This course will explore the music of several areas of the world: the Middle East (Iraq and Egypt), Eastern/SE Europe (Bosnia and Poland), Central/South Asia (Afghanistan and India), China, Sub-Saharan Africa (Mali, Central Africa, and Zimbabwe), North America (Navajo, Tejano, and Appalachia) and South America (Peru).

Learning objectives: By the end of this course, students should be able to use and apply musical concepts and terminology in written assignments and class discussion, engage with cultural concepts and contexts outside of their familiar worldview, develop and hone research skills through a series of assignments and a final paper, and gain an appreciation for the world’s musical and cultural diversity.

REQUIRED TEXTBOOKS AND RECORDINGS:


Required CDs: 3-cd set accompanying the above text. If you buy the text at the campus bookstore, the CDs come bundled with the book.

IMPORTANT DATES:

Midterm: Wednesday, March 12 AND Friday, March 14
Final project due: Wednesday, May 7 at the start of class
Final exam: Monday May 19 8:00am

REQUIRED ASSIGNMENTS AND EXAMS

Reading Assignments: Students will be assigned readings for each class and will be expected to come to class prepared, having taken notes on the assigned readings. These will include chapters from your required textbook (see above) and a few required articles and excerpts available as pdfs on Blackboard.

Listening Assignments: Weekly listening assignments will accompany the readings. These will be on the CDs accompanying your required book, on reserve in the music library and/or on Blackboard. Please note that the listening section of the exams will be extensive and difficult to “cram” for in a short time. You must therefore keep up with your listening assignments throughout the course of the semester.

Written Assignments
students will be asked to write a few brief one-page responses to assigned readings, recordings, or in-class discussions. This will help to ensure that everyone grasps key concepts, maintains active participation in class, and keeps up with assigned material. Additional assignments include one or two short library tasks, as well as a lengthier bibliography/discography assignment.

Final Project
The final project will involve library research and a description of either recorded or live music, depending of which of the following three options you choose:

Option 1. Ethnography with research component  
Option 2. (Pre-concert research and) Concert Review  
Option 3. Research paper with listening component

Detailed instructions for the final project will be posted on Blackboard.

Proper citation of sources is imperative for all written work. If portions of other sources are copied without proper citation, this is considered plagiarism.

*Plagiarized work cannot be accepted and will result in a failing grade.*

Exams: There will be both a midterm and a final exam based on your reading and listening assignments and class lectures. Quizzes and exams may include listening portions, short answer, multiple choice, map questions, and/or essay questions.

Grade Assessment:
- Attendance and Participation: 5%
- Quizzes and Assignments: 35%
  ⇒ Includes 3 quizzes, 3 or 4 short assignments, and the Bibliography/Discography
- Final project: 20%
- Midterm: 20%
- Final: 20%

Grades will be determined according to the following scale:

\[
\begin{align*}
93-100 &= A, \\
90-92 &= A-, \\
87-89 &= B+, \\
83-86 &= B, \\
80-82 &= B-, \\
77-79 &= C+, \\
73-76 &= C, \\
70-72 &= C-, \\
67-69 &= D+, \\
60-66 &= D, \\
59 \text{ or lower} &= F
\end{align*}
\]

Please be aware that the instructor maintains the right to make changes to the schedule and the syllabus for the duration of the course. A current copy of the syllabus will always be available on Blackboard.

**STONY BROOK UNIVERSITY STATEMENT OF MINIMAL UNDERGRADUATE STUDENT RESPONSIBILITIES**

By accepting responsibility for their education, students enhance the development of their academic, social, and career goals. It is expected that students accept responsibility for their academic choices as part of their educational experience at Stony Brook. Services are available to assist students with academic advising, long-range goals, and career exploration. Students are responsible for reviewing, understanding, and abiding by the University’s regulations, procedures, requirements, and deadlines as described in official publications, including, by way of example only, this Undergraduate Bulletin, the University Conduct Code, the Student Handbook, and class schedules.

