

Global Musics in Minnesota

a.k.a. "World Music" (Music 237) ~ Fall 2020

This course explores music as an aesthetic and social process, examining how music is both shaped by and gives shape to the cultural contexts from which music emerges and circulates. Through studying selected musical traditions from around the world which are currently being performed in Minnesota, we investigate the relationship between music making and other domains of human experience, and connections between local and global contexts. The course is organized by four overarching themes: historical and contemporary constructions of the idea of world music and how these come to be produced and disseminated; experiences of music in the context of migration; how music has become tied to national identity in different geographical contexts; and music as a powerful tool for activism. Specific case studies will be examined through listening, analysis, and hands-on musickmaking. The course centers around reading and audiovisual assignments, group discussions, hands-on workshops, and lecture/demonstrations by musicians currently performing in Minnesota.

Class Meetings*

Section A: MWF 2:00-2:50 p.m. CDT - Course Assistant: Ruby Erickson (ericks15@stolaf.edu)

Section B: MWF 10:45-11:35 a.m. CDT - Course Assistant: Salem Weitzenhoffer (weitze2@stolaf.edu)

*Class meetings have been shortened by 5 minutes in order to accommodate a 15 minute passing period.

Class sessions will be held synchronously via Zoom during our scheduled class time.

Professor Rehanna Kheshgi (she/her/hers)

Email: kheshgi@stolaf.edu

Office Hours: Professor Kheshgi's Zoom Room (<https://stolaf.zoom.us/my/kheshgi>)

M 11:40am-12:30pm, W 1:00-1:30pm, Tues/Thurs 3:00-3:30pm, or by appointment. [Schedule an Appointment](#)



Gao Hong (pipa) and Issam Rafea (oud) perform an improvised collaborative concert together.

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Learning Objectives

By the end of this course, you should be able to:

- ★ Distinguish aurally between music associated with a variety of cultural groups by identifying and explaining relevant stylistic features;
- ★ Situate a given musical piece or tradition in its cultural context by describing how it relates to the wider world in which it was created;
- ★ Apply rigorous research skills to the tasks of analyzing and interpreting musical life in different times and places around the world, including our own local context;
- ★ Critically examine sensory experiences through engaging with interpretive ethnographic writing about performance.

Course Materials

All materials required for this course will be available via [our Moodle Course site at this link](#).

Course Assignments

Assessment in this course is done according to a [grading contract](#) that you will find as [a separate document posted on Moodle at this link](#). We will review this together on the first day of the course.

The Daily Labor of Our Course

- **Lectures & Daily Activities.** For every course meeting day (MWF), you will have a **reading and listening assignment** (which should take you around 45 minutes to 1 hour), a **brief video lecture** (around 10-15 min each), and an **informal engagement activity** to complete. These engagement activities might range in format (for example, one day it could be a written response, another day it might be a creative exercise, some preliminary research, a mind-map, checking out a collection of digital recordings, etc.), and should take you anywhere from 10-15 minutes depending on the task.

While the reading and listening assignments will be posted well in advance of class in order to give you time to engage with them, the **lectures and daily activities are designed to be completed within the time of our course meeting period each day**. For this reason, lecture videos and daily activity instructions will be posted on Moodle by the beginning of class time every meeting day (by 10:45am CDT for Section B and 2:00pm CDT for Section A) and activities should be submitted via Moodle by the time the first half of class has passed. These may well be posted before class time if students wish to complete them asynchronously. Please note that you will need to watch the lecture video in order to understand the activity for the day.

- **Peer Feedback.** You are also responsible for **responding to your peers' contributions in this class at least twice every class meeting**. This could mean adding comments to a Moodle forum post attached to one of the daily engagement activities, or adding comments to any of the special projects your peers are submitting in the "Student Contributions" forum. We should keep in mind that this feedback is meant to help us progress together as a learning community, not to criticize in a way that shuts down conversation. You will keep track of your peer feedback in a [Peer Feedback Log via Moodle at this link](#) (a Google Spreadsheet) which you will submit at the end of every month.
- **Virtual Classroom Discussion.** At **11:15am** CDT (Section B) or **2:30pm** CDT (Section A), you will log on to our **virtual classroom** on Zoom to discuss what you learned on this day. On most class days, we will meet synchronously for 20 minutes as a class, during which you'll have the opportunity to share your questions and reactions to the lectures and daily activities, and we'll work through them as a group. On select days featuring visits by guest artists and research workshops, we will meet synchronously for the entire class period. These details will be posted in advance on Moodle.

