Wesleyan University Department of Music  
MUSC102 World Music: Cross-Cultural Soundscapes  
[Fall 2016]

Instructor: Dr. Kate Galloway  
Office: Music Studios 307  
Office Hours: Tuesday and Thursday 10:00am-11:00am or by appointment  
Contact: kgalloway@wesleyan.edu  
Class Timetable: Monday and Wednesday 1:20pm-2:40pm [RHH003]

Course Description

“Cross-Cultural Soundscapes” is designed to develop listening, critical thinking, research and writing skills through selected cross-cultural topics, the soundscapes and communities of world music practices, and themes exploring the relationships among music, culture, and society. The course will synthesize musical communities, traditions, historical facts, cultural trends, and address some of the major themes in global music making and sound practices (e.g. identity, gender performance, technology, politics, cross-cultural exchange, inter-arts collaborations, and place) and integrate diverse perspectives. Also, as a one-semester course, this course will highlight important details regarding global musics and their function in society in the past and present. The emphasis is on critical thinking, synthesis of information, and the ability to think through global music making practices, bringing both musical materials and sociocultural ideas into play. Topics addressed include: music and ritual, participatory music practices; music and urban life; music and migration; gender performance and representation; music, dance, and gesture; music, circulation, and mobility; music and communications theory; music and sports culture; issues of place; spectacle and virtuosity; music and new media; recording studio culture; music and identity; collaborations among the visual and performing arts; music and conflict; sonic memory; the global marketplace and consumer culture; intercultural exchange; and the sound cultures of social movements, among others.

Course Materials and Required Reading Materials:


2) Supplementary assigned readings are available online through the Wesleyan University Library electronic resource system, in PDF form. or via links for reading/download on Moodle.

Teaching and Learning Approach:

The lecture will be a combination of lecture, discussion, and class analysis activities, with an emphasis placed on interactivity, discussion, and debate. Students are expected to attend class, and to come to class prepared. This expectation extends beyond them having read the assigned reading and case studies for the day. Course objectives include providing students with significant contact with diverse perspectives on and examples of global music cultures; acquainting students with major music culture areas of the world; helping students recognize and appreciate the music of diverse peoples and their instruments of music; and introducing students to scholarship and recordings of traditional and modern music from around the world.

Website Resource: Wesleyan’s Virtual Musical Instrument YouTube Channel  
https://www.youtube.com/playlist?list=PL3g4fY2aqziugR5xkP0fBmjW6IEXBDAAw

Evaluation:

<table>
<thead>
<tr>
<th>ASSIGNMENTS &amp; DEADLINES</th>
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<tr>
<td><strong>Sonic Geography Paper</strong> (20%) Due: October 10th, 2016</td>
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<tr>
<td><strong>Critical Media Analysis</strong> (25%) Due: November 21st, 2016</td>
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<td><strong>Listening Annotation</strong> (25%) October 31st, 2016</td>
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<tr>
<td><strong>Final Exam</strong> (30%) TBD Scheduled During Official Exam Period</td>
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Description of Assignments

**All assignments must be submitted in hard copy at the beginning of class on the day that they are due**

**Sonic Geography Paper [20%]**
The Sonic Geography paper is designed as an ethnographic essay—an analysis and interpretation of carefully collected and documented ethnographic information about a particular soundscape and its participants. Throughout the process of detailing and analyzing your observations you will demonstrate documentation (e.g. fieldnotes), listening, writing, and interpretive skills. Select a local musical space/scene/soundscape (e.g. a live music performance, see http://www.wesleyan.edu/cfa for the current performance schedule at Wesleyan’s Center for the Arts, a festival, an exhibit, a sound art event, a sonically saturate everyday space) for your sonic/musical geography paper. If you are unsure if your selection is appropriate for the assignment please feel free to consult me. The objective of this paper is to describe and argue how sound, music, space, and other non-musical forms of sensory information influence place and shapes your aural experience. Sonic Geography ethnographies give students the opportunity to apply knowledge and comprehension of musical language, connect ideas to real world sounds, take into consideration how extramusical content shapes performance (e.g. ticket purchasing process, events leading up to and following the performance, advertising, physical characteristics of the space), and participate in self-reflexive writing by discussing what you observed about the values and stereotypes of certain genres of music embedded in the experience. Situate yourself as ethnographers trying to understand and decode an unfamiliar expressive culture, examining the setting, performance context, relationship between audience and performers, the role and function of music and everyday sound in the space, the forms of interaction in the audience and on stage, what the demographics signify, and the meaning conveyed by social cues, among other contextual elements of the sonic and spatial experience of the event. Your paper will be approximately **1500 words** (double-spaced, Times New Roman, 1-inch margins). In addition to your ethnographic findings draw on and apply readings, ideas, and theories discussed in class and in the course readings, as well as additional scholarly research sources. All entries should include full bibliographic details for all sources consulted using an official citation style (e.g. MLA, Chicago).

