

Spring 2023 (3 credits)

**Global Music Histories
Music 3340/3340E**

Professor: Dr. Danielle Fosler-Lussier (“Dr. F”); fosler-lussier.2@osu.edu; 614-247-6502
Office hours: 101A Hughes, Weds. 10:15-11:05, Fri. 10:30-11:20, and by appointment

Graduate Teaching Associate: TBD

Credit Hours: 3

Description: With a focus on developing skills in reading, writing, and information literacy, this course examines how peoples and their musics have interacted and developed through travel, migration, colonialism, and globalization.

Schedule

Lectures: M W, 9:10-10:05, Hughes Auditorium (room 100, class no. XXXXX)

Recitations:

Review sections: Fridays, 9:10-10:05 (Hughes 109, class no.); 10:20-11:15 (Hughes 318, class no.), 12:40-1:35 (Hughes 316, class no. XXXXX)

Embedded Honors section with Dr. F: Fridays, 9:10-10:05 (Music and Dance Library 270, class no. XXXXX)

If you cannot attend your scheduled recitation in a particular week, ask whether you may attend a different one. Students in the enrichment section may, with permission, choose to attend (in addition or instead) a review section as needed.

Course Objectives

- Students will explain the importance of institutions, composers, genres, and musical forms from a variety of places and times, and describe them in comparative perspective
- Students will develop their skills in writing about music
- Students will describe stylistic developments in their historical and cultural contexts
- Students will explain principles of musical value systems different from their own
- Students will use analytical thinking to distinguish among musical styles and sources, aurally and visually
- Students will use musical evidence effectively in an essay that connects music to ideas
- Students will assess the validity of historical arguments and understand how historical arguments are made to serve particular aims
- Students will find, evaluate, and understand reliable information about music, and identify bias in discourse about music
- Students will understand how theories help us understand and interpret historical events and be able to apply a theory to a new interpretive context

Texts: This course relies on open access books and articles, as well as materials available through the OSU Libraries. Links and assignments will be placed on the course web site (<https://carmen.osu.edu>) before class, arranged by week. Log in using your university username and password.

Some music will be streamed from the **Naxos Music Library**. To access the Naxos Music Library while on campus, follow the link from the library catalog (<http://library.ohio-state.edu/search/y?SEARCH=naxos>): this should log you in. For off-campus access, go to <http://www.naxosmusiclibrary.com/> and enter OSUniMM in both the username and password boxes. Some music will be streamed from **Alexander Street Press**. Go to <https://library.ohio-state.edu/search/X?SEARCH=alexander+street+press> or search for Alexander Street Press in the library catalog, then choose Music and Performing Arts. You must be logged into the Library website to access these databases from off campus. I recommend testing these technologies at the start of the semester.

Coursework

Before each class meeting, complete the listening and reading assignments. Material you learn on your own through the assignments will be well represented in quizzes and other assessments.

All students are expected to complete **three article reviews and one multi-phase project** during the semester.

Students enrolled in the Embedded Honors version of the course are expected to complete more in-depth reading and reflection assignments, as well as a more expansive project.

Grading

3 article reviews, totaling 15%. Project, 25%. Final exam, 20%. Contract points (including points earned for extra article reviews), 40%.

Article reviews due Feb. 3, Feb. 24, Mar. 3

Final project three stages due Mar. 10, Mar. 24, Apr. 14

Final exam due Friday, April 24

If you must miss an exam due to illness or other unavoidable problem, leave Dr. F. a voicemail or email message as soon as possible (614-247-6502; fosler-lussier.2@osu.edu). When you return, bring her a signed note of excuse (for instance, from your doctor) to schedule a make-up. Under most circumstances, we do not offer make-ups on weekly quizzes or contract points assignments: opportunities to earn credit are numerous.

Grading scale

93-100:	A	80-82:	B-	68-69:	D+
90-92:	A-	78-79:	C+	63-67:	D
88-89:	B+	73-77:	C	below 63	E
83-87:	B	70-72:	C-		

I reserve the right to curve grades upward—never downward—at the end of the semester.