**Responsibilities in the Classroom**

Students are expected to attend class regularly unless other arrangements are made; arrive for class on time and leave the classroom only at the end of class; engage in class discussions and activities when appropriate; exhibit classroom behavior that is not disruptive of the learning environment; secure and turn off all electronic communications and entertainment devices during class time unless otherwise directed by the course instructor. Any use of a cell phone or other unauthorized electronic device during an examination may lead to an accusation of academic dishonesty.

**Absentee Policy**

Students are expected to report for their examinations and major graded coursework as scheduled. If a student is unable to report for any examination or to complete major graded coursework on time, the
student must contact the faculty member immediately. If the student cannot reach the faculty member, then s/he should contact the Director of Undergraduate Studies.

Although faculty will consider each student’s request on its own merits and not attempt to define ahead of time the validity of all possible reasons a student might give for missing an examination or the date to turn in major graded coursework, instructors are expected to accept an excuse of significant illness, tragedy, or other personal emergencies and to make reasonable alternative accommodations for the student. It shall be the student’s responsibility to provide sufficient documentation to support any such request. Accommodations for other reasons will be at the discretion of the faculty.

**Course Responsibilities**

Students are expected to observe the requirements for the course and consult with the instructor if prerequisites are lacking; obtain and understand the course syllabus; keep up with the coursework and take all scheduled examinations; address any conflicts in syllabus and exam scheduling with the instructor as soon as possible; review all graded material and seek help if necessary; notify the instructor as soon as possible of any disabilities that might interfere with completion of coursework; complete the course evaluation form fairly and thoughtfully.

**Academic Progress**

Students are expected to take an active part in assessing their academic progress each semester, and to monitor their progress towards completion of graduation requirements. They are expected to review academic policies and procedures described in the current Undergraduate Bulletin and its Supplements; know basic University, college, and departmental graduation requirements in their chosen majors and minors so they may plan completion of these requirements; maintain personal copies of a tentative degree plan, progress reports, general educational material, and transfer credit evaluations until after graduation; see that any academic records from other universities are transferred and received by all the appropriate offices (Admissions and Undergraduate Transfer Office) for evaluation.

**Interactions with Faculty, Instructors, and other Students**

Students are expected to understand the concept of academic honesty and adhere to its principles; be respectful and polite to all instructors and other students; be familiar with and abide by the University’s sexual harassment policies as well as University policies regarding consensual relationships between instructors and students; consult the Student Conduct Code about other aspects of student conduct in and out of the classroom.

**Americans with Disabilities Act:** If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

**Academic Integrity:** Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person’s work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

**Critical Incident Management:** Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.
**COURSE SCHEDULE**

*Please note: the instructor’s lectures will be posted online *in outline form only* after each class*

### Week One: Introduction

**Mon 1/27**  
Introduction to the course, musical terms

**Wed 1/29**  
Introduction, cont.; Begin: Music of the Arab World (Chapter 10)  
*Read:* Chapter 10 Music of the Arab World, pp.317-321

**Fri 1/31**  
Instruments

### Week Two: Music of the Arab World (Chapter 10)

**Mon 2/3**  
*Egypt – takht, maqam, iqa*  
Read Chapter 10, pp. 322-325;  
*Listen:* “Shaghai” CD3:8

**Wed 2/5**  
*Egypt: tarab and improvisation, Umm Kulthum*  
Read: Chapter 10, pp. 325-326; and Umm Kulthum reading,  
*(Virginia Danielson’s Voice of Egypt, excerpt on BB)*  
*Listen:* Umm Kulthum “Aruh Li Min,” Instrumental intro, and vocal refrain, see BB

