

## UNIVERSITY OF UTAH SCHOOL OF MUSIC

### WORLD MUSIC - MUSC 3600-70 (3 credit hours)

There are no pre- or co-requisites for this course.

January 3-7, 2015; T-S

8:00 AM – 5:00 PM

Sandy Campus

Instructor: Emily Nelson, D.M.A.

Phone: 801-649-8522 (text messages okay when absolutely necessary)

Email: Through Canvas or e.j.nelson@utah.edu

Office Hours: By appointment Tuesday-Saturday 5:00-6:00 PM or via email or phone

Welcome to World Music! This course is a selective survey of the music of the indigenous and migrant populations of Africa, India, China, Southeast Asia, Indonesia, the Middle East, Central and South America, and North America. In this course we will examine the ways that music functions within these cultures. We will examine the music itself, the people who make it, the instruments they use, and the complex ideas, behaviors, and processes that are involved in the production of this music.

World Music 3600 has a contemporary international, transnational, and comparative focus that entails a variety of perspectives and emphasizes cross-border phenomena. You will study this subject from a number of vantage points: the music itself (its concepts, theories, and forms), the people who make it, the instruments they use, and the complex ideas, behaviors, and processes that are involved in the production of this music. You will learn the place of music in each society and how music reflects the unique cultural, economic, and political systems of that society. This course will give you the ability to communicate across language, cultural, and political borders.

**LEARNING OUTCOMES:** Highlighted below are the course objectives and the assignments that have been devised to help you achieve these objectives. Each assignment will also enhance your ability to think critically.

**Outcome 1: You will be able to identify and explain some contemporary issues that impact the global community.**

Assignment 1: You will examine a composition written during or about a time of conflict. In a 15-minute class presentation in a group of 2 or 3, address the following questions:

1. What was the conflict or unrest that the music was composed about or during? Give some historical background information about the conflict.
2. When was the music composed? Give the closest date possible. Was it during, before, or after the conflict?

3. Did the music escalate the crisis? Was it designed to do that? Did it reach the audience that needed to hear it?
4. What do the lyrics discuss? Who's side of the conflict does the song side with, if any? Who sings the piece? If you choose a work in which the lyrics are in a language other than English, please provide a translation of the text.
5. Discuss the music of the piece. What is the texture? What instruments are used? What is the range? What is the meter? Describe the rhythm. How do these musical elements communicate meaning?

About 2.5 hours of class time will be dedicated to preparation for this assignment, and you may elect to use some of the free study time for this project. To receive full credit, presentations must be concise and informative. Each person in the group must take an equal share of the speaking. You may use 2-3 minutes of your presentation time to play the song. You may use slides if you wish to show pictures, but your grade will be based on content. Groups will be assigned randomly on the first day of class. Each group must choose a different piece to present—group selections will be written on the board once chosen. Please start thinking of interesting topics now!

**Outcome 2: You will be able to explain how global awareness will impact your frame of reference in the future.**

Assignment 2: You will read an ethnography and write in 2-3 pages your reaction to it. Ethnographies are the field notes of world music scholars—descriptions of their experiences living with indigenous people and recording their musical and societal traditions

**Outcome 3: You will be able to identify and explain political, economic, social, and/or cultural connections between the United States and other communities of the world.**

**Outcome 4: You will gain a better understanding of the different functions and effects of music in your own culture and as well as others.**

Assignment 3: You will examine your own soundscape by keeping a record of every musical event that you encounter in a 24-hour period. In a 1-2 page paper, you will report observations about the meaning of these events based on a series of questions.

**\*All written assignments must be turned in through the Canvas “Assignment” site. *Turn-it-in* is enabled for all papers. All written assignments and extra credit are due Jan 29 at 11:59 PM. No late work will be accepted for this course.**

**Required Materials:** Soundscapes: Exploring Music in a Changing World, 3rd Ed. by Kay Kaufman Shelemay (W.W. Norton & Co., 2015).  
Music recordings that accompany text.