Accommodations for People with Disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based

on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Student Academic Conduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Students are expected to do their own work with integrity and to acknowledge the work of others clearly and specifically. All exams and other work you submit for a grade in this course must be completed without the collaboration of others. You should take every precaution to avoid even the appearance of misconduct.

Please respect the rights of other students to learn in our classroom: try not to distract others or interfere with their learning. Animals (except registered service animals) are not permitted in the classroom.

If challenges arise

Basic Needs: Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Office of the Student Advocate (<http://advocacy.osu.edu>) for support. Furthermore, please notify the professor if you are comfortable doing so. This will enable her to provide any resources that she may possess.

Sexual Harassment or Assault: Faculty members at Ohio State are mandated reporters of incidents of sexual assault, harassment, or misconduct. This means that if your professor or GTA learns of an incident, they are required to report it. The University’s Counseling and Consultation Service (614-292-5766) is available to students and promises confidentiality, as documented in University Policy 1.15.

Bias Incidents: The Bias Assistance and Response Team (BART) receives, monitors, refers, and as necessary, coordinates university responses to hate and bias-related incidents that impact all or a significant portion of the university community. Incidents may involve bias or hate as a result

of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation or veteran status. See <https://studentlife.osu.edu/bias/>

Contract point assignments

200 contract points earns full credit for this portion of the final grade (40% of the final grade). For students earning fewer than 200 points, the number of points earned will be divided by 200 and then multiplied by .4 to determine the percentage awarded, e.g. $(136/200) \cdot .4 = 27.2$ out of the possible 40 percent portion of the final grade. Students earning more than 200 points may apply those points as extra credit on exam grades; for every 10 contract points earned over 200, I will raise the final exam grade by 1%.

Note: Carmen will not complete this calculation: I will do it by hand at the end of the semester. This means that **your grade as calculated by Carmen will always be incorrect.**

Item description	Points available
In-class participation work. Given during class; no make-ups. During some class meetings, you will be asked to contribute work on a project individually or as part of a team. This work (submitted in Carmen) earns contract points.	Variable points for completion. I expect there will be at least 10 opportunities during the semester.
Friday quizzes. These are open in Carmen from 5 pm on Thursday to 11:59 pm on Friday. They allow you to assess your understanding of the material from lecture and the week's assignment.	Up to 6 points for each Friday quiz completed. There will be at least 10 quizzes during the semester.
Audio quizzes. These quizzes offer opportunities to practice recognizing works and styles and using terms covered in class. Audio quizzes can be repeated; the highest score will count.	Up to 10 points for each quiz completed. 4 listening quizzes available during the semester, one before each exam.
Assignments and worksheets. The assigned work that prepares you for a particular class meeting is always due (via Carmen) prior to that class meeting.	Up to 10 points for each worksheet completed. At least 10 worksheets available during the semester.
Article review. Students may choose and read an article from the list available in Carmen, or one related to the project, and submit a short but thorough reader's report according to the guidelines below (also posted in Carmen). The first three article reviews count for 15% of the grade (5% each), not as contract points; any completed over that number earn up to 40 contract points.	Up to 40 points for each review completed above the required three.

Project Guidelines

Your project may take any of the following forms. For Embedded Honors, plan on a somewhat longer/more detailed project.

- **Research paper** (4-8 pages): teach your reader about a topic of interest to you.
- **Book/Magazine**: create a children's book, mini-textbook, handbook, comic, or other kind of book. These can be created with apps like Book Creator or Flipsnack.
- **Lesson**: write your own lesson plan on your research. Include objectives, content for direct instruction, guided practice, and some sort of assessment to measure success.
- **Podcast**: use simple recording tools (like the recording app on your phone, tablet, or computer) or an app like Anchor to write, record and edit a podcast.
- **Other formats** are possible with prior approval from Dr. F.

You may work by yourself or in a team of up to four people. You will evaluate your own work at the end of the project. If you are working in a team, you will also be asked to evaluate the contributions of your teammates.