**Fri 2/7**  
tarab and improvisation, Umm Kulthum

### Week Three: Music of the Arab World (cont.)

**Mon 2/10**  
*Music of the Arab World: azan and recitation of the Qur’an*  
*Read:* pp. 326-330 in your textbook, including sections:  
Religion and Music in the Arab World, “A Chance Meeting with Sabri Mudallal”  
“The Call to Prayer: Azan” and “Music and Islam”  
*Listen:* Azan *(see BB)*

**Wed 2/12**  
*Music of the Arab World: Iraq*  
*Read:* pp.330-336, including Close Listening “Horses”  
*Listen:* CD3: 9 “Horses”

**Fri 2/14**  
*Quiz review; Instructions for Bibliography/Discography Assignment*

### Week Four: Sub-Saharan Africa (Chapter 3)

**Mon 2/17**  
*Quiz 1 (Middle East: Egypt, Iraq); Garland Encyclopedia Assignment due online*

**Wed 2/19**  
*Sub-Saharan Africa: Introduction; Shona*  
*Read:* Chapter 3, pp. 67-72 and 91-99 in your textbook  
Introduction and “Generalizations about African Music-Culture”  
*Shona Mbira Music*  
*Listen:* CD 1: 14 “Nhemamusasa,” CD 1:15 “Nyarai” *(Be Ashamed)*

**Fri 2/20**  
*Sub-Saharan Africa Ba Mbuti*  
*Read:* pp. 99-104 BaAka People  
*Listen:* CD 1: 16 “Makala”  
*Instructions for Bibliography/Discography Assignment*

### Week Five: Sub-Saharan Africa (cont.)

**Mon 2/24**  
*Ewe*  
*Read:* 72-86 Ewe drumming, Agbekor  
*Listen:* CD 1: 11 “Agbekor” and CD 1: 12 “Demonstration: Agbekor”
Be sure to look at the chart on the demo Agbekor as you listen. Try to identify a few drum patterns, such as the gankogui, kidi, and kloboto.

Wed 2/26
West Africa Mali: Oumou Sangare
Listen: Oumou Sangare: “Sigi Kuruni” (see BB)

Fri 2/28
West African guitar music, Palmwine music
Read: Cynthia Schmidt. “Kru Mariners and Migrants of the West African Coast” (excerpt) Garland Encyclopedia of World Music, Africa. Please read the following pp.: pp. 94-96 Introductory section and “Historical Backround”; pp. 98-101 “The Kru Down the Coast,” “Music of the Kru,” and “Palm Wine Styles” (pdf on BB)
Listen: “My Lovely Elizabeth” – S.E. Rogie (see BB)

Week Six: Cuba; and Native America (Chapter 2)
Mon 3/3
Guest lecture: Barkley Heuser will teach Orisha music in Cuba
Read: Get a jump on this week’s readings for Wed and Fri as they are a bit heavy.
Bibliography/Discography due online

Wed 3/5
Native America – Navajo music
Read: Chapter 2 of your textbook, “Music of the Navajos” including: pp. 43-46 “Yeibichai from the Nightway Ceremony”; pp. 48-50 “Navajo Way of Life”

Fri 3/7
Read: pp. 57-62 The Native American Church, Navajo Hymn Music; AND from the article “The Practice of Native American Christianity,” please read: pp. 838-842 and the first full paragraph on p. 845 beginning “We therefore… (pdf on BB). Think about this paragraph on p. 845—what is the author calling for in scholarship on Native American Christianity?
Listen: “Yeibichai” CD1: 6; “Hymn, Native American Church” CD1:9
“Clinging to a Saving Hand” CD 1:10

Week Seven:
Mon 3/10 Midterm Review
Wed 3/12 Midterm
Fri 3/14 Midterm

SPRING BREAK MARCH 17-23

Week Eight: Southeast Europe: Bosnia and Poland (Chapter 5 and supplementary material)
Mon 3/24
Intro to Europe; Harmony; ganga; Podhale
Read: Chapter 5, pp. 143-148 Europe Overview; pp. 151-153 Harmony; 154-156 Podhale, Polish Tatra Region
Listen: CD1: 31 “Sister, Hold Your Chastity” (ganga)

