**Music 1021: Musics of the World**

**Instructor:** Rami Stucky

**Date:** August 30 - December 8

**Meeting Days:** Monday, Wednesday, Friday, 12pm to 12:50pm

**Location:** Music Classrooms Building, #102.

**Email**: ramis@wustl.edu

**Office Hours**: Blewett 206

Monday, Wednesday, Friday, 11am-11:50am. Or by appointment.

# **Course Overview**

 The purpose of this course is to immerse students in the sounds and history of music originating in countries around the world. We begin in Japan, which has given us anime and video game music. Then to Korea, where K-pop emerged. We take a trip to Sweden, which has cultivated a respectable list of popular metal and hard rock bands. From Jamaica comes reggae. From Nigeria, afrobeat. London has a thriving jazz and grime scene while musicians in Beirut perform free improvisational music and DJ sets, despite Lebanon’s tenuous political climate. From Brazil came bossa nova and from Puerto Rico and other parts of Latin America, the ubiquitous sounds of reggaeton.

 In class we ask the following questions: what are the musical characteristics of these genres? How did they arise? And what does this music mean for the musicians who perform it and the audiences who listen to it?

# **Course Goals**

 Students will work on three skills in this class:

* Develop a keen ear for music. Discuss music in musically informed terms and vocabulary. You will develop these skills by listening to a lot of music, particularly anime music, some video game music, metal, reggae, afrobeat, jazz, grime, free improvisation, house, bossa nova, and reggaeton.
	+ - * We will listen to a lot of music together. There will be very little outside listening asked of you. I do this for three reasons. I do not believe you can really get a sense of a musical style by listening to just one or two selected excerpts a week. Quantity over quality and complete immersion in music, I believe, pays dividends. Second, I can state from my experience as a Ph.D. student that I struggled to listen to assigned music attentively. It is difficult to skim through music (as opposed to an article). I often put it on as background music as I was doing other homework, or doing housework, or riding the bus. This technique did not help me understand the music any better. Perhaps I am projecting, but I assume you all will struggle similarly. It is not a slight on any of us. It is simply a consequence of a modern and bustling life in which we all live. Third and final, I believe there is something beautiful about listening to music attentively together. There is a benefit of sitting patiently and devoting our undivided attention to a task. I like to think of listening as an ethical practice I hope we can develop together.
* Discuss music in historically rich terms. You will develop these skills primarily through watching YouTube videos published by famous public scholars and musicologists. These scholars discuss everything from how ambiguous musical harmonies work in anime music and Brazilian music to the Korean music industry in late capitalism.
	+ - * I have chosen to focus primarily on texts published by Vox, Red Bull, Vice, and YouTubers predominantly for two reasons. First, one of my goals as an educator is to encourage students to apply their classroom skills beyond the classroom. I hope by immersing you to videos, blogs, lectures, and modes of public engagement (as opposed to academic articles), I provide you a list of potential employers, job types, and creative ideas that you yourselves can pursue if you choose. Second, given that this is an introductory course, I want students to leave with the skills so that they could continue to explore music on their own. Typically, that occurs through YouTube (or increasingly Reddit), so I wanted to give you all the vocabulary and introduction to navigate those spheres specifically.
* Sharpen modes of argumentation. You will develop these skills daily by distilling the arguments of the assigned videos and readings. What is the argument being made? How do they make it? And why is this argument important?

# **(What This Course Doesn’t Do)**

 World music classes could focus primarily on folk or traditional musics of the world. Take a possible discussion of music of Japan, for instance. In Japan, there is *gagaku* court music. There are instruments like the *koto* and *hotchiku*. Japanese music relies on its own scales as well, like the *ritsu* and *ryo.* However, this class takes looks primarily at contemporary musics of the world: at anime music instead of *shōmyō*, for instance. Nevertheless, in the event you are interested, I encourage you to focus on such traditional styles and instruments – from whichever region of the world – in your final unit lesson plans.