Fri., Mar. 10	<p>Stage 1: Project Proposal with Annotated Bibliography (12 sources)</p> <ul style="list-style-type: none"> • Locate at least 12 sources. <i>New Grove</i> (aka <i>Oxford Music Online</i>) can be a starting place, but doesn't count; neither does Wikipedia nor any other website unless it's a reputable digital archive containing important primary sources. • Strive for a balance between primary sources, secondary sources, whole books, journal articles, book chapters, etc. The exact balance of sources will depend your topic, what's available, and on your project plan. • Annotations should be around two to four sentences of general description and discussion of the source's usefulness to your particular project. • Citations should be formatted consistently. I use the Chicago Manual of Style (available electronically through the OSU library catalog): as long as your citations are consistent, alternative styles are OK.
Fri, Mar. 24	<p>Stage 2: Liner Notes/Teacher's Manual/Draft</p> <p>Create a companion document to your project, 1000 to 2000 words long (if your project is a research paper, this is the first draft). This document should spell out all the information you wish you could include but don't have time/space to include, something that would help a classroom teacher contextualize and complicate the information that your project does include. If your project is a lecture video, for instance, this document is the textbook reading you might have students do before attending that lecture.</p> <p>All members of your team should contribute to this document: please label the contributions of each member. Include citations when relevant (that is, when you're offering another scholar's opinion, when you're presenting a particularly esoteric fact that is only found in one place, and certainly when you're quoting or paraphrasing a primary or secondary source).</p>
Fri., April 14	<p>Stage 3: Final Project Submission and Reflection</p>

Article Review— Instructions

When reading works of historical scholarship (often in the form of articles or books), the THOMAS mnemonic helps you consider the relevant elements. All the questions are useful; they are arranged in ascending order of importance, from least to most important.

For your article review, put your name and the citation to the article you are reviewing at the top of the page (You can delete these instructions.)

The format for the citation goes like this: AuthorFirstName AuthorLastName, “Article Title.” *Name of Journal*, volume, no. issue# (Month Year): page range. For example,

Danielle Fosler-Lussier, “Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism.” *Diplomatic History* 36, no. 1 (2012): 53-64.

Insert your answers to each of these questions below. Then submit as a Word or PDF document in Carmen—there is a turn-in spot in the module entitled Contract Points Materials and Projects.

Topic: What is this article about? (To find this, look at the abstract if there is one; look at the first and last paragraphs of the opening section/introduction.)

Historiography: What are the scholarly conversations in which this work participates?

What does it add to these conversations? (The author will usually refer to the work of other scholars in the text or the footnotes. Sometimes the author’s purpose is to make a new argument against an earlier argument by someone else. Sometimes the author just wants to show new knowledge in relationship to related knowledge discovered by others.)

Organization: what is the central organizing structure of this article? Chronological? Thematic? Geographic? Are there any narrative devices put to use? How does the organization advance the argument? (Often an article is divided into sections, each with a purpose. The introduction may also give you a cue about how the ideas will be organized.)

Method: What sources and evidence are used in this article? Where do the author’s facts come from? How is this evidence analyzed? (Often the “middle” sections of the article go through evidence in detail.)

Argument: What is this author’s original thesis? What new thing does it explain?

So what? This could be rephrased as “significance” or “stakes.” What is important or useful about this text? Put differently, why would someone want to read it? (The introduction and conclusion are good places to look for cues from the author about the significance of the argument.)

Week/ class mtg. date	Preparation	Class meeting content
Week 1. Mon., Jan. 9	no prep required	<p>Introduction: What is history? What is our place in history? Change (comparison) Continuity Causation Consequence Significance Perspectives</p> <p>In-class work: Catalogue of the Department of Music, U. of Kansas, 1887-88</p>
Week 1. Weds., Jan. 11	<p>Read/Listen: <i>Music on the Move</i>, 19-27 (beginning of Chapter 1) and embedded examples:</p> <ul style="list-style-type: none"> • “Gending Bonang Babar Layar,” <i>Java, Court Gamelan, vol. II</i> • waltz example • “Was Pepeko” (Waltz), performed by Tanji Modern Grup Marga Luyu 	<p>Colonialism: Indonesia Lecture and discussion</p>
Week 1. Fri., Jan. 13	<p>Read: Kwame Anthony Appiah, “There is no such thing as Western civilization” (PDF in Carmen) https://www.theguardian.com/world/2016/nov/09/western-civilisation-appiah-reith-lecture</p> <p>Honors: Read and Listen</p> <ul style="list-style-type: none"> • Erika Honisch, “Of Music, Morals, and Salads” (PDF) • Mateo Flecha el Viejo, <i>Las Ensaladas</i> 	<p>GTA recitation sections: Quiz, Introductions, Review of Indonesian music</p> <p>Honors recitation section: Quiz, Introductions</p>
Week 2. Mon. Jan. 16	---	<p>NO CLASS: Martin Luther King, Jr. Day</p>

