

Music: Its Language, History, and Culture

MUSC 1300 W11(3245)



Instructor: Kelsey Milian Lopez

Tuesday + Thursday (11:00-12:15 pm) kmilian@gradcenter.cuny.edu (allow 48hs for a response, excluding Saturdays and Holidays)

Office Hours: Wednesdays (after class) 3:30-5pm via Zoom (Must notify me in class or in advance via email to sign up for Office Hours. Alternate Office Hours available upon request) You can just email me and I will accommodate!

Class Overview:

This course will take place hybrid asynchronous. Meaning we will alternate between in-person and over Zoom. Our class meets on Zoom/in person, Tuesday and Thursday from 11:00 am-12:15 pm. Class in person will be dedicated to lectures and corresponding group workshops. Supplemental work will also be done during the week to turn in. **Typically Tuesdays, the class will be on zoom and lecture-based, while Thursdays will be In-Person + activity/group collaboration based.**

Course Description:

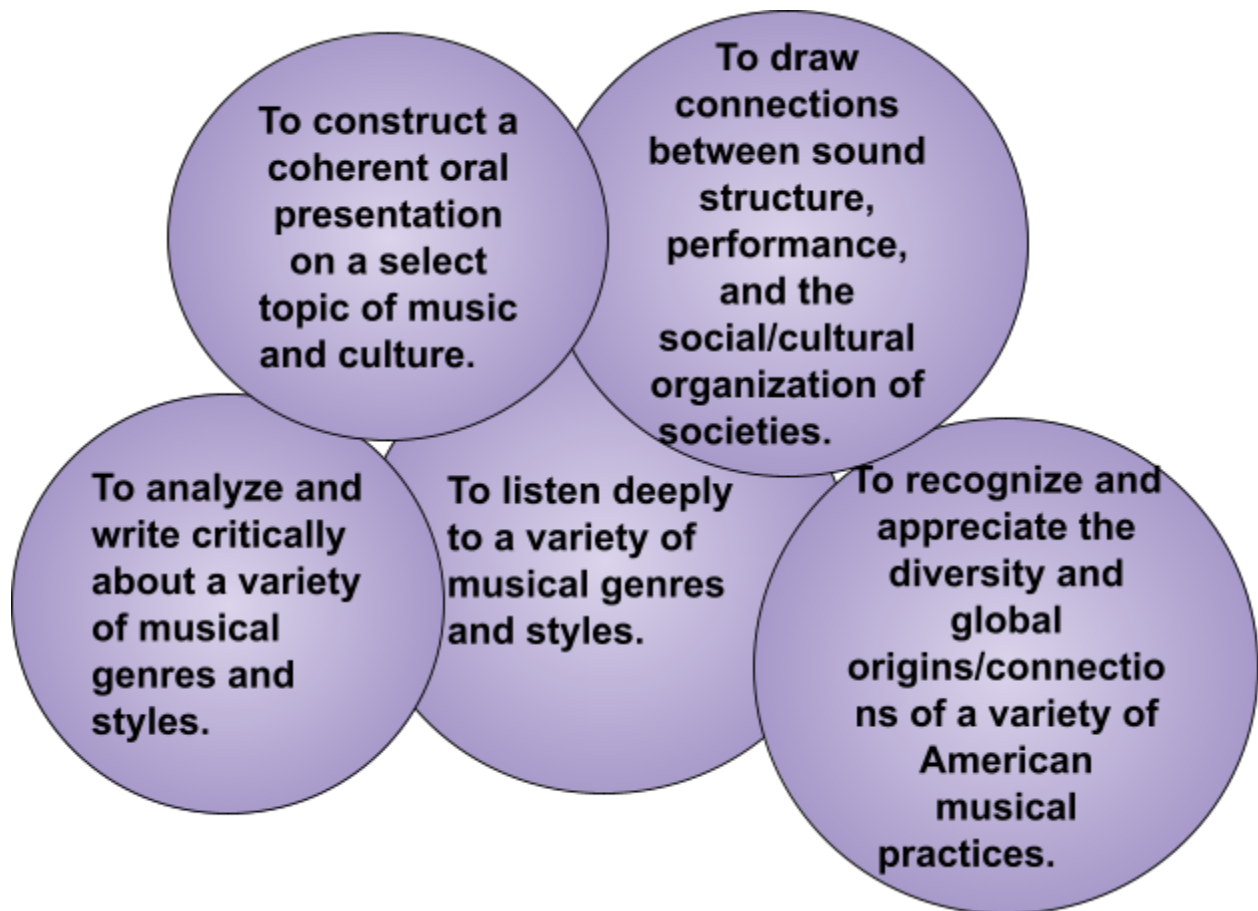
This course introduces music cultures from different times, places, and people. We will explore many of the cultural, social, political, and economic processes and issues in which music is implicated. We will also explore the ways that music is used, understood, and consumed by people in various locations and historical periods. Students will gain exposure to a wide range of musical styles, studying the history behind these genres and gaining the skills necessary to appreciate these musical forms.