 Other possible units that I did not include, but that you can pursue, are Afro-Peruvian music, jazz in Paris, *funk carioca* from Brazil, Max Martin and Swedish pop, Dominican *bachata*, Argentinian tango, Columbian *cumbia*, Indian Bollywood, and Russian punk. Good places to start investigating some great world music is the YouTube channel My Analog Journal and the blog and podcast, afropop.org

# **Assignments**

* **Due daily:** 50-100-word reverse abstracts. In these reverse abstracts, you will succinctly give the author’s argument, evidence, and intervention to the assigned video/article. All readings/videos will be accessible via Canvas – Module. Your reverse abstracts can be written down or provided orally. I will call on a couple of you randomly every day to give these summations. This will count as your participation. If you’re not present or do not give a satisfactory answer, then you do not get participation for the day. If I do not call on you at the beginning of the class, then you lucked out and get participation, irrespective of if you’re present. **(50%.**)
* **Due September 21**, **November 7**,and **December 5**. Three open note quizzes. **(25%.)**
* **Due December 7-9**. Lesson plan with listening quiz questions of your choice. **(25%.)**

# **Unit 1: Why Musics of the World Class?**

**Monday August 29**

 ***In class.***

* Course Overview
* Introductions

**Wednesday August 31**

 ***In class.***

* Introductions cont.

**Friday September 2**

***Prepare for class*.**

* + Read the following article: Kajikawa, Loren. “The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music.” In *Seeing Race Again: Countering Colorblindness across the Disciplines*, edited by Kimberlé Williams Crenshaw, 155–74. University of California Press, 2019.

# **Unit 2: Japan – Anime and Video Game Music**

**Monday September 5**

***No Class!***

**Wednesday September 7**

 ***Prepare for Class*.**

* + Read the following article:Tiernan, Jonny. “Studio Ghibli: The Japanese Animation Powerhouse That Conquered the World,” February 9, 2022. <https://www.vectornator.io/blog/studio-ghibli/#going-global>.

 ***In class*.**

* + Watch 30 minutes of *Tale of the Princess Kaguya*. Studio Ghibli, 2013.

**Friday September 9**

***Prepare for class*.**

* + Watch the following video:*What Makes Studio Ghibli Music SO GOOD??!!*, 2022. <https://www.youtube.com/watch?v=pbmwn-k-8ME>.

***In class.***

* + Watch 30 minutes of*Tale of the Princess Kaguya*. Studio Ghibli, 2013.

**Monday September 12**

***In class.***

* + Watch 30 minutes of*Tale of the Princess Kaguya*. Studio Ghibli, 2013.
	+ Watch the following video:*What Makes Studio Ghibli Music SO GOOD??!!*, 2022. <https://www.youtube.com/watch?v=pbmwn-k-8ME>.

# **Unit 9: Brazil – Bossa Nova**

**Wednesday September 14**

***Prepare for class.***

* Watch the following video: *How Brazil’s Music Hid Protest Inside Harmony*. YouTube, 2022. <https://www.youtube.com/watch?v=TXjvwQDfnTI>.
* Watch the first 8:35 of the following video: *The Girl From Ipanema Is a Far Weirder Song than You Thought*. YouTube, 2020. <https://www.youtube.com/watch?v=OFWCbGzxofU>.

**Friday September 16**

 ***In class.***

* Franco Galvão in-person performance and lecture on samba.

**Monday September 19**

***Prepare for class.***

* Watch the rest of the following video: *The Girl From Ipanema Is a Far Weirder Song than You Thought*. YouTube, 2020. <https://www.youtube.com/watch?v=OFWCbGzxofU>.

***In class***

* Listen to 30 minutes of [Stan Getz and João Gilberto – *Getz/Gilberto*](https://open.spotify.com/playlist/3E18ltyE7wYI6KmuCU2zKZ?si=67863496ca304f1f)

**Wednesday September 21**

 ***In class.***

* + Quiz #1 (Unit 1, 2 and 9)

# **Unit 2 Cont. Japan – Video Game Music**

**Friday September 23**

***Prepare for class.***

* + Watch the following video:*The Rise of VGM*. Diggin’ in the Carts. Red Bull, 2014. <https://www.redbull.com/us-en/episodes/the-rise-of-vgm-diggin-in-the-carts-s01-e01>.
	+ Watch another video from the series.

**Monday September 26**

***Prepare for class.***

* + Watch the following video: *Odd Time Signatures in Video Game Music*. YouTube, 2019. <https://www.youtube.com/watch?v=5JRojRIA1ng>.
	+ *What Makes a GOOD Leitmotif? | Pokémon Mystery Dungeon: Explorers of Time/Darkness/Sky*. YouTube, 2020. <https://www.youtube.com/watch?v=SoyxorZd6vc>.