**Critical Media Analysis [25%]**
Students will be asked to critically analyze the course material through a media object. In approximately **2500 words** (double-spaced, Times New Roman, 1-inch margins) present a close reading and critical analysis of a world music media example of your choosing (for example, you could compare, contrast, and analyze two music videos, analyze a commercial campaign for a car brand or another product, a film, a media adaptation (e.g. book adapted to film), a comic book or graphic novel, or beauty advertisements in a particular magazine, among many other options). A media analysis could take many forms. However, the media example(s) of your choice MUST feature world music in some prominent way. You could look at, for example, the trans-national aspects of one or more world music CDs, analyze the work of a particular audio producer, interview a local producer or performer after annotating his/her productions, make a detailed chart of the soundtrack elements of a short film segment and interpret the elements, among others. You could use charts to address an issue quantitatively, whether that related to economics, audience demographics, or marketing, for instance. These are only a few suggestions that need not constrain your imagination as you contemplate a media analysis. Remember that you want to deconstruct and illustrate to the reader of your analysis how your selected media example(s) operate, how meaning is created, how they function and shape society, and other sociocultural issues and factors we have discussed throughout the course and are addressed in the course readings. Feel free to speak with me about your selected media object for your analysis and the critical analytical perspective you are considering. Draw on and apply readings, ideas, and theories discussed in class and in the course readings, as well as additional scholarly research sources where appropriate. All sources should be cited and include full bibliographic details for all sources consulted using an official citation style (e.g. MLA, Chicago).

**Listening Annotation [25%]**
For this listening annotation assignment you will illustrate you understanding, interpretation, and analysis of two listening selections, one from a list of ten examples from the course listening repertoire in the textbook that I have posted to Moodle and one selection of your choice (may or may not be from the course repertoire). You want to ensure your annotation is written and presented in an accessible way for either an academic or non-academic audience. You will annotate them in real time in an audio recording. In other words: you should put together two recorded presentations (1 audio recording for each song/piece of music) about two different selections while that piece of music is playing in the background. Your voiceover annotations should be exactly as long as the song itself, though you don’t need to be speaking every second. Consult Critical Karaoke’s A Day in the Life series: http://www.criticalkaraoke.com/?cat=3
Note: I do not expect you to weave in clips from other songs, as heard here, but you may if you wish. The illustrative Critical Karaoke link from the project at Colorado College is much more advanced in its sound editing than I expect for this project.

Some of the areas that your content could include, among others: (1) historical information and context, (2) cultural information and context (3) biographical information, (4) observations about and analysis of the music (5) personal and affective reactions you have to your selection (6) connections you can make between the music selection and sociocultural issues. The timing of your commentary and how you align your commentary with the music (including its characteristic features and form) in the background is central to the composition of an effective presentation. In addition to the recording you will submit a transcript of the text you read and an outline illustrating the structure and alignment of the content of the script with the musical selection. Your voiceover annotations should be planned in advance of the recording and be rehearsed. Forms of audio digital storytelling, such as live annotations, are just like writing, your work will benefit from a revisions process. To produce final material for submission one must write out a script beforehand, record once, listen back, then revise the script and record again.

For this project, we recommend working with Audacity (you can download this free app to your computer); this will allow you to import your song and create a second track with your voice that (1) can be edited without affecting the song track, and (2) allows for volume adjustment of both tracks. There are other ways that you can compose your project, such as GarageBand, or another program that you are previously familiar with.

You will upload your final product (two audio files) to Soundcloud.com and submit the link to your page on the hard copy word document of the transcript and outline of your audio recording. Make sure this page is set to public!

**Final Exam [30% Cumulative and scheduled during the official exam period]**

The final exam scheduled during the final exam period will be cumulative and evaluate your knowledge retention and comprehension, analytical skills, and ability to apply and synthesize the ideas, theories, and case studies from throughout the course. There will also be a listening component. Questions will be a combination of multiple choice, short answer, and longer response formats, and an essay question.