One of the main objectives of the course is to help you learn new ways of thinking about, listening to, and discussing music using comparative analytical language, and to think about

relationships between musical elements and their cultural context. Over the course of this semester, you will also develop the ability to listen critically to music.

This will also draw on the growing body of contemporary ethnomusicology and transnational American literature that seeks to view artistic practice and cultural identity through a global lens that focuses on immigration, migration, and contemporary channels of transnational communication. This global perspective reorients our thinking about the nature of “American” music by focusing on the complex flow of diverse musical practices into and out of the U.S.

Learning Goals:



Grades: Your final grade will be based on the following

90-100%- A+/A/A-

80-89%- B+/B/B-

70-79%- C+/C, C-



60-69% D+/D/D-

F - Failure

Class Participation: 20% Will expand across various forms throughout the semester. A portion will consist of in-class discussion and dialogue during lectures and group work during our online/in-class moments (I am flexible with this- keep cameras on, please!)

Write-ups/Assignments:15%

- **Make me a Mixtape (Playlist):** Explained in Class
<https://docs.google.com/document/d/1eUWN5NviXoW4JFiJc0XhYrDuDnHLd5NygwNqtjxZlq4/edit?usp=sharing>.

- **Course Projects**
 - 1) **Soundscape Midterm: 30%** Using your individual soundscape recordings, you will categorize each soundscape pertaining to its environment and identify its key components. You will then hand in a one-page document detailing why you choose to categorize each soundscape. This document should discuss the process of categorization and noting similarities and differences within each soundscape.
 **Sound Scape Midterm**
 - 2) Concept Album Collaborative Project
 Concept Album Collaborative Project

Performance Component: As a proponent of the arts, I dedicate the last day of class to allow students to present anything artistic to share. If a student would like to perform based on a musical instrument they know, poetry, spoken word, dance, photography, visual mediums. Even your music from Soundcloud or apple music if you produce! We will discuss this on days leading up. This is a completely optional/ voluntary assignment. I will perform for you through my artistic means as well. **Depending on the timing and what we decide as a class?**

Extra Credit Opportunities (5%)

I will offer 2 extra credit opportunities during the semester that will add 5 points to your final project. These extra credit opportunities will be outings in the city that incorporate music/dance elements. These might include going to a live Afro-Latin Jazz concert or going out to dance salsa. My goal is to have us exposed to various different types of performances in the city. I will try to have us get free tickets to these events as well! Email me if there is something you want us to do.

Attendance: If you cannot attend class during regular class hours, please email me with your reason, and I will send you the class recording and accompanying Lecture assignment. In this case, your attendance for the day will only be counted upon submission of your completed lecture assignment. As a result of this, all classes will be recorded. You are allotted 2 unexcused absences; however, writing assignments (not including class activities) are still expected of you even if you miss class. For each unexcused absence beyond the second, you will be docked 5% of your final grade.


It is better to email me **24 hours beforehand if you are going to miss class!**

Music: Its Language, History, and Culture Spring 2023

Date	Theme/Topic	Weekly Topic + materials	Weekly Assignment
August 29th (Tuesday- in person)	Syllabus Day Decolonizing Ethnomusicology + Music		Make Me a Mixtape Assignment. ☰ Make Me a Mi...
August 31 (Thursday- in person)	Listening + Hearing Western European and Indigenous Positionalities	15-20 min class discussion on playlists.	Read Dylan Robinson's article on Hungry Listening. Create an infographic that details 3-4 major takeaways. What is Hungry Listening? What is Critical Listening?

<p>September 5th (Tuesday- zoom)</p>	<p><i>Western Music Theory, instruments, and Agency</i></p>		
<p>September 7th (Thursday- in person)</p>	<p><i>The Book of Hov: A Celebration of the Life and work of Shan “Jay-Z” Carter.</i></p>	<p>Meet at Brooklyn Library instead of Whitehead Hall. 11:00-12:15.</p>	<ul style="list-style-type: none"> • Write one paragraph about major takeaways from the Jay Z exhibit!
<p>September 12th (Tuesday- Zoom)</p>	<p><i>Global Hip Hop Soundscapes + and midterm discussion</i></p>	<p>Class discussion on Book of Hov</p>	
<p>September 14th (Thursday- In person)</p>	<p><i>Un Verano Sin Ti: Reggaeton Transculturation/Afro-Latin American Origins</i></p>	<p><i>Happy Latin American and Hispanic Heritage Month!</i></p> <ul style="list-style-type: none"> • <i>Latin American Potluck + goodies!</i> 	

<p>September 19th (Tuesday - Zoom)</p>	<p><i>Salsa, Bachata, Cumbia... Flamenco + Motomami?</i></p>		
<p>September 21st (Thursday- in person)</p>	<p><i>Salsa and Bachata Workshop!</i></p>		<p><i>Special Roles: Castrati Takarazuka Kabuki</i></p> <p><i>Special Roles: Muxe of Juchitan Mahu of Hawaii'</i></p>
<p>September 26th (Tuesday-Zoom)</p>	<p><i>Gender and Sexuality within a</i></p>	<p><i>Special Roles: Castrati</i></p>	<p><i>Soundscape s Due!</i></p>