**Both textbook and musical recordings are available at the McKay Music Library in Gardner Hall at the Salt Lake campus. The textbook will also be on reserve at the Sandy campus. Music for the**

**class is available for streaming on each computer in the music library, and through your home computer through this link: <https://streaming.finearts.utah.edu/mckaylibrary/>**

You will also be required to purchase an ethnography from the list provided on the Canvas homepage. All assignments are to be turned in on Canvas.

Grades are broken down as follows:

Read this syllabus	5 points
Attendance and class participation	50 points
1-Day Music Journal	20 points
Music in Conflict Assignment	25 points
Ethnography Review	30 points
Exams 1-5	240 points

(Your lowest exam score will be dropped from your final grade)

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Total points possible	370 points
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### **Grading Scale:**

A 93-100	C+ 77-79	D- 60-62
A- 90-92	C 73-76	E< 60
B+ 87-89	C- 70-72	
B 83-86	D+ 67-69	
B- 80-82	D 63-66	

### **Exams**

Exams will take place during the last 45 minutes of class each day. There will be a free study hour at 3:15PM each day, which you may use to prepare for the test alone or in groups. I will be available for questions during this time.

You are allowed to drop one exam from your final grade. If you miss an exam for any reason, that test will be dropped from your grade. You may not miss a second exam for any reason, except in the case of documented extenuating circumstances. Your lowest exam score will be dropped automatically at the end of the course.

Exams will be open-note, but not open-book. You may not use laptops or other electronic devices during exams. For this reason, I strongly encourage you to take notes on paper. If you have an ADA request to use a laptop for taking notes in class, please contact me so that I can assist you in printing your notes prior to the exams.

Any material covered in class may appear on exams. Material from the book that is not covered in class will not appear on exams.

### **Attendance and conduct**

Since this is a lecture course, your attendance is required. If you miss any portion of a session, you must obtain class notes from another student. I will be happy to discuss the material that you missed during the

free study hour, but I do not have notes for lecture material. I will post my PowerPoint slides in advance of class to serve as an outline to the material.

No phones or texting. Please close computers or dim screens when videos are shown in class.

### Extra Credit Options

There are two ways for you to receive extra credit in this class. If you wish, you may do either or both:

1. You may write one essay from the list I have posted on Canvas, worth up to 10 points. Since these essays are intended to be thoughtful reflections of your cumulative knowledge from this class, essays will not be accepted until after the week of lecture is over.

2. You may attend and write reports about up to 2 live music concerts, following the guidelines in the assignment posted on Canvas. Concert reports must be submitted within two weeks from the date the concert took place.

### Pre-Course Reading:

Please select and read an ethnography from the list attached at the end of this syllabus in order to complete the Ethnography Review assignment.

Please read the Introduction and Chapter 1 in *Soundscapes* prior to the first class.

### Calendar:

Note: I will try to stay on this schedule as much as possible, but adjustments may be necessary.

Week/Date	Content	Reading (all from <i>Soundscapes</i> )	Listening—may appear on exams (all from <i>Soundscapes</i> )
Day 1	Introduction and Overview Elements of Music Indonesian Gamelan Film: <i>Bali Beyond the Postcard</i> Raga and Bollywood <b>Exam 1</b>	Introduction and Chapter 1 pp. 104-112 Chapter 2: Mumbai, India Chapter 3: South Indian <i>Raga Nilambari</i>	1. “Artii-Sayir” 9. “Mbuti musical bow” 12. “Rag des” 13. “Bushfire” 29. “Taruna Jaya” 33. “Araro Ariraro” 34. “Amba nilambari”
Day 2	Ballads: European-American, Portuguese Fado, Chinese Muyu, Mexican-American Corrido Film: <i>Beats of the Antonov</i> Music of West Africa <b>Exam 2</b>	Chapter 2: Accra, Ghana; Boston, U.S.A. Chapter 4: The Chinese Migration Chapter 5: The Corrido	21. “Agbadza” 22. “Atumpan” 26. “The Ballad of Buddy McClellan” 27. “Fado Lisboaeta” 40. “Ng Bak Loi Gimsaan” 47. “Gregorio Cortez”
Day 3	Music of Hawaiian tourism Tango	Chapter 6: Transmitting the Hawaiian Sound	53. “Samoan Moon” 62. “La Cumparsita”