The Rhythm of our Course (Our Daily Agenda)

~This will be adjusted for special events and workshops~

	<u>Section B</u>	<u>Section A</u>	<u>Labor</u>
	10:45am	2:00pm	1) Watch Lecture Video (10-15 minutes)
	10:55-ish am	2:10-ish pm	2) Complete Daily Activity (post to daily forum)
			3) Respond to two peers' posts in daily forum
Please arrive on time→	11:15am	2:30pm	4) Synchronous Zoom Discussion
	11:35am	2:50pm	5) Class ends

Assignments Required to Earn a “B” Grade

Introductory/Final Letter to the Professor

Write an Introductory Letter to the professor at the beginning of the course and a Final Letter at the end of the course. These are non-negotiable in the grading contract for a B. Failure to submit these two items means that you have not met the basic expectation required for a B grade in this course. Your Introductory Letter will focus more on who you are as a person and what skills you bring to this course, as well as providing space to reflect on your hopes/fears. Your Final Letter will reflect on your overall progress in this class and identify areas of particular challenge where you showed growth.

Three Moodle Quizzes

Three online quizzes spaced throughout the semester will feature multiple choice questions related to course content. Your answers to quiz questions will be marked as correct or incorrect, but there will be no grade attached to the quizzes. In order to fulfill your contract for a B grade, you must complete all three quizzes on time, and submit a brief written reflection on your labor in preparing for the quiz, your interpretation of how you did on the quiz and why.

Reflection on an Ethnographic Project (2 pages)

In this writing assignment, you will choose one excerpt from an ethnographic project connected to a topic on our syllabus in order to dig deeper into the research methods and interpretive strategies employed by these scholars.

Independent Performance Research Project

In this five-part project, you will each choose a musical practice to explore more deeply than we have time to do in class. Your choice should be not only interesting to you but also a practice that you have not spent significant time with. You will not be graded on your ability to perform with a high level of skill in an unfamiliar musical idiom for this project! The goal is to learn about a new musical tradition and technique using the listening and analytical skills we develop over the semester, and to put these into practice through your own performance.

Multiple components to the project:

- **Two individual Zoom meetings with your professor + two preparatory worksheets.** In advance of each meeting, you should submit responses to a set of questions which will be posted on Moodle as Worksheets to complete in order to help you define your project plans. **The first meeting should take place during week 2, and the second meeting should take place during week 6.**
- **Annotated Bibliography.** You should submit a bibliography** with annotations for each of your resources. The annotations should follow the guidelines outlined in the assignment document (which requires at least **three** resources (books, articles, podcasts, reputable websites, etc.) **two** which must be peer-reviewed.
- **Program Notes.** You will also write a description (**2 pages**) about the musical tradition you are drawing from in your performance in order to guide your audience and help them understand the broader context of your performance. Make sure to cite** any recordings or resources you draw on to learn and perform your chosen piece and to prepare your program notes. List these in a bibliography at the end of your program notes.
- **Performance Video.** Your performance, recorded on video, should be 2-3 minutes in length. Make sure to introduce yourself and make a few introductory remarks about your performance during the recording.
- **Performance and Program Notes Sharing + Peer Feedback.** Each student will read through the program notes of other students in a small group and watch the performance videos created by the small group members. Each student will provide peer feedback on one performance by writing a letter to the student creator.

**My preferred citation tool is Chicago Style, but you may use any style you like as long as you use it correctly and consistently.

