as material for in-class discussion and writing, and will help prepare you for quizzes**.



CUNY Policy on Sexual Misconduct Link:

<http://www2.cuny.edu/wp-content/uploads/sites/4/page-assets/about/administration/offices/legal-affairs/POLICY-ON-SEXUAL-MISCONDUCT-10.1.2015-with-links.pdf>

Accommodations for Students with Disabilities

In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter College is committed to ensuring education access and accommodations for all its registered students. Hunter College's students with disabilities and medical conditions are encouraged to register with the Office of AccessABILITY for assistance and accommodation. For information and appointment contact the Office of AccessABILITY located in Room E1214 or call (212) 772-4857 /or VRS (646) 755-3129.

Reading Schedule & Course Calendar

NOTE: All reading and listening assignments must be completed *before* class meetings. Please make sure that you have access to assigned readings in class. This schedule is subject to minor revision.

I. Introduction & Fundamentals

T January 29 – Introduction to the Course

TH January 31 – Chapter 2: Music Fundamentals - Timbre and Medium, Pitch (16-26)

- Course Syllabus (PDF on Blackboard) ***Reading Response 1 due, 2PM**

T February 5 – Chapter 2: Music Fundamentals – Rhythm, Dynamics, Form (26-30)

- Timothy Rice, Chapters 1 & 2 from *Ethnomusicology: A Very Short Introduction* (PDF on Blackboard)

TH February 7 – Bruno Nettl, “Combining Tones: On the Concept of Music” & “Music and ‘That Complex Whole’: Studying Music in or as Culture” (PDFs on Blackboard) ***Reading Response 2 due, 2PM**

- Chapter 3: Cultural Considerations (33-53) (*skim this chapter, lingering on what interests you*)

T February 12 – NO CLASS (CUNY closed)

TH February 14 – ***QUIZ 1**

II. Europe – Chapter 9

T February 19 – Spain, Russia (254-258; 262-271)

- Bruno Nettl, “Never Heard a Horse Sing: Taxonomies and Boundaries” (PDF on Blackboard)

TH February 21 – Hungary, Bulgaria (284-292)

III. Sub-Saharan Africa – Chapter 10

T February 26 – Senegal-Gambia, The Republic of South Africa (326-336)

- Jacqueline C. DjeDje, “Music and Diasporas within West Africa: The Pre-colonial Era” (PDF on Blackboard) ***Reading Response 3 due, 2PM**



TH February 28 – Central Africa, Zimbabwe (314-322)

T March 5 – Ghana, Nigeria (296-298; 301-314) ***Bibliography assignment due, 2PM. Bring (printed or online) to class as well.**

- Abena Kyere and Akosua Adomako Ampofo, “Women Doing Music: The Lives and Songs of Contemporary Ghanaian Women Musicians” (PDF on Blackboard)

IV. The Caribbean – Chapter 11

TH March 7 – Haiti, Jamaica (340-351)

T March 12 – Trinidad and Tobago, Puerto Rico (351-368)

TH March 14 – Cuba, The Dominican Republic (368-379)

- Eduardo Cepeda’s column, “Tu Pum Pum: The Story of Reggaeton,” on *Remezcla.com* (links on Blackboard) ***Reading Response 4 due, 2PM**

T March 19 – ***QUIZ 2**

V. Indigenous Peoples – Chapters 4, 12 & 13

TH March 21 – North America (459-468); Oceania and Aboriginal Australia (56-77)

T March 26 – Amazonia, Peru (384-391)

- Beverly Diamond et al., “Performing Protocol: Indigenous Traditional Knowledge as/and Intellectual Property” (PDF on Blackboard) ***Reading Response 5 due, 2PM**

VI. South Asia – Chapter 5

TH March 28 – North India (80-95)

T April 2 – South India (95-106)

TH April 4 – ***QUIZ 3**

T April 9 – ***PEER REVIEW SESSION – Music Analysis Paper drafts due, 2PM. Bring (printed or online) to class as well.**

VII. East Asia – Chapter 7

TH April 11 – China (162-191)

- Chuen-Fung Wong, “Modernist Reform, Virtuosity, and Uyghur Instrumental Music in Chinese Central Asia” (PDF on Blackboard)

T April 16 – Korea, Japan (195-212)

TH April 18 – Mongolia, Tibet (191-195; 212-217)

T April 23 – **NO CLASS (Spring Break)**

TH April 25 – **NO CLASS (Spring Break)**



VIII. The Middle East – Chapter 8

T April 30 – Islam and the Arabic World (220-232) ***Final Music Analysis Paper due, 11:59PM**

TH May 2 – Iran and Egypt (232-241)

IX. Unit TBD

T May 7 – Reading TBD

TH May 9 – Reading TBD

X. Review

T May 14 – Review Session

TH May 16 – ***FINAL QUIZ, 6:20 – 8:20PM**