



UNIVERSITY OF PENNSYLVANIA DEPARTMENT OF
MUSIC

MUSC 1500: World Musics and Cultures
Cross-listed with ANTH 1500, AFRC 1500

Spring 2023, Section 402: Mondays and Wednesdays,
12:00-1:30pm
Lerner Center, Room 101

Julia Peters, instructor (petjulia@sas.upenn.edu)

Office Hours: By appointment on Zoom

COURSE DESCRIPTION:

This course is an introduction to the field and practice of ethnomusicology. Over the course of the semester, we will explore the concept of “world music” itself as well as the history and performance styles of various musical practices around the world, including classical, popular, and vernacular musics. Rather than presenting the class as a “musical trip around the world,” the class is organized into five units based on theoretical principles with the corresponding classes operating as case studies. We will begin with an introduction to the history of ethnomusicology and the popular genre of “world music,” then move into discussions of cultural appropriation in Western music. In the “Colonialism and Musical Exchange” unit, we will explore how colonialism and the Atlantic slave trade facilitated musical exchange throughout the world, specifically between Africa, the Caribbean, the United States, and Europe. Next, we will examine the role of capitalism in popularizing and white-washing vernacular music in “Capitalism and Vernacular Musics.” The “Migration, Diaspora, and Hybridity” unit will probe the interactions (both cultural and colonialist) between varying cultures and the musics that followed. Finally, we will analyze the effects of globalization and modernity on indigenous and classical music traditions.

Classes will consist of a lecture elaborating on the assigned readings, followed by discussion. *Please come to class prepared and ready to discuss the readings.* All listening materials will be presented in class. Part of the course is learning how to talk about music in a scholarly way, which will be facilitated by in-class discussions and practicing the skill together.

OBJECTIVES:

1. Write and speak about music concisely, expressively, and insightfully.
2. Cultivate knowledge and appreciation of musics around the world.
3. Contextualize cultural exchanges, traditions, and evolutions.

REQUIRED TEXTS:

There is a required textbook for this course, which is linked below. I understand that it is an expensive textbook and may be cost-prohibitive. A copy of the textbook is on reserve at the library for this purpose, or you may opt to buy it together with other students. Renting is also an option, or you may use the online copy available on Franklin. Please keep in mind that the online version can only be accessed by a limited number of students at once. If you have any questions, please contact me as soon as possible to come up with a solution. Other assigned articles will be available on Canvas.

[Rommen, Timothy, and Bruno Nettl, eds. *Excursions in World Music*. Eighth edition. New York: Routledge, Taylor & Francis Group, 2021.](#)

POLICIES:

Plagiarism

As in all University of Pennsylvania courses, plagiarism is absolutely unacceptable and will not be tolerated. All students are expected to follow the university's [Code of Academic Integrity](#). Any breach of this policy will result in substantial penalties, which could include a failing grade or even suspension from the College. If you are unsure of what constitutes plagiarism, please consult the link above or the [Penn Library guide](#). Course assignments will be submitted on Canvas in order to utilize the Turnitin feature.

Grading

The grading scale for this course is as follows:

A+	98-100	B+	88-90	C+	79-81	D+	70-72
A	94-97	B	85-87	C	76-78	D	66-69
A-	91-93	B-	82-84	C-	73-75	F	65 and below

I will only accept grading questions and grievances 24 hours after grades have been posted. If you have a conflict with an exam or assignment due date, please let me know in the first two weeks of class. Otherwise, I will be unable to accommodate alternatives. A late assignment will be penalized one letter grade for each day it is late.

Attendance

While I understand that students participate in different ways, attendance and regular participation is required. Any more than three unexcused absences over the course of the semester will result in a lowered participation grade. Please email me as soon as possible if you need to be absent for any reason. Punctuality is also an integral part of participation; thus, if you are perpetually late (I get it—I was an undergrad too, once) it will affect your grade. Please note that a Zoom option will not be available for this course.