<p>Week 2. Weds. Jan. 18</p>	<p>Before class, listen to:</p> <ul style="list-style-type: none"> • Examples of teponaztli and Mayan flutes • Bernardino de Sahagún, prayer book • Hernando Franco, “Santa María Madre” (Mother St. Mary) • Manuel de Sumaya, “Lamentations of the Prophet Jeremiah” (motet) • Juan Gutierrez de Padilla, Missa “Ego flos campi” a 8 (polychoral Mass) https://www.youtube.com/watch?v=N_B94cbvpvl • Juan de Araujo, <i>Los coflades de la estleya</i> (villancico) 	<p>The Americas/Spanish colonies Lecture and discussion</p>
<p>Week 2. Fri. Jan. 20</p>	<p>Before Friday recitation, complete review worksheet on European Renaissance and Baroque musical styles</p> <p>Honors: Read, listen and complete worksheet (8):</p> <ul style="list-style-type: none"> • Alex Chávez on huapango arribeño: https://www.youtube.com/watch?v=4mjqlS2qV-U 	<p>GTA sections: Quiz; Review of music in the Spanish New World; Practice writing exam essay</p> <p>Honors section: Quiz; Ethnographic methods and kinds of knowledge</p>
<p>Week 3. Mon. Jan. 22</p>	<p>Listen:</p> <ul style="list-style-type: none"> • metrical psalms used by English, Massachusett and Nipmuck people (New England) • Innu Shaking Tent ceremony • Huron Carol (“’Twas in the moon of wintertime,” Quebec) <p>Read: Blog post on Huron carol</p>	<p>The Americas/English and French colonies Lecture and discussion</p>
<p>Week 3. Weds. Jan. 24</p>	<p>Listen:</p> <ul style="list-style-type: none"> • Hans Sloane, <i>Voyage to the Islands of Madera, Barbados, Nieves, S. Christophers, and Jamaica</i> (1707), excerpts with musical reconstruction at <i>Musical Passage</i> http://www.musicalpassage.org/#explore) • McIntosh County Shouters, Ring Shout • Dr. Watts hymns: “A Charge to Keep I Have” (Charles Wesley) • Carolina Chocolate Drops, “Snowden's Jig” 	<p>Africans in the Americas Discussion: Understanding and interpreting music through a colonial lens; primary and secondary sources</p>

<p>Week 3. Fri. Jan. 26</p>	<p>Read and Listen:</p> <ul style="list-style-type: none"> • Rachel Wheeler and Sarah Eyerly on “Jesu paschgon kia,” Mohican and Moravian hymn; https://oieahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/ • Rhiannon Giddens, three songs from “There is No Other” https://www.youtube.com/watch?v=q0fldFx3pbY 	<p>GTA sections: Quiz; Research as a creative process; strategies for finding reliable information</p> <p>Honors section: Quiz; Research as a creative process; strategies for finding reliable information</p>
<p>Week 4. Mon. Jan. 30</p>	<p>Read: <i>Resonances</i>, 278-84; excerpt from Feldman, <i>Music of the Ottoman Court</i></p> <p>Listen:</p> <ul style="list-style-type: none"> • Tanburi Cemil Bey (1843-1916), “Samâi Shad Araban” Ottoman court music https://www.youtube.com/watch?v=Z2iazHqmVew&feature=youtu.be <p>and its makam: https://www.youtube.com/watch?v=tw3694iE23c&feature=youtu.be</p>	<p>Courts and states: political and musical power</p> <p>The Ottoman court Lecture and discussion</p>
<p>Week 4. Weds. Feb. 1</p>	<p>Listen:</p> <ul style="list-style-type: none"> • Jean-Baptiste Lully, <i>Armide</i> (1686) • Elisabeth-Claude Jacquet de la Guerre, Suite in F from first book of Pièces de Clavecin (“Keyboard pieces,” 1687) 	<p>Court of Louis XIV Lecture and discussion</p>
<p>Week 4. Fri. Feb. 3</p>	<p>Read:</p> <ul style="list-style-type: none"> • David Irving, “Lully in Siam: Music and Diplomacy in French–Siamese Cultural Exchanges, 1680–1690,” <i>Early Music</i> 40, no. 3 (2012): 393-420. 	<p>GTA sections: Quiz; Exam review and essay strategies</p> <p>Honors section: Quiz; constructing arguments about music</p>
<p>Week 5. Mon. Feb. 6</p>		<p>*** First midterm exam ***</p>