	Film: <i>Hip Hop: Beyond Beats and Rhymes</i> <b>Class presentations</b> Flamenco Bhangra <b>Exam 3</b>	Chapter 7: The Tango; Moving through Time and Space with Bhangra	60. “Aao Nachiye”
Day 4	Spirituals, Blues, and the beginnings of Jazz Film excerpt: <i>Ken Burns Jazz, Part 1</i> <b>Class Presentations</b> Capoeira Reggae <b>Exam 4</b>	Chapter 4: African Forced Migration Chapter 5: The Jazz Funeral Chapter 7: The Union of Dance and Martial Art in <i>Capoeira</i> Chapter 9: Reggae	42. “Nobody Knows the Trouble I’ve Seen” 48. “When the Saints Go Marching In” 58. “Rei Zumbi dos Palmares” 73. “Get Up, Stand Up”
Day 5	Santeria Tibetan Chant Film: Pure Sound: <i>The Gyuto Monks          of Tibet</i> <b>Class Presentations</b> The North American Powwow Film excerpt: <i>Into the Circle</i> <b>Exam 5</b>	Chapter 8: Tibetan Buddhist Chant; Santeria Chapter 9: The Shoshone Powwow	64. “Melody for Mahakala” 65. “Chango” 75. “Flag Song for Desert Storm”

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**Non-Contract Note**

Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification.

**ADA Statement**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

All written information in the course can be made available in alternative format with prior notification to the Center for Disability Services.

**Wellness Statement**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources, contact the Center for Student Wellness - [www.wellness.utah.edu](http://www.wellness.utah.edu); 801-581-7776.

**Veterans Center**

If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their

website for more information about what support they offer, a list of ongoing events and links to outside resources: <http://veteranscenter.utah.edu/>. Please also let me know if you need any additional support in this class for any reason.

### **LGBT Resource Center**

If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone. Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Olpin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: <http://lgbt.utah.edu/>. Please also let me know if there is any additional support you need in this class.

### **Learners of English as an Additional/Second Language**

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (<http://linguistics.utah.edu/esl-program/>); the Writing Center (<http://writingcenter.utah.edu/>); the Writing Program (<http://writing-program.utah.edu/>); the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

### **Faculty and Student Rights and Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, and I will do so, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

### **Accommodations Policy**

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

### **Policy on Bringing Children to Class**

I regret that I cannot allow children to be brought to class in lieu of having a regular childcare provider. On occasion, extenuating circumstances may arise when students in their role as parent/guardian must bring their children with them to campus. Upon such occasions, with the instructor's permission, children may be brought into the classroom, but they must remain under the direct supervision of the parent/guardian and shall not be permitted to disrupt the learning environment.

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## Ethnography List: Music 3600—World Music

**The following list includes ethnographies written by noted ethnomusicologists. You may choose a book to read from this list, or look for one on your own. Please let me know which one you have chosen and secure a copy to read.**

Booth, Gregory D. *Behind the Curtain: Making Music in Mumbai's Film Studios*. Oxford University Press, 2008.

Bohlman, Philip. *Jewish Music and Modernity*. Oxford University Press, 2008.

Dudley, Shannon. *Music from Behind the Bridge: Steelband Aesthetics and Politics in Trinidad and Tobago*. Oxford University Press, 2007.

Madrid, Alejandro L. *Nor-tec Rifa! Electronic Dance Music from Tijuana to the World