Professor Jennifer Milioto Matsue  
Office Location: TMC 208  
Office Hours: Mon 2:00-4:00pm, Thurs 5:00-6:00pm, and by appointment  
Office Phone: 388-8075; Fax: 388-6567  
E-mail: matsuej@union.edu

Course Overview:
This seminar explores the relationship between Music and Culture through reading, listening, discussion and workshops in a variety of world music areas. Students will also consider how one conducts research on performing arts, culminating in a focused project on music-making in a particular community. Students thus will encounter diverse peoples and their musical practices in cross-cultural comparison while also exploring research methodology through their own work.

Required Material (available at the Union Bookstore):


Additional materials may be placed on Nexus, library reserves, or distributed in class.

Evaluation:
Grading will be based on the following assignments -

Three Special Topic Papers (1000 words, 10 pts each) 30pts  
Final Project 40pts  
 Proposals (250 words plus bibliography) 5pts  
 Presentation 5pts  
 Final Paper (3000 words plus attachments) 30pts  
 Class Participation 30pts


All assignments must be submitted by the dates and times as indicated. Any late work will be penalized with a full grade deduction per each day late. If there is any legitimate
reason that you cannot take a quiz or turn in a paper on time, you must inform me in advance. All assignments must be completed to pass the course.

**In-class expectations:**
Students are expected to practice proper classroom etiquette. Students must also complete assignments as indicated in the schedule AND be prepared to discuss them in class. Indeed, lively discussion is absolutely essential in this course, therefore please take adequate notes on your reading and listening to allow you to contribute to the group. We may not discuss everything in the reading. Rather we will use class time to expand on the materials you cover on your own. If you have any questions or concerns about how to improve your discussion techniques, and in turn your class participation grade, please see me during the term. Please remember that your class participation grade is entirely separate from your grades on your written work. Regular attendance AND participation thus are both absolutely necessary to successfully complete this course. Greater than 4 absences (equivalent to two weeks of class or 20% of the term) will result in failure of the course.

**Drafts and Revisions:**
- If you have concerns about your writing, you are encouraged to submit drafts for suggestions ahead of assignment deadlines.
- You do have the option, however, to rewrite any of the special topic papers BUT NOT the final paper.
- All rewrites must be turned in no later than one week after I have returned the original batch of graded assignments to the class. This means that if for some reason you have turned in the assignment late, the rewrite is still due when everyone else’s rewrite is due.
- Please send rewrites as an attachment to e-mail.
- The rewrite grade will be averaged with the original grade to determine the final grade for that assignment.
- Rewrites are NOT automatically graded higher than the original version.
- Rewrite means “to write again,” not just to correct a few grammatical errors that I have pointed out. It is an opportunity to rethink your work and to improve it, and the assignment should display that effort.

**Honor Code:**
Union College recognizes the need to create an environment of mutual trust as part of its educational mission. Responsible participation in an academic community requires respect for and acknowledgement of the thoughts and work of others, whether expressed in the present or in some distant time and place.

Matriculation at the College is taken to signify implicit agreement with the Academic Honor Code, available at honorcode.union.edu <http://honorcode.union.edu/>. It is each student's responsibility to ensure that submitted work is his or her own and does not involve any form of academic misconduct. Students are expected to ask their course instructors for clarification regarding, but not limited to, collaboration, citations, and plagiarism. Ignorance is not an excuse for breaching academic integrity.
Students are also required to affix the full Honor Code Affirmation, or the following shortened version, on each item of coursework submitted for grading: “I affirm that I have carried out my academic endeavors with full academic honesty.” [Signed, Jane Doe]

PLEASE DO NOT BE TEMPTED TO USE PUBLISHED REVIEWS AVAILABLE IN-PRINT OR ON-LINE WITHOUT PROPER CITATIONS!!!!

Students with Disabilities:
Please note that any student with a documented disability needing academic adjustments or accommodations is requested to speak to me by the end of the second week of the term. All discussions will remain confidential, although the Dean of Students may be consulted to verify the documentation of the disability.

Tentative Schedule:

Week 1
3/31 Tues – Introduction to the Course: The Study of World Music

4/2 Thurs – The Ethnographic Project
Reading: Krüger (1-48)

Week 2
4/7 Tues – The Ethnographic Project Continued
Reading: Krüger (49-102)

4/9 Thurs – NO CLASS MEETING
Reading: Krüger (103-134)

Week 3
4/14 Tues – The Ethnographic Project Continued
  Complete discussion of Krüger
  Share drafts of final project proposal

4/15 Weds – Final Project Proposal due by 4pm
  (submit hardcopy with all supporting materials)

4/16 Thurs – Irish Music in Place and Time
Reading: Williams ix-xxii, 1-78

4/17 Fri – Individual Meetings to Review Projects
  Yann Falquet and Pascal Gemme with Ryan McGiver (suggested)
  (7:30pm in Emerson Auditorium)
**Week 4**
4/21 Tues – Music Traditions Abroad and at Home  
**Reading:** Williams 79 - 156

4/23 Thurs – Vocal Music in Irish-Gaelic and English  
**Reading:** Williams 157 - 236

4/24 Fri – Elio Villafranca and Spiros Exaras (Latin Jazz) (suggested)  
(8:00pm in Emerson Auditorium)

**Week 5**
4/27 Mon – Sean Williams Taylor Time! Colloquia (required)  
“Performing Irishness in Ireland and Irish America”  
(5:00pm in Emerson Auditorium)

4/28 Tues – Sean Williams workshop on Irish song

4/30 Thurs – **Special Topic Paper #1 due before class on Nexus**  
Workshop on African Music

**Week 6**
5/5 Tues – Creating Connections  
**Reading:** Muller xv-xix, 1-70

5/7 Thurs – Twentieth-Century Musical Styles: Music in Migration  
**Reading:** Muller 71-152

**Week 7**
5/11 Mon – Ricochet Duo residency (suggested)  
Class visit with Latin Music 1:50-2:55pm in Emerson Auditorium  
Taylor Time! Concert 5-5:50pm in Emerson Auditorium

5/12 Tues – Cape Jazz and Shembe Hymns  
**Reading:** 153-156 – then choose one of the case studies (Jazz 157-202 or Hymns 203-258); optional 259-269

5/13 Weds – Ricochet Duo 7pm in GE Proctor’s Theater (suggested)

5/14 Thurs – **Special Topic Paper #2 due before class on Nexus**  
Elizabeth McLean Macy workshop on Balinese gamelan

**Week 8**
5/18 Mon – Elizabeth McLean Macy Taylor Time! Colloquia (required)  
“The Tri Hita Karana: Understanding Music, Religions and Tourism in Globalized Bali”
(5:00pm in Emerson Auditorium)

5/19 Tues – Music and Southeast Asian History  
**Reading:** Spiller vii – xviii, 1 - 38

5/21 Thurs – Gamelan Music in Java and Bali  
**Reading:** Spiller 39 - 106

**Week 9**
5/26 Tues – Identity, Authenticity, and Tradition in Sundanese Music and Dance  
**Reading:** Spiller 107 - 210

5/28 Thurs – **Special Topic Paper #3 due before class on Nexus**  
Final Project Update

**Week 10**
6/2 Tues – **Final Presentations**
6/4 Thurs – **Final Presentations**

Optional Drafts due by NOON on Sunday, June 7th  
Final Papers due by 4pm on Thursday, June 11th