<p>Week 5. Weds. Feb. 8</p>	<p>Listen:</p> <ul style="list-style-type: none"> • Corelli, Trio Sonata Op. 3 No. 2 (1689) • “Flowing waters” (guqin, Qing dynasty) <p>Read:</p> <ul style="list-style-type: none"> • excerpt from Patrizio Barbieri, “Musical Instruments, Gut Strings, Musicians and Corelli’s Sonatas at the Chinese Imperial Court: The Gifts of Clement XI (1700-1720),” <i>Informazione Organistica</i> 28, no. 2 (2016) 	<p>Courts: diplomacy Lecture and discussion; comparison of music notation</p>
<p>Week 5. Fri. Feb. 10</p>	<p>Before Friday recitation, complete Week 5 Assignment: Introduction to Research</p>	<p>GTA sections: Quiz; Review; asking and answering questions about music (information search as iterative process)</p> <p>Honors section: Quiz; asking and answering questions about music (information search as iterative process); project brainstorming</p>
<p>Week 6. Mon. Feb. 13</p>	<p>Listen:</p> <ul style="list-style-type: none"> • C.W. Gluck, <i>Orfeo</i>, Act II, scene I • W.A. Mozart, excerpt from “Abduction from the Seraglio” • W.A. Mozart, Sonata K. 331, I https://www.youtube.com/watch?v=82fjVrXGmOk https://www.youtube.com/watch?v=xdb6o4hu8t4 and III • https://www.youtube.com/watch?v=LTt-tC8Wczo https://www.youtube.com/watch?v=cIU3QFthySQ 	<p>Vienna—from court to public music Topics; the galant and Turkish styles</p>
<p>Week 6. Weds. Feb. 15</p>	<p>Listen:</p> <ul style="list-style-type: none"> • Joseph Haydn, String Quartet op. 54, no. 2, I • Joseph Haydn, Symphony no. 100 (“Military”) <p>Honors:</p> <ul style="list-style-type: none"> • excerpt from Allanbrook, <i>The Secular Commedia</i> 	<p>Vienna—from court to public music (2)</p>