Final letter grades are determined according to the following scale:

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>100–93</td>
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<tr>
<td>A-</td>
<td>90–92</td>
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<tr>
<td>B+</td>
<td>87–89</td>
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<tr>
<td>B</td>
<td>83–86</td>
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<tr>
<td>B-</td>
<td>80–82</td>
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<tr>
<td>C+</td>
<td>77–79</td>
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<tr>
<td>C</td>
<td>73–76</td>
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<tr>
<td>C-</td>
<td>70–72</td>
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<tr>
<td>D+</td>
<td>67–69</td>
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<tr>
<td>D</td>
<td>63–66</td>
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<td>D-</td>
<td>60–62</td>
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<td>F</td>
<td>59 and below</td>
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**Course Schedule and Readings**

**Week 1 [September 5-11]: What is a Soundscape? What is Musicking?**


**Week 2 [September 12-18]: Sound and Setting**

**Week 3 [September 19-25]: Music, Migration, and Intercultural Exchange**

**Week 4 [September 26-October 2]: Music, Memory, and Trauma**


**Week 5 [October 3-9]: Music, Mobility, Transmission and the Global Marketplace**


**Week 6 [October 10-16]: Music and Embodiment, Movement, Dance**


**Week 7 [October 17-23]: Music and Ritual, the Sacred and the Secular**


**Midterm Break October 22-25**

**Week 8 [October 26]: Live Annotation Workshop (Bring Draft/Prototype Versions of Your Live Annotation/Critical Karaoke Assignments to Class for Workshopping and Development with your Peers)**

**Weeks 9 and 10 [October 31-November 13]: Music and Politics**


Other Media: Visit and explore Trax on the Trail http://www.traxonthetrail.com/

**Week 11 [November 14-20]: Music, Sound, and Society in Urban Life**


**Thanksgiving Break November 23-27**

**Weeks 12 and 13 [November 21 and 28 & 30]: Music, Place, and Environment**


**Week 14 [December 5-9]: Music and Identity & Final Exam Review**

Bohlman, Philip V. “We could build a future where people are free: Reflections on the Eurovision Song Contest,” OUPblog, 19 May 2016. http://blog.oup.com/2016/05/eurovision-2016-reflections/


**Course Policies**

**Missed Classes:**
You are responsible for obtaining notes, information, instructions, class alterations, etc. from the missed classes. In other words, it is not the responsibility of the instructor to see that you are caught up.

**Late Submission Policy:**
All written assignments must be submitted in hard copy at the beginning of the class on the day they are due. Late assignments will receive a penalty of 5% per day (including weekends). Due to the large enrollment of the course only in the case of very serious and well documented circumstances or illness will the instructor consider an exception to this policy and a student in this situation must provide the instructor with the requested written documentation to support the need for compassionate grounds. Any student wishing to have an absence excused must provide the requested documentation and in the case of religious observance and university-sanctioned activities arrangements must be made with the instructor at least a week in advance of the due date.

**Correspondence:**
It is very important that you check your Wesleyan email account and Moodle regularly for any correspondence and updates regarding the class. Ensure that kgalloway@wesleyan.edu is on your email ‘safe list’ so emails from your instructor go straight into your inbox. It is also important to know that some email accounts may be recognized as spam by the Wesleyan email system so you are encouraged to use your Wesleyan email account as well when corresponding with the instructor to ensure messages are received. Except for weekends, holidays, or other absences (which you will know about) the instructor will respond to emails within 24 hours. I am also available during office hours.

**Statement of Support Services and Accessibility/Disability Services:**
Students with a disability/health consideration are welcome in this course and should contact the instructor; such students are also encouraged to approach the various student services and centers available at Wesleyan.

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

The mission of Disability Resources is to create an accessible and inclusive learning environment where disability is
recognized as an aspect of diversity. The goals and objectives of Disability Resources are to:
• promote and facilitate access through outreach and training, collaborative partnerships, innovative programs, and
  proactive solutions across the campus;
• create inclusive environments by engaging and supporting the campus community in evaluating accessibility;
• consult regarding the reduction of barriers for persons with disabilities; and
  ensure the effective delivery of accommodations.

If you believe that you need accommodations for a disability, please contact Dean Patey (lpatey@wesleyan.edu) in
Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your
needs and the process for requesting accommodations.

There are a variety of academic and non-academic support services on campus, including but not limited to:
• Writing at Wesleyan Student Services: http://www.wesleyan.edu/writing/
• Information and Technology Services: http://www.wesleyan.edu/its/index.html
• The Olin Library: http://www.wesleyan.edu/libr/
• Counseling and Psychological Services: http://www.wesleyan.edu/caps/

Academic Honesty:
Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of
class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams
undermines our community of trust, and keeps you from practicing the skill covered in the assignment.
Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have
questions or concerns about academic honesty in this course.

Caveat on the Nature of the Syllabus: The instructor reserves the right to make adjustments to the syllabus in
extenuating circumstances or by mutual agreement between the instructor and the students. Any changes will be
communicated to students immediately,