# **Unit 3: Korea – K-Pop**

**Wednesday September 28**

***In class.***

* + Listen to 30 minutes of [Dreamcatcher – *[Apocalypse: Save Us]*](https://open.spotify.com/playlist/3XZWz68d93IpWlgH1TWbYb?si=87b134a9d3ac4134)

**Friday September 30**

***Prepare for class.***

* + Watch the following video: *The Late Capitalism of K-Pop*. YouTube, 2017. <https://www.youtube.com/watch?v=J8LxORztUWY&t=232s>.

**Monday October 3**

***Prepare for class.***

* + Watch the following video: *Why K-Pop Is More Complex Than You Think*. YouTube, 2020. <https://www.youtube.com/watch?v=oRvenA5r7R0>.

# **Unit 4: Sweden – Death Metal**

**Wednesday October 5**

***In class.***

* + Listen to 30 minutes of [Meshuggah – *Immutable*](https://open.spotify.com/playlist/2bSbaFJyqe2ksvaGFyGm8j?si=9189ac9979a44d30)

**Friday October 7**

***Prepare for class.***

* + Read the following article: Nordström, Susanna. “Contextualizing Extreme-Metal Music.” In *Made in Sweden: Studies in Popular Music*, edited by Alf Björnberg and Thomas Bossius, 121–30. New York, NY: Routledge, 2016.

**Monday October 10**

 ***No class!***

**Wednesday October 12**

***Prepare for class.***

* + Watch the following video:[***"Bleed" by Meshuggah EXPLAINED (part 1)***](https://wustl.instructure.com/courses/97869/modules/items/1473376)[*https://www.youtube.com/watch?v=UcsAAPdJTBE*](https://www.youtube.com/watch?v=UcsAAPdJTBE)
	+ Watch the following video:[***"Bleed" by Meshuggah EXPLAINED (part 2)***](https://wustl.instructure.com/courses/97869/modules/items/1528264)[*https://www.youtube.com/watch?v=UcsAAPdJTBE*](https://www.youtube.com/watch?v=UcsAAPdJTBE)

# **Unit 5: Jamaica – Reggae**

**Friday October 14**

***Prepare for class.***Quiz #1 Due.

 ***In class:***

* + Listen to 30 minutes of [Bob Marley – Exodus](https://open.spotify.com/playlist/1XI2uBeEdHxtb8YMn5g4WA?si=8efeb2b6d75b4f7d)

**Monday October 17**

 ***Prepare for class.***

* + Watch the following video: *Bob Marley’s Most Radical Moment. YouTube, 2021.* [*https://www.youtube.com/watch?v=FW5ukVo9JFY*](https://www.youtube.com/watch?v=FW5ukVo9JFY)*.*

**Wednesday October 19**

***Prepare for class.***

* + Watch the following video: *How To Play Reggae Guitar with TUFF LION | ArtofReggae.Com*. YouTube, 2013. <https://www.youtube.com/watch?v=8f73TICkFKE&t=330s>.
	+ Watch the following video: *Reggae Drums - Bob Marley’s Drummer Carlton Barrett | Recreating Iconic Drum Sounds*. YouTube, 2022. <https://www.youtube.com/watch?v=Frto5VqE1QU>.

# **Unit 6: Nigeria – Afrobeat**

**Friday October 21**

***In class.***

* + Listen to 30 minutes of [Fela Kuti – *Expensive Shit*](https://open.spotify.com/playlist/31YB3tLNdnoG7lvWyDLz0P?si=c0d48ace32a74a23)

**Monday October 24**

 ***Prepare for class.***

* + Watch the following video: *The Genius of Fela Kuti and Afrobeat (Feat. Femi & Made Kuti)*, 2021. <https://www.youtube.com/watch?v=ryTTHmUYc2o>.

# **Unit 7: London – Jazz and Grime**

**Wednesday October 26**

 ***Prepare for class.***

* + Watch the following video: *Tony Allen & Moses Boyd Masterclass Boiler Room x Guardian Gateways*. YouTube, 2016. <https://www.youtube.com/watch?v=zNru-AhcBwo&t=696s>.

**Friday October 28**

***In Class.***

* + Listen to 30 minutes of [Moses Boyd – Dark Matter](https://open.spotify.com/playlist/2CBWYUHZ7CmZA1ftOw5O1r?si=2d37be31ce1c4f3d)

**Monday October 31**

 ***Prepare for class.***

* + Read the following article: Matera, Marc. “The West African Rhythm Brothers: The Sounds of Black London.” *UC Press Blog* (blog), January 8. <https://www.ucpress.edu/blog/20144/the-west-african-rhythm-brothers-the-sounds-of-black-london/>.
	+ Read the following article: Thapar, Ciaran. “The Real Reason Moses Boyd Should Win the Mercury Prize,” September 21, 2020. <https://www.gq-magazine.co.uk/culture/article/moses-boyd-interview>.

**Wednesday November 2**

***In class.***

* Listen to 30 minutes of [Kano – Home Sweet Home](https://open.spotify.com/playlist/7AXDWLeS91Q5uFE9TLQ8Zx?si=c538efc4fb604468)

**Friday November 4**

***Prepare for class.***

* Watch the following video: *Grime: London’s Latest Music Export*. YouTube, 2017. <https://www.youtube.com/watch?v=Am2sYBhg_hM&t=2s>.
* Watch the following video: *Grime: Music from Architecture - 6 Minute English*. YouTube, 2021. <https://www.youtube.com/watch?v=l31dAwfYjhI>.

**Monday November 7**

***In class.***

* + Quiz #2

# **Unit 8: Beirut – House and Free Improvisation**

**Wednesday November 9**

***In class.***

* + Listen to 30 minutes of *Tala House Mix | Boiler Room Beirut*, 2018. <https://www.youtube.com/watch?v=n-B7IOEfOdY>.

**Friday November 11**

 ***Prepare for class.***

* + Watch the following video: *Why Beirut Is The Next Ibiza | Underground*, 2017. <https://www.youtube.com/watch?v=60tMtfXavoU>.
	+ Read the following article: Malek, Miriam. “Why Beirut Is Going through a Revolution in Electronic Sound.” *RedBull*, October 30, 2020. <https://www.redbull.com/se-en/profile-beirut-electronic-music-scene>.

**Monday November 14**

 ***Prepare for class.***

* Watch the following video: *The Ingredients of a Classic House Track*, 2019. <https://www.youtube.com/watch?v=FrqIA0PpAv8&t=389s>.

**Wednesday November 16**

 ***In class.***

* Listen to 30 minutes of [“A” Trio – *A*](https://atrio.bandcamp.com/album/a)

**Friday November 18**

 ***Prepare for class.***

* Read the following article: El Kadi, Rana. “Free Improvised Music in Postwar Beirut: Differential Sounds, Intersectarian Collaborations, and Critical Collective Memory.” In *Playing for Keeps: Improvisation in the Aftermath*, edited by Daniel Fischlin and Eric Porter, 129–59. Durham, NC: Duke University Press, 2020.

# **Unit 10: Puerto Rico - Reggaeton**

**Monday November 21**

 ***In class.***

* Listen to 30 minutes of [Bad Bunny – *Un Verano Sin Ti*](https://open.spotify.com/playlist/6xIgypNzjyEJG7hQ7QJBjj?si=d10ce956fcf84828)

**Wednesday November 23**

 ***No Class!***

**Friday November 25**

 ***No Class!***

**Monday November 28**

 ***Prepare for class.***

* Watch the following video: *The Beat That Changed Pop Music | AJ+*. YouTube, 2018. <https://www.youtube.com/watch?v=vMhAX3AjnEI>.

**Wednesday November 30**

 ***Prepare for class.***

* Watch the following video: *The Making Of Bad Bunny & Tainy’s “Callaíta” With Tainy | Deconstructed. YouTube, 2019.* [*https://www.youtube.com/watch?v=0cHXwZr\_wL8*](https://www.youtube.com/watch?v=0cHXwZr_wL8)*.*

**Friday December 2**

 ***Prepare for class.***

* Watch the following video: *How to Create a Reggaetón Track with Producer Tainy (J Balvin, Bad Bunny, Anuel AA) | Pitchfork. YouTube, 2020.* [*https://www.youtube.com/watch?v=zz21GIt7CUk*](https://www.youtube.com/watch?v=zz21GIt7CUk)*.*

**Monday December 5**

 ***In class.***

* Quiz #3

# **Unit 11: Ending**

**Wednesday December 7**

***In class.***

* Presentation of student unit lesson plan and quiz

**Friday December 9**

***In class.***

* Presentation of student unit lesson plan and quiz