

Music 348: Music on the Move in a Globalized World

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office hours: Th 9:30-10:20 or by appt.

5 credit hours

Prerequisite: English 110

T Th 10:30-12:18

By what means does music travel? Does the medium make a difference in the way we listen?

To what extent is cultural globalization a new phenomenon, and to what extent an old one?

To what extent are cultural globalization's effects salutary, and to what extent destructive? By what ethical standards can we judge these effects?

Description:

This course examines a variety of situations in which music “moves”—that is, musicians or music travel away from their points of origin into politically and culturally distant places. This process is commonly known as “cultural globalization.” We will consider how music is transmitted from one place to another and how its styles and meanings can change in a new geographical context. We will think about the processes by which hybrid styles are created, and we will consider the human aspirations involved in assimilating to a new culture or preserving one’s heritage. We will also examine the impact of technology on musical globalization, considering the similarities and differences between situations in which music moves with its makers and situations in which it is “sent” via recordings or broadcast media. Our topics of study will include the music of the Roma (Gypsies), the African diaspora in the Americas, American popular musics in Eastern Europe and East Asia, the use of music as a propaganda tool and vehicle of protest during the cold war, and the interaction of European classical music with musics of other lands.

GEC Statement:

In meeting the objectives of this course, students will satisfy the GEC requirements in Category 5: Arts and Humanities, Part B: Analysis of Texts and Works of Art, Section 2 (Visual and Performing Arts); and Category 6: Diversity Experiences, Part B: International Issues.

Goals/Rationale, Category 5, Arts and Humanities, Part B: Analysis of Texts and Works of Art

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Category 5 Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

In this course, we will meet these goals in the following ways:

1. Students will develop basic skills for thinking and writing about music both as sound and as a revealing part of the web of culture.
2. Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to recognize how artists make meaningful musical connections across social and political boundaries.
3. Students will become acquainted with several current theories of globalization and evaluate them critically in light of specific evidence from the musical cultures under discussion.

Goals/Rationale, Category 6: Diversity Experiences, Part B: International Issues

Students become educated, productive, and principled citizens of their nation and the world.

Category 6 Learning Objective:

Students exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world, including a specific examination of non-Western culture.

In this course, we will meet this goal in the following way:

Through a study of music as a global phenomenon, including music from Africa, Asia, and Eastern Europe, students will understand the various means by which culture is transmitted across borders.

They will evaluate the “global” aspects of their personal and local musical environments, and they will develop an awareness of the dynamics of immigration, social class, and group identity.

Texts:

Course readings will be available in a photocopied course pack at COP-EZ (<http://www.copez.org>); supplementary readings will be posted on our course web site. Listening assignments will be on reserve CDs in the Audio-Visual Department of the Music and Dance Library in Sullivant Hall. Some listening tutorials will also be available online, subject to limits of copyright.

Requirements:

Regular attendance in class and participation in discussions 15%

Assignments 10%

Quizzes 10%

Midterm exam 15%

Final exam 25%

Term paper 25%

Late assignments will lose one letter grade per two days of lateness, unless documentation of medical or family emergency is provided. After two unexcused absences, failure to attend class will affect your participation grade.

Quizzes will take place online, at a time you choose, and can be re-taken multiple times to improve your score. If you want to take them at home, you will need a computer that has audio output (to headphones or speakers) and RealPlayer software (free download: <http://telr.osu.edu/plugin-ins/>). You can also use an on-campus computer lab.

Grading scale:

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

Grading criteria:**Work earning an A:**

- Exceeds the requirements stated in the assignment
- Demonstrates mastery of the course concepts along with substantial creative thought and engagement with the ideas of the course
- Organizes ideas into a coherent argument and provides examples to support the argument as appropriate
- Cites the sources of ideas that come from someone other than the author accurately and completely

Work earning a B:

- Meets all the requirements stated in the assignment
- Demonstrates mastery of the course concepts along with some creative thought and engagement with the ideas of the course
- Organizes ideas into a somewhat coherent argument and sometimes provides examples to support the argument if needed
- Cites the sources of ideas that come from someone other than the author accurately but not completely

Work earning a C:

- Fails to meet one or more of the requirements stated in the assignment
- Demonstrates imperfect mastery of the course concepts with little or no substantial creative thought and engagement with the ideas of the course
- May demonstrate flaws in organization or coherence; argument is inadequately supported
- Cites the sources of ideas that come from someone other than the author inaccurately and incompletely, or does not cite sources

Work earning a D:

- Fails to meet several of the requirements stated in the assignment
- Demonstrates little or no mastery of the course concepts and little or no creative thought and engagement with the ideas of the course
- Demonstrates little effort toward organization or coherence; argument is unsupported by or contradicts evidence
- Does not cite sources of ideas that come from someone other than the author
- May wander off-topic or show faulty reasoning or carelessness

Work earning an E:

- Fails to meet most or all of the requirements stated in the assignment
- Demonstrates no mastery or even interest in the ideas of the course
- Demonstrates no effort toward organization or coherence
- Does not cite sources of ideas that come from someone other than the author
- Is off-topic and demonstrates faulty reasoning or carelessness

I reserve the right to curve grades upwards only—never downwards!—at the end of the quarter if I feel in retrospect that I have been too hard on everyone. My experience shows that if I don't leave any room at the "top" of the scale, you won't know when you have really done something outstanding. I will make every effort to be fair in grading your work.

Student Academic Conduct:

Students are expected to do their own work with integrity and to appropriately acknowledge the work of others. The papers, quizzes, and exams you submit must be your own work, and you should take care to avoid plagiarism. For a detailed explanation of what plagiarism is, please see David J. Birnbaum's "Avoiding Plagiarism," available online at <http://clover.slavic.pitt.edu/~tales/plagiarism.html>. It is the student's responsibility to be familiar with University policies and the Code of Student Conduct: (http://studentaffairs.osu.edu/resource_csc.asp).

Disability Services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Introduction

3 January (T). How long has the process of globalization been going on? Why are we talking about it now? Studying globalization in the sphere of culture: what is culture?

5 January (Th). How global is our musical world? Is globalization cause for worry or celebration?

Assignment 1 (Personal Music World) due (described below)

Waters, *Globalization*, pp. 4-10, 13-16 (reader or Web e-book)

Jameson, Fredric. "Notes on Globalization as a Philosophical Issue" (excerpt)

Part I: Diaspora: music moving when people move

10 January (T). Diaspora, Case 1: Rom music

Silverman, "Rom (Gypsy) Music"

Mills and Chase, "Spain," excerpt

recordings TBA

make arrangements for your interview for Assignment 2

12 January (Th). Rom music continued

17 January (T). Personal identity and musical style; ethnography and values

Take Quiz 1 online before January 17 (may be repeated)

19 January (Th). Diaspora, Case 2: African music in the Americas

24 January (T). Race Relations and Musical Identity

Assignment 2 (Listeners in Diaspora) due (described below)

submit your plan for the term paper via email

27 January (Th). Jazz as "America's Classical Music"? The cultural status of poly-cultural music

31 January (T). No class meeting. **Take-home midterm exam due.**

Take Quiz 2 online before February 3 (may be repeated)

Part II: Music moving without its makers

3 February (Th). Popular music as cold war propaganda

7 February (T). Art music approaches to the East/West boundary (Was the cold war a globalizing or anti-globalizing tendency?)

9 February (Th). The case of Paul Robeson: crossing borders without a passport

14 February (T). Global influences and the fashioning of borderless art music:
Take Quiz 3 online before February 21 (may be repeated)

Part III: Listening in a Globalized World

16 February (Th). The *Graceland* debate

21 February (T). Distribution or appropriation? Two case studies (Peter Gabriel's "WOMAD" and Bulgarian folk music in the world-music market)

23 February (Th). Distribution technologies and the global music marketplace: Does it matter how we obtain our artistic experiences?

28 February (T) and 2 March. Copyright in the global context

2 March (Th) and 7 March (T). Project presentations and discussion
Term papers must be posted in the Term Paper Forum by 7 March.

9 March (Th) Globalization, terrorism, and the "postmodern condition": wrapup

Take-Home Written Final Exam: due Tuesday, 14 March, 11:18 am

Assignment 1: Personal Music World

Before our second class meeting, prepare this exercise carefully. Make a list of the music you hear during one day. If you don't know what the music is, describe it as best you can; in any case, try to identify where in the world the music comes from. At the end of your day, look at the list, and consider: how "global" is your personal music world? Be prepared to answer this question in class and back it up with examples from your list.

Assignment 2: Listeners in Diaspora

Find someone who was not born in the United States, preferably someone who spent their formative years in another country. (This could be a family member, a fellow student, or someone you know from any other context.) Ask this person if they are willing to spend a few hours discussing their musical experiences with you. Conduct an in-depth interview in which you learn about the effects of their migration on their musical experience. What kinds of music-making do they participate in? What did they listen to before they moved here? What do they listen to now? If there was a change, to what do they attribute the change? What live music do they listen to, where, and with whom? What recordings do they listen to most often, and from what sources do they obtain them? Please do not turn in a transcript of the interview. Instead, compose a paper of about 750-800 words in your best prose that **summarizes** the person's experience as accurately as you can, and then **analyzes** it in terms of the issues of diaspora and globalization we have been studying. See if what you learn can be made relevant to the "big questions" of this course. Post your completed paper to the discussion forum called "Listeners in Diaspora" on our course web site.

Term paper: choose either option one or option two (not both).

The purpose of this writing assignment is to gather data that we all can use toward the analysis of musical globalization in the written final exam. The term paper will be posted on our course web site so that others can use your findings in composing their final exams.

OPTION ONE:

Find a musician or group of musicians who perform in a musical tradition that did not originate in the United States. (This project will actually be easier in some ways if you choose a tradition unfamiliar to you; I will provide a list of opportunities.) Attend at least one performance or event in this tradition either as an observer or as a participant-observer. If it is possible and appropriate, ask questions of the participants about what they are doing and why.

You should then compose a paper comprising not more than 2000 words of your best prose style. The paper should consist of two sections: the first a vivid and accurate **description** of what you observed, and the second an **analysis** of the observations in terms of what you have learned in this course. Questions you might address include the following: How do you think this performance tradition got here, and when? How do the performers relate to the tradition, and how do you think it is passed on from person to person? Do you think the performing style or content has changed much since its arrival in Columbus? What have you learned that can help us answer the central questions of our course? You should do some supplementary research in the library to familiarize yourself with the tradition so that your analysis will be accurate; but this research should act as supporting material, not as the core of your paper. Remember to cite your sources (both interviewees and written materials) accurately and thoroughly.

OPTION TWO:

Using the list of library resources I have provided as a starting point, do some research and listening on a topic that involves some form of musical globalization. Marshal several resources (audio, video, or textual) that provide a variety of perspectives on this topic.

You should then compose a paper comprising not more than 2000 words of your best prose style. The paper should consist of two sections: the first a vivid and accurate **description** of the facts of the situation (musical style, means of transmission, social and cultural factors), and the second an **analysis** of the observations in terms of what you have learned in this course. Questions you might address include the following: How do you think this performance tradition traveled, and when? How do the performers relate to the tradition, and how do you think it is passed on from person to person? Do you think the performing style or content has changed much since its movement through time or space? What interesting practical or theoretical questions are raised by the re-location of this music, and what have you learned that can help us answer the central questions of our course? Remember to cite your sources accurately and thoroughly.