Wed 3/26
Podhale, ozwodna
Listen: CD 1: 26 Ozwodna Part 1

Fri 3/28
Bosnia: Background and sevdalinka
Read: CD notes to Bosnia: Echoes from an Endangered World, pp. 3-4 “Introduction” by Ted Levin, and pp. 5-7 “Notes on the Music” by Ankica Petrovic; also read lyrics and notes for tracks #1 “Kad ja Pojoh na Bembasu” (p.8) and #8 “Il je Vedro” (p.12) (pdf on BB)
Listen: “Il je vedro, il’ oblacno,” AND “Kad ja Pojoh na Bembasu,” sevdalinkas (BB)

Week Nine: Europe
Mon 3/31
Bosnia (continued): ganga and Sephardic Ladino ballads
Listen: “Una Noche a Luna” (see BB)
Wed 4/2  Bulgaria  
Read: Rice, Timothy. 2003. “Time, Place, and Metaphor in Musical Experience and Ethnography” (excerpt) pdf on BB. Please read the section on pp. 170-172, titled “Powerful Voices” about the set of recordings of a Bulgarian chorus, titled Le Mystere des Voix Bulgares.
Listen: “Kalimankou Denkou” (see BB)

Fri 4/4  Quiz 2 (Europe)  
April 4  4:00 Drop deadline (W)

Week Ten: India  
Mon 4/7  India  
Read Chapter 6 of your textbook on India, pp. 179-201.
Listen: “Devi Niye Tunaï” CD 2:2

Wed 4/9  India: Bollywood; Bhangra

Friday 4/11  LIVE PERFORMANCE: SBU Bhangra (this date may change!)

Week Eleven: China (Chapter 8)  
Mon 4/14  Introduction to China; Confucianism and Music  

Wed 4/16  China – qin and Chinese cosmology, philosophy  
Read: Chapter 8 or your textbook, 264-268 Zither (Qin) Solos
Listen: CD 2: 15 “Yangguan San Die (Three Variations on Yang Pass)”

Fri 4/18  China – erhu and Abing  
Read: The erhu and A Bing (excerpt from Music in China Lau. 2008, pp. 45, 48-49) (pdf on BB)
Listen: “Erquan Yinyueh (Moon at Second Spring)” (see BB)

Week Twelve: China (cont.)  
Mon 4/21  China in the 20th century: shan’ge, jiangnan sizhu  
Read: Chapter 8 of your textbook, pp. 248-251
Listen: CD 2: 8 “Yundao Ge (Weeding Song)” AND CD2: 9 “Fang Ma Shan’ge (Releasing the Horse into Pasture)”

Wed 4/23  China review; Begin North America  

North America: Tejano Music  
Fri 4/25  Tejano Music  
(Quiz 3: China online)

Week Thirteen: North America  
Mon 4/28  The Blues, Historical overview; Field Holler  
Read: Chapter 4 of your textbook, pp. 112-115 “Field Holler (Work Song)”
Listen: CD 1: 20 “Rosie”

Wed 4/30  Blues, the Delta, and “The Great Migration”  
Listen: Big Bill Broonzy (TBD), see BB

Fri 5/2  Appalachia – Carter family; American ballads- selection and variation  
Listen: “Wildwood Flower” The Carter Family (1935) (see BB)

Week Fourteen: North America (cont.)  
Mon 5/5  Appalachia – Hazel Dickens and Alice Gerrard  
Listen: “Who’s That Knockin?” and “Dark as a Dungeon”  
Viewing: THROW DOWN YOUR HEART; songcatcher; Louie Bluie (1985)
Wed 5/7   Final Review

Final Project Due at beginning of class

Fri 5/9   Final Review

EXAM WEEK: Final exam Monday May 19 8:00am in our regular classroom