Week 6. Fri. Feb. 17	<p>Read:</p> <ul style="list-style-type: none"> • excerpts from Johann Gottfried von Herder, <i>Materials for the Philosophy of the History of Mankind</i> (1784) • excerpts from Sanna Pederson, "A. B. Marx, Berlin Concert Life, and German National Identity," <i>19th-Century Music</i> 18, No. 2 (1994) 	<p>GTA sections: Quiz; Review</p> <p>Honors section: Quiz; How symphonies work (topical approaches to analyzing Classic music)</p>
Week 7. Mon. Feb. 20	<p>Read and Listen:</p> <p><i>Music on the Move</i>, 43-62 with embedded examples</p> <ul style="list-style-type: none"> • Lajos Sárkozi, Jr., and his ensemble playing at the Százéves restaurant, Budapest • Mihály Várady, "Grief, Grief" • "Who has Been There," song attributed to "the daughter of Limchi, in Végegyháza, the Buje" • Joseph Haydn, String Quartet, op. 54 no. 2, II • Excerpt from Johannes Brahms, Clarinet Quintet, II • Franz Liszt, Hungarian Rhapsody no. 2 	<p>Romani music and European appropriation</p> <p>Lecture and discussion</p>
Week 7. Weds. Feb. 22	<p>Listen with score:</p> <ul style="list-style-type: none"> • Chiquinha Gonzaga "Gaúcho (Corta-jaca)" https://www.youtube.com/watch?v=T7PIEGSOIK0 • Henrique Oswald, Piano Quartet op. 26, I https://www.youtube.com/watch?v=Cfiq89LYjE4 • Bedřich Smetana, <i>The Moldau</i> (1879) https://www.youtube.com/watch?v=l6kqu2mk-Kw 	<p>Nationalism/Program Music</p> <p>Zoom lecture and discussion</p>
Week 7. Fri. Feb. 24	<p>Before Friday section, Read:</p> <ul style="list-style-type: none"> • Joshua Navon, roundtable contribution on history of conservatories (PDF) • excerpt from Ronald Sider, "The Art Music of Central America" (PDF) • James Melo, "Geniuses in the Forest? Nationalism in Brazilian Music," <i>Review: Literature and Arts of the Americas</i> 35, no. 64 (2002): 46-50. 	<p>GTA sections: Quiz; Review</p> <p>Honors section: Quiz; Theories of Nationalism (and the role of theory in historical studies)</p>
Week 8. Mon. Feb. 27		<p>*** Second midterm exam ***</p>
Week 8. Weds. Mar. 1	<p>Listen:</p> <ul style="list-style-type: none"> • Antonín Dvořak, Symphony no. 9 "From the New World" (1893), I • Florence Price, Symphony no. 1, I and III 	<p>National character and US symphonic traditions</p> <p>Lecture and discussion</p>

Week 8. Fri. Mar. 3	<p>Read and Listen:</p> <ul style="list-style-type: none"> • <i>Music on the Move</i>, 27-33 • Claude Debussy, “Pagodas” (1903) <p>Honors read:</p> <ul style="list-style-type: none"> • Sindhumathi Revuluri, “<i>Orientalism and Musical Knowledge: Lessons from Edward Said,</i>” <i>Journal of the Royal Musical Association</i>, 141, No. 1 (2016), 205-209. 	<p>Review sections: Quiz; Review of Orientalism</p> <p>Honors section: Quiz; Extension discussion of Orientalism: how we apply theories</p>
Week 9. Mon. Mar. 6	<p>Listen:</p> <ul style="list-style-type: none"> • Igor Stravinsky, excerpts from <i>The Rite of Spring</i> • Béla Bartók, String Quartet no. 4, III and IV • Béla Bartók, Dance Suite • Ahmed Adnan Saygun, Sonatina for piano (1938), III <p>Read:</p> <ul style="list-style-type: none"> • Béla Bartók, “The Relation between Contemporary Hungarian Art Music and Folk Music,” in <i>Béla Bartók Essays</i> 	<p>The “Folk” and Europe’s Modern Music</p> <p>Lecture and discussion</p>
Week 9 Weds. Mar. 8	<p>Read and Listen:</p> <ul style="list-style-type: none"> • <i>Music on the Move</i>, 120-124 (beginning of Chapter 5) • Kōsaku Yamada, “Inno Meiji” Symphony (1921), YouTube: https://www.youtube.com/watch?v=eNrgeL-cSg8 	<p>Nation-States and Modernization: the Meiji Restoration in Japan</p> <p>Lecture and discussion</p>
Week 9. Fri. Mar. 10	<p>Read:</p> <p>Amanda J. Weidman, “Guru and Gramophone: Fantasies of Fidelity and Modern Technologies of the Real,” <i>Public Culture</i> 15, no. 3 (Fall 2003): 453-476. (Review sections read selection; honors section read full article)</p>	<p>Review sections: Quiz; Review</p> <p>Honors section: Quiz; How do we decide what information to use in our research?</p>
Week 10. Mon. Mar. 13		Spring Break
Week 10. Weds. Mar. 15		Spring Break
Week 10. Fri. Mar. 17		Spring Break

<p>Week 11. Mon. Mar. 20</p>	<p>Read and Listen: <i>Music on the Move</i>, 102-3, 124-28</p> <ul style="list-style-type: none"> • Burhan Çaçan, “Dertli Dolap—İlahi.” https://www.youtube.com/watch?v=-OWREhL-lcs • Ahmed Adnan Saygun, “Dertli Dolap,” no. 5 chorale from the oratorio <i>Yunus Emre</i>, https://www.youtube.com/watch?v=ldovfAu1ZsA • Johann Sebastian Bach, chorale “Wer hat dich so geschlagen” (“Who has struck you thus”) from the St. John Passion, https://www.youtube.com/watch?v=wCx6cReO5ck 	<p>Nation-States and Modernization: Modern Music in Turkey</p>
<p>Week 11. Weds. Mar. 22</p>	<p>Read: Ali Jihad Racy, “Historical Worldviews of Early Ethnomusicologists: An East-West Encounter in Cairo, 1932,” in Blum et al., eds., <i>Ethnomusicology and Modern Music History</i>, 68-94.</p> <p>Listen:</p> <ul style="list-style-type: none"> • National Arab Orchestra Takht Ensemble https://www.youtube.com/watch?v=9TDIry1ZXkE&feature=emb_logo • Mahmoud Al-Rashidi, “Raqs Fahala,” recording of Arab music, probably made before 1911 in the US https://www.youtube.com/watch?v=clIz1J8nanA • Umm Kulthūm, “Enta Omri,” 1946 https://www.youtube.com/watch?v=ndUg3n9C1vc 	<p>The Congress of Arab Music, Cairo 1932 Lecture and discussion</p>
<p>Week 11. Fri. Mar. 24</p>	<p>Read: Bruno Nettl, “Western Musical Values and the Character of Ethnomusicology,” <i>The World of Music</i> 26, no. 1 (1984): 29-42 (PDF)</p>	<p>Review sections: Quiz; Review</p> <p>Honors section: Quiz; project development work</p>
<p>Week 12. Mon. Mar. 27</p>		<p>*** Third midterm exam ***</p>

<p>Week 12. Weds Mar. 29</p>	<p>Read and Listen: <i>Music on the Move</i>, 144-147, 213-219 with embedded examples</p> <ul style="list-style-type: none"> Igor Moiseyev State Academic Dance Ensemble, "Kalmyk Dance." https://doi.org/10.3998/mpub.9853855.cmp.77 Ballet Folklórico de México de Amalia Hernández, "Jalisco." https://doi.org/10.3998/mpub.9853855.cmp.82 Ballet Folklórico de México de Amalia Hernández, "Azteca." https://doi.org/10.3998/mpub.9853855.cmp.84 Les Ballets Africains de Guinée (1968 performance) https://www.youtube.com/watch?v=OY-LPfRbqAg Excerpt from Sori Ulrim (Rumbling Sound), p'ungmul performance at the Daejeon Culture & Arts Center, 2012 	<p>The United Nations era: folkloric music and Intangible Heritage Lecture and discussion</p>
<p>Week 12. Fri. Mar. 31</p>	<p>Read:</p> <ul style="list-style-type: none"> Abiola Irele, "Is African Music Possible?" <i>Transition</i> 61 (1993): 56-71. 	<p>GTA sections: Quiz; Review Honors section: Quiz; project development work</p>
<p>Week 13. Mon. Apr. 3</p>	<p>Read and Listen: <i>Music on the Move</i>, 128-35</p> <ul style="list-style-type: none"> Dmitri Shostakovich, "Song of the Forests," IV-V https://doi.org/10.3998/mpub.9853855.cmp.74 Ramiro Cortés, "Divertimento" (1957) https://www.youtube.com/watch?v=QQPazZxsill Sofia Gubaidulina, Five Etudes for Harp, Double Bass, and Percussion (1965), II and III https://www.youtube.com/watch?v=DtAfhEnkgPc 	<p>The Establishment of International Styles: socialist realism, serialism</p>
<p>Week 13. Weds. Apr. 5</p>	<p>Listen:</p> <ul style="list-style-type: none"> Halim El-Dabh, "Wire Recorder Piece" (The Expression of Zar, 1944), https://www.youtube.com/watch?v=WR2YprO04zk at 9:22 Olly Wilson, "Sometimes" for Tenor and Tape (1976) https://www.youtube.com/watch?v=9deowRCRL4w Eliane Radigue, excerpt from "Trilogy of Death" (1985-93), https://www.youtube.com/watch?v=SKrZdvqzAEc Martina Bertoni, "In a murmuration live" (2018), https://soundcloud.com/martinabertoni/in-a-murmuration-live 	<p>The Establishment of International Styles: electroacoustic music Lecture and discussion</p>

Week 13. Fri. Apr. 7	<p>Read and Listen:</p> <ul style="list-style-type: none"> • Excerpts from Ana Alonso-Minutti, “Gatas y Vatas: Female Empowerment and Community-Oriented Experimentalism,” in Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid, <i>Experimentalisms in Practice: Music Perspectives from Latin America</i> (Oxford University Press, 2018), 131-160. • Marisa Demarco, “La Virga,” http://www.bigawatt.com/2015/06/04/la-virga/ • Tahnee Udero, “Badlands Walk” from <i>Xila</i> (2013), https://tahnz.bandcamp.com/album/xila 	<p>GTA sections: Quiz; Review</p> <p>Honors section: Quiz; project presentations</p>
Week 14. Mon. Apr. 10	<p>Listen:</p> <p>Gabriela Lena Frank, “La Llorona”</p>	<p>The Weeping Woman: how an idea moves through time and space</p> <p>Lecture and discussion</p>
Week 14. Weds. Apr. 12	<p>Listen:</p> <ul style="list-style-type: none"> • “Nhemamusasa” (Shona traditional) • “Mahororo,” Cosmas Magaya and family (mbira ensemble), Zimbabwe, 2010 https://www.youtube.com/watch?v=TS5ASXu44bQ&list=PLb3wZXT9kRSJ8t4_v6HaFaNhUxgA7eYHq • Bongani Ndodana-Breen, “Rituals for Forgotten Faces, no. 4b,” South Africa, 1999 https://soundcloud.com/ndodanabreen/rituals-no-4b-string-quartet 	<p>Remaking traditional music</p> <p>Lecture and discussion</p>
Week 14. Fri. Apr. 14	<p>Listen:</p> <ul style="list-style-type: none"> • Bongani Ndodana-Breen, “Mzansi’s other voices” (talk), https://www.youtube.com/watch?v=z7EgxqaZbxY 	<p>GTA sections: Quiz; Review</p> <p>Honors section: Quiz; project presentations</p>
Week 15. Mon. Apr. 17	<p>Read and Listen:</p> <p><i>Music on the Move</i>, 202-213</p> <ul style="list-style-type: none"> • Hyo-Shin Na, <i>Ten Thousand Ugly Ink Blots</i> • Hyo-Shin Na, <i>Koto, Piano II</i> 	<p>Individuals and communities in global communication</p> <p>Lecture and discussion</p>
Week 15. Weds. Apr. 19	<p>Listen:</p> <ul style="list-style-type: none"> • Karin and Kathy Kettler, “Inuit throat-singing sisters from Canada,” https://www.youtube.com/watch?v=DLMlkjnYe0U • Vivaldi, “Winter” from <i>The Four Seasons</i>, I, Tafelmusik with Wen Zhao (Chinese pipa), Aruna Narayan (Indian veena), and Aqsamiit (Inuit throat singing), https://www.youtube.com/watch?v=yZ16vyvypQU 	<p>Mashups</p> <p>Lecture and discussion</p>

<p>Week 15. Fri. Apr. 21</p>	<p>Read:</p> <ul style="list-style-type: none"> • Dylan Robinson, <i>Hungry Listening</i> (U. of Minnesota Press, 2020), 1-9, 118-122, 139-145. 	<p>GTA sections: Quiz; Review</p> <p>Honors section: Quiz; project presentations</p>
<p>Week 16. Mon. Apr. 24</p>	<p>Listen:</p> <ul style="list-style-type: none"> • Zhou Tian (1981-), <i>The Grand Canal</i>, https://www.youtube.com/watch?v=Z_g5sR5L5m4 	<p>Wrapup</p> <p>Lecture and discussion</p>
		<p>FINAL EXAM</p>