Attendance Policy

We should all strive for perfect attendance, but you can miss as many classes as you need and as few classes as you possibly can. Note that in many cases, it will be difficult to complete your daily labor if you do not attend our synchronous sessions.

What does this mean?

- I hope that you do not miss any classes, because missing even a single class may have an effect on your learning. I have tried to make each class useful to you, and I have tried to create class activities in a way that relies on participation with your classmates. We have a limited amount of time together, so we should use that time well. If you miss class, you will, indeed, miss stuff. More than that, we will miss you. Absences detract from the whole class experience for everyone.
- However, life happens and it doesn't stop simply because you are taking this course. You will probably get sick at least once this term. Worse things could happen, too. So there needs to be some flexibility.

- Yes, there is a point at which you have missed too many classes for me to be able to say that you should get credit for the course. This is not about whether you are a good person or not. It is not a value judgment. It is a judgment about what having this course on your transcript means.

What should I do if I miss class?

Get in touch with me *as soon as possible* to let me know what is going on (Me = Professor Kheshgi, kheshgi@stolaf.edu). I'm not going to yell at you, or criticize you for missing class. I don't need to see your doctor's notes. We just need to chat to make sure you have a plan for passing. If you find yourself in a situation where you are dealing with numerous absences, please don't hesitate to get in touch with your Academic Dean, who can provide further support.

Gender Pronouns

This course affirms people of all gender expressions and gender identities. If you go by a different name than what is on the class roster, please let me know. Using correct gender pronouns is important to me, so you are encouraged to share your pronouns with me and correct me if a mistake is made. If you have any questions or concerns, please do not hesitate to contact me. To learn more about gender pronouns, [click here](#).

Accommodations

I am committed to supporting the learning of all students in my class, especially in this new and unfamiliar online learning environment. If you have already registered with Disability and Access (DAC) and have your letter of accommodations, please meet with me as soon as possible to discuss, plan, and implement your accommodations in the course. If you have concerns about how distance learning will impact your course progress, please be in touch with me. If you have or think you have a disability (learning, sensory, physical, chronic health, mental health or attentional), please contact Disability and Access staff at 507-786-3288 or by visiting <http://wp.stolaf.edu/academic-support/dac>.

Honor Code and Academic Integrity

It is understood that students have committed themselves to the school's codes of honor and academic integrity, which you may review at <https://wp.stolaf.edu/honorcouncil/> and <http://wp.stolaf.edu/thebook/academic/integrity/> respectively. For all coursework outside of class, you may consult and refer to sources, and you may choose to study and listen with your classmates and others. For all Moodle Quizzes, you may not consult or refer to sources. In any case, the work you submit must be entirely your own, and you must give credit to others where they have informed your ideas or examples. On all assignments, please identify any student or other person you consulted or who consulted with you, and please cite any sources to which you referred. Any plagiarism will result in a failing grade on the assessment in question. Plagiarism, the unacknowledged appropriation of another person's words or ideas, is a serious academic offense. It is imperative that you hand in work that is your own, and that cites or gives credit to others whenever you draw from their work.

The Writing Desk: Peer Writing Tutors

Peer tutors at the Writing Desk offer help with any paper, in any class, at any stage of the writing process. You can sign up for an appointment online or drop in for online tutoring Sundays 12pm-10pm, Mondays-Thursdays 9am-10pm, and Fridays 9am-5pm. During Fall 2020, all Writing Desk appointments will take place virtually on Google Meet. Learn more at <http://wp.stolaf.edu/caas/writing-help/>.

The Speaking Space: Speaking Tutors

Speaking Tutors help students effectively speak and listen within academic conversations, from participating in or leading class discussions to preparing and rehearsing formal presentations. You can sign up for an appointment online or drop in Sundays-Thursdays 7-8:30pm. During Fall 2020, all Speaking Space appointments will take place virtually on Google Meet. Learn more at <https://wp.stolaf.edu/academic-support/speaking-center/>.

