

University of Wisconsin-Oshkosh
Music 219: Music and Culture

Instructor

Julia Chybowski, chybowsj@uwosh.edu
Office Hours 1:30-3:30 Thursdays A & C N215

Course Meets

11:30-1 Tuesdays and Thursdays, A & C N223

Course Objectives

Drawing on Kay Kaufman Shelemay's textbook and collection of recordings, *Soundscapes: Exploring Music in a Changing World*, this course will explore cultural significance of music by listening to and analyzing a variety of musical genres and traditions. Students who are not majoring in music will become familiar with terminology for describing music as sound and culture, develop close listening skills, ask thoughtful questions about music and culture relationships, and learn new ways to discuss a variety of musical cultures.

Course Participation

Students should complete reading and listening assignments listed under lecture titles before the class meeting. Instructor will occasionally pose questions to class that require a short written response submitted to the D2L drop box by 4:00 pm on the day before the next class meeting. These exercises are meant to help students engage with and synthesize course material. The thoughtfulness of the responses will count toward a course participation grade worth 10% of the final grade. In fairness to all students, participation credit for the short written exercises will only be granted if turned in when they are collected in class; no late assignments can be accepted.

Exams

Exams will consist of listening, short answer, and short essay sections. Listening examples from the textbook CD collection will be played during the exam period and students will be asked to identify sonic and cultural features of the example. Short answers will test major concepts and terms. Short essay questions will require well-organized, detailed, paragraph-length answers that synthesis material from various chapters, musics, and lectures. The most thoughtful and detailed essays answers will receive the highest grades. Three exams will each be worth 30% of the final grade. In fairness to all students, exams can only be taken on the day they are scheduled. Exceptions to this policy are only considered in well-documented cases of extreme hardship, always at the instructor's discretion, and only if the student contacts the instructor via email within one day of missed deadline or exam.

Recommendations

Be sure to complete the reading and listening assignments for each corresponding lecture before coming to class. Take careful notes from the reading and listening assignments. Listen carefully and repeatedly to the assigned musics, with and without the listening guides in the textbooks. Be sure you can distinguish each musical selection from the others and be able to employ music technology to discuss the sounds, performance practices, instruments, and cultural contexts for each selection. When reviewing for exams, make sure you can define and use all new music terminology, discuss the major concepts and issues raised in the textbook and lectures, identify performers and composers for musical selections when applicable, and recognize stylistic and cultural features of each musical selection.

Additional Policies

This course offers no options for “extra credit.”

Attendance in class is expected. If you miss class, you must get notes from a trusted classmate(s). Instructor's lecture notes are not in a format that can be given directly to students.

Students should be familiar with the University's policy on academic honesty. In this course, any student disrespecting the academic work of others, plagiarizing, cheating, or otherwise presenting another's work as his/her own will receive no credit (grade of “F”) for this course and the case will be turned over to the Dean of Students.

Course Schedule

INTRODUCTIONS

Thursday, September 4

Introductions to the Study of Music and Culture

Tuesday, September 9

What is a Soundscape?

Read: Preface and Introduction

Listen: 1-3

PART ONE: LISTENING TO MUSIC

Thursday, September 11

Characteristics of Sound: Quality, Intensity, Pitch, Duration

Read: Chapter 1, pages 2-30

Listen: 4-13

Tuesday, September 16

Texture, Form, and Creative Processes

Read Chapter 1, pages 31-38

Listen: 14-18

Thursday, September 18

The Study of Local Musics: Two Case Studies

Read: Chapter 2, pages: 48-76

Listen: 19-23

Tuesday, September 23

The Study of Local Musics: Two More Cases

Read Chapter 2, pages 77-125

Listen: 24-33

Thursday, September 25

Class Project: A Musical Profile of Oshkosh, Wisconsin

Special assignment discussed in class

Tuesday, September 30

Music's Meaning in Everyday Life: A Case Study from South India

Read Chapter 3, pages 126-146

Listen: 34-36

Thursday, October 2

Music's Meaning in Everyday Life: The Case of Bagpipes

Read: Chapter 3, pages 146-167

Listen: 37-40

Tuesday, October 7

Exam I

PART TWO: TRANSMITTING MUSIC

Thursday, October 9

Two Voluntary Musical Migrations

Read: Chapter 4, pages 168-188

Listen: 41-42

Tuesday, October 14

Two Forced Musical Migrations

Read: Chapter 4, pages 188-213

Listen: 43-47

Thursday, October 16

Remembering and Commemorating Through Music

Read: Chapter 5, pages 214-231

Listen: 48-49

Tuesday, October 21

The Case of Syrian Jewish Pizmon

Read: Chapter 5, pages 232-255

Listen: 50-53

Thursday, October 23

Musical Travel, Tourism, Transmission

Read: Chapter 6, pages 256-281

Listen: 54-56

Tuesday, October 28

Musical Commodification: The Case of the Silk Road

Read: Chapter 6, pages 282-299

Listen: 57-58

Thursday, October 30

Exam II

PART THREE: UNDERSTANDING MUSIC

Tuesday, November 4

Dance: Cases of the Bhangra and Polka

Read: Chapter 7, pages 300-328

Listen: 59-61

Thursday, November 6--No class

Tuesday, November 11

Multiple Meanings of Tango

Read: Chapter 7, pages 329-344

Listen: 62-64

Thursday, November 13

The Centrality of Chant

Reading: Chapter 8, pages 344-353

Listen: 65

Tuesday, November 18

Changing Contexts of Ritual Performance: Two Case Studies

Read: Chapter 8, pages 353-379

Listen: 66-68

Thursday, November 20

Musical Power and Resistance: A National Anthem and Reggae

Read: Chapter 9, pages 380-398

Listen: 69-72

Tuesday, November 25

Musical Power and Resistance: The Case of the Shoshone Powwow

Read: Chapter 9, pages 398-419

Listen: 73-75

Thursday, November 27--No class

Tuesday, December 2

Music and Identity

Read: Chapter 10, pages 420-444

Listen: 76-79

Thursday, December 4

Multiple Identities in Cajun and Zydeco Musics

Read: Chapter 10, pages 444-467

Listen: 80-83

Tuesday, December 9

Concluding Themes

Read: Conclusion

Listen: 84

Thursday, December 11
Exam III