	Global music context Takarazuka!	Takarazuka Kabuki Special Roles: Muxe of Juchitan Mahu of Hawaii'	
September 28 (Thursday- In person)	Album concept group brainstorms	 Concept Albu...	
October 3rd (Tuesday-Zoom)	SoundTrap! Tutorial	Working on Concept album	
October 5th (Thursday- In-person)	Indigenous communities and music. (South + Central America, New Zealand)		Watch the Danger of a Single Story Ted Talk.....
October 10 (Tuesday- Zoom)	Arabic Music- Guest Speaker! Ari Marcus!		
October 12 (Thursday- In person)	Body Mapping and Cuerpo territorio		<ul style="list-style-type: none"> • Bring white rollers and paper.
October 17th (Tuesday- Zoom)	Video Game Music!	Turn in tracks for Soundscape Midterm + upload on Soundtrap	
October 19th (Thursday- In Person)	Afrobeats- Nigeria at the epicenter of groove and joy		
October 24 (Tuesday- Zoom)	Saigon, East of New Orleans: The Surprising Global		

	Roots of Vietnam's Funeral Kèn Tây		
October 26 (Thursday- In Person)	Jazz & Crescent City		
October 31 (Tuesday-Zoom)	Eurovision!		
November 2 (Thursday-In Person)	Dia De Los Muertos & Mexican Corridos	<i>The rise of Regional Mexican Music!</i> ● <i>Pan de Muerto.</i>	
November 7 (Tuesday- Zoom)	Habitus!: Rap/ Poetry Performance - Gloria Anzaldua - Susy Shock (Argentina) - Kenrick Lamar - J Cole		
November 9 (Thursday-In Person)	Open Mic Poetry/rap sharing!		
November 14 (Tuesday- Zoom)	Lo-fi Girl & Vapor Wave Movement		
November 16 (Thursday- In Person)	River Deep! Mountain High: Tiny Turner and the Black women who created Rock & Roll		
November 21 (Tuesday-Zoom)	Concept Album meetup +		

	discussions		
November 28 (Tuesday- Zoom)	Renaissance! Beehive and Queer Communities that created House Music		
November 30 (Thursday- In Person)	I'm a K-POP Stan!		
December 5 (Tuesday- Zoom)	Sharing music should be the 6th Love Language: Discourse of music and emotions		
December 7 (Thursday- In-Person)	Last Day of Class !	Last Day of Class !	Last Day of Class !

***** The schedule can be revised to give a week's advance notice to students.**

*** All assignments/links will be emailed or on Blackboard.**

No Classes Scheduled

- September 4th
- September 15th-17th
- September 25th
- October 9
- November 22-26
- December 11

Resources/Materials:

- Link to Spring 2022 Academic Calendar:
<http://www.brooklyn.cuny.edu/web/about/administration/enrollment/registrar/bulletins/spring23/calendar.php>.
- Concept Mapping/Mind mapping: Lucid chart: <https://www.lucidchart.com/pages/>
- Infographics/social media posts: Piktochart <https://piktochart.com/>
- Canva: <https://www.canva.com/resumes/templates/>

Brooklyn College Integrity Policy: The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Cheating is misrepresentation in academic work. Plagiarism is the representation of another person's work, words, or ideas as your own. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.

Brooklyn College Center for Student Disability Services Statement: In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at (718) 951-5538 or vstewart@brooklyn.cuny.edu. If you have already registered with the Center for Student Disability Services, please provide your professor with the course accommodation form and discuss your specific accommodation with him/her.

Brooklyn College Policy on Providing Accommodations and Academic Adjustments so Students: It is the university's policy to provide reasonable accommodations and academic adjustments, when appropriate, to individuals with disabilities, individuals observing religious practices, individuals who have pregnancy or childbirth-related medical conditions, and individuals who have experienced trauma.

I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am always happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity. You are also welcome to contact the disability resource office to begin this conversation or to establish accommodations for this or other courses. I welcome feedback that will assist me in improving the usability and experience for all students.

Brooklyn College Resources for Students:

- Division of Student Affairs, 2113 Boylan Hall, 718.951.5352, studentaffairs@brooklyn.cuny.edu,
- Ivana Bologna, Esq. Title IX Coordinator, 2147 Boylan Hall, 718.951.5000, ext. 6468,

Ivana.Bologna@brooklyn.cuny.edu

• Anthony Brown, Esq. Chief Diversity Officer and Special Assistant to the President, 2147 Boylan Hall, 718.951.4128, Anthony.Brown@brooklyn.cuny.edu

- As an educator, I support the rights of undocumented students to an education. If you have any concerns in that regard, feel free to discuss them with me, and I will respect your wishes concerning confidentiality. For resources and support, please visit Brooklyn College's Immigrant Student Support Office, 117 Roosevelt Hall, email: Jesus.Perez@brooklyn.cuny.edu, website: Immigrant Student Success Office or visit: <https://libguides.brooklyn.cuny.edu/DACA>