COVID-19 Policies

I will not require masks in the classroom unless the university changes its policy, although you are welcome to wear one if you choose. If you have tested positive or come into contact with someone who has, your quarantine period will count as an excused absence. When you are healthy and able, you may catch up on the missed material by viewing and taking notes on the PowerPoint for that day (or days) on Canvas. I would also encourage you to reach out to one of your peers for discussion notes.

COURSE REQUIREMENTS AND ASSIGNMENTS:

Class Participation and Attendance:	5%
Exams:	25%
Listening Diary:	15%
Concert Review:	15%
Final Project/Paper:	40%

In addition to two mini-exams and a final paper, there are two smaller assignments to be completed in each half of the semester. The first is a listening diary, in which you will select a single recording from class listening examples. (These recordings will be available on Canvas.) The diary will consist of the context and significance of the selection, as well as your own personal observations and thoughts. This assignment is required to be around 500-750 words. The second will be due in the second half of the semester, and will involve attending and reviewing a concert of your choice. **You must attend a concert that takes place during the semester—from January 11, 2022 until the assignment due date, which is April 3, 2022.** While a concert relating to course content is always appreciated, it can be anything—hip-hop, pop, electronic, and beyond! In your review, please contextualize your experience as it relates to topics we have covered in class. Your review is required to be two pages long, or 1000 words. Detailed requirements and information on these assignments will be provided later in the semester.

The final project will consist of either an 8-10 page paper or other creative project (like a video, podcast, musical composition, or any equivalent—*this must be approved by me*) relating to a topic we have covered in class or one of your choosing that relates to “world music.” Topics and projects must be submitted in a formal prospectus. The prospectus will be due on **Wednesday, March 22**, approximately six weeks before your paper is due. ***Please plan accordingly.***

All written assignments are to be double-spaced, in 12-point Times New Roman. Please format your header as follows:

Student Name
MUSC 1500
DD Month YYYY

I will do my best to provide extensive, constructive feedback on your written work. I consider progress and engagement to be more important than letter grades, and will work with you to achieve this progress.

COURSE SCHEDULE (subject to change with sufficient notice):

UNIT 1: Cultural Appropriation or Appreciation?

Wed 1/11: Introductions, Class Overview, and Beginnings of Ethnomusicology

Reading: None.

Mon 1/16: NO CLASS (Martin Luther King, Jr. Day)

Wed 1/18: World Music and Cultural Appropriation

Reading: Frith, Simon. "The Discourse of World Music." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, 305–22.

Mon 1/23: Characteristics of African music, Zimbabwe (Shona mbira and chimurenga)

Reading: Textbook excerpt: "The Music of Sub-Saharan Africa." Cheri Rivers Ndaliko, pp. 253-268.

Wed 1/25: South Africa (Isicathamiya)

Reading: Textbook excerpt: "The Music of Sub-Saharan Africa." Cheri Rivers Ndaliko, pp. 269-286.

Mon 1/30: Nigeria (Afrobeat and jùjú)

Reading: None.

UNIT 2: Colonialism and Musical Exchange

Wed 2/1: Jamaica (reggae, dub, beginnings of hip-hop)

Reading: Dick Hebdige, *Cut "n" Mix: Culture, Identity and Caribbean Music*. (excerpts)

Mon 2/6: Cuba (Afro-Cuban music and religion)

Reading: Textbook excerpt: "Music of Latin America." Timothy Rommen, pp. 327-330 and excerpts from *Creole Religions of the Caribbean: An Introduction*, Marguerite Fernández-Olmos and Lizabeth Paravisini-Gebert.

Wed 2/8: Cuba (Salsa, rumba)

Reading: Textbook excerpt: "Music of Latin America." Timothy Rommen, pp. 335-336, and "Music of the Caribbean," Timothy Rommen, pp. 377-381.

Mon 2/13: Colombia (Cumbia, champeta)

Reading: Textbook excerpt: "Music of Latin America." Timothy Rommen, pp. 322-327 and 353-356.

UNIT 3: Capitalism and Vernacular Musics

Wed 2/15: North America (Gospel, jazz, blues)

Reading: Guthrie Ramsey, "The Pot Liquor Principle: Developing a Black Music Criticism in American Music Studies," and Olly Wilson, "The Heterogeneous Sound Ideal in African-American Music."

LISTENING DIARY DUE.

Mon 2/20: North America (Old-time, country)

Reading: Jeffrey T. Manuel, "The Sound of the Plain White Folk? Creating Country Music's "Social Origins"."

Wed 2/22: North America (Alaska, indigenous music)

Reading: Textbook excerpt: "Indigenous North America," Byron Dueck, pp. 400-428.

Mon 2/27: Exam review, Detroit techno

Reading: Hobe Ecklin, "Inner City Blues: The Story of Detroit Techno." From *Heaven Was Detroit: From Jazz to Hip-Hop to Beyond*.

Wed 3/1: EXAM #1.

MARCH 4-12: SPRING BREAK.

Mon 3/13: Film, *Buena Vista Social Club*.

Reading: None.

UNIT 4: Migration, Diaspora, and Hybridity

Wed 3/15: South Asia (Hindustani) - Guest lecture by Vincent Kelley.

Reading: Textbook excerpt: "Music of South Asia," Jim Sykes, pp. 18-31.

Mon 3/20: South Asia (Carnatic)

Reading: Textbook excerpt: "Music of South Asia," Jim Sykes, pp. 32-40.

Wed 3/22: Sufi music (Qawwali)

Reading: Textbook excerpt: "Music of South Asia," Jim Sykes, pp. 40-42, and "Music of the Middle East and North Africa," Richard Jankowsky, pp. 56-65.

FINAL PROSPECTUS DUE.

Mon 3/27: Afghanistan (Maqam)

Reading: Textbook excerpt: "Music of South Asia," Jim Sykes, pp. 43-45, and "Music of the Middle East and North Africa," Richard Jankowsky, pp. 65-89.

Wed 3/29: North Africa and Tunisia (Tuareg music)

Reading: Eric Schmidt, "Arid Fidelity, Reluctant Capitalists: Salvage, Curation, and the Circulation of Tuareg Music on Independent Record Labels."

Mon 4/3: Film, *Trances*.

Reading: None.

CONCERT REVIEW DUE.

Wed 4/5: Spain (Flamenco)

Reading: Textbook excerpt: "Music of Europe," Andrea F. Bohlman, pp. 311-317 and Christopher Paetzold, "Singing Beneath the Alhambra: The North African and Arabic Past and Present in Contemporary Andalusian Music."

UNIT 5: The Effects of Modernity, Globalization, and War

Mon 4/10: Indonesia (Gamelan)

Reading: Textbook excerpt: "Music of Maritime Southeast Asia," Jim Sykes, pp. 221-252.

Wed 4/12: Korea (Arirang and pansori)

Reading: Nicholas Harkness, *Songs of Seoul: An Ethnography of Voice and Voicing in Christian South Korea*. (excerpts)

Mon 4/17: Japan (Gagaku and Japanoise)

Reading: Textbook excerpt: "Musics of East Asia III: Japan," Marié Abe, pp. 176-209.

Wed 4/19: Exam review and Australia (Wangga)

Reading: Elizabeth Povinelli, *The Cunning of Recognition* (excerpts).

Mon 4/24: Polynesia/Hawaii (Mele, ukulele, slide guitar)

Reading: Excerpt from *Making Waves: Traveling Musics in Hawai'i, Asia, and the Pacific*: "Hawaiian and American Pasts Confronting a Native Hawaiian and a Globalized Present: Reworking Harold Arlen's "Over the Rainbow" by Israel Kamakawiwo'ole," Ricardo D. Trimillos.

Wed 4/26: EXAM #2.

FINAL PAPERS DUE BY 11:59PM 5/5.