Course Schedule

****Subject to change. You will be notified of these changes if/when they occur****

- Unit 1 {
 - Week 1 - What is World Music?
 - Week 2 - Producing World Music
 - Week 3 - Preserving and Constructing North American Music as World Music
- Unit 2 {
 - Week 4 - Music and Migration, Part 1: Mexican Music
 - Week 5 - Music and Migration, Part 2: Hmong Music
 - Week 6 - Music and Migration, Part 3: Somali Music
- Unit 3 {
 - Week 7 - Constructing National Musics, Part 1: Ukranian Music
 - Week 8 - Constructing National Musics, Part 2: Arab Music
 - Week 9 - Constructing National Musics, Part 3: Chinese Music
- Unit 4 {
 - Week 10 - Music and Activism: Taiko Drumming
 - Week 11 - Student Performances
 - Week 12 - Beyond World Music

Reference Materials (scholarly “tertiary” sources)

[Garland Encyclopedia of World Music](#)

This is an important text for you to consult for background information on many of the world’s musical traditions. The *Garland* contains reference citations that will lead you to academic articles and books for more in-depth research on specific topics. You can access the [Garland text and streaming audio recordings](#) online via Catalyst. This link is also posted on our Moodle course site. You might also enjoy consulting the print volumes in the Music Library, which I find easier to read.

[Grove Music Online](#) is an essential tertiary source for music-related encyclopedia-style information which can lead you to secondary sources for your research assignments. You’ll find definitions of musical terms, biographical and cultural information about musicians and their communities, as well as historical background.

Music Library Web Guides

The [Music Subject Guide](#) is a one-stop site for music resources available through the Halvorson Music Library. Use this site to get started looking for tertiary and secondary sources for your research projects.

The [World Music Course Guide](#) is a page created specifically for our course by Music Librarian, Ellen Ogihara. Please reach out to Ellen in person or via email (ogihar2@stolaf.edu) to bounce ideas around and to get suggestions at any point during the semester - the earlier the better!

Music Journalism Resources (not quite scholarly sources)

Broughton, Simon, Mark Ellingham and Jon Lusk, eds. 2009. *The Rough Guide to World Music: Europe and Asia*. London: Rough Guides. (Reference ML102.W67 W68 2009)

Broughton, Simon, Mark Ellingham and Richard Trillo, eds. 1999. *The Rough Guide to World Music: Africa and the Middle East*. London: Rough Guides. (Reference ML102.W67 W67 1999)

Songlines Magazine (some recent articles are available online)

<https://www.songlines.co.uk/>

Course Bibliography

Bohlman, Philip V. 2002. *World Music: A Very Short Introduction*. Oxford: Oxford University Press.

Douglas, Gavin. 2010. *Music in Mainland Southeast Asia: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Feld, Steven. 2000. “A Sweet Lullaby for World Music.” *Public Culture* 12(1): 145-171.

Shannon, Jonathan Holt. 2006. *Among the Jasmine Trees: Music and Modernity in Contemporary Syria*. Middletown, CT: Wesleyan University Press.

Kalia, Ammar. “[‘So flawed and problematic’: why the term ‘world music’ is dead.](#)” *The Guardian*. July 24, 2019.

Lau, Frederick. 2008. *Music in China: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Madrid, Alejandro L. 2013. *Music in Mexico: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Meintjes, Louise. 1990. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34(1): 37-73.

Moon, Krystyn R. "[The quest for music's origin at the St. Louis World's Fair: Frances Densmore and the racialization of music.](#)" *American Music* (Vol. 28, Issue 2.) June 22, 2010

Perea, John-Carlos. 2014. *Intertribal Native American Music in the United States: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Poss, Nicholas. 2013. "['Reharmonizing' the Generations: Rap, Poetry, and Hmong Oral Tradition.](#)" In *Diversity in Diaspora: Hmong Americans in the Twenty-First Century*, 233-246. Edited by Mark Edward Pfeifer, Monica Chiu, and Kou Yang. Honolulu: University of Hawaii Press.

Vorreiter, Victoria. 2016. *Hmong Songs of Memory: Traditional Secular and Sacred Hmong Music*. Chiang Mai, Thailand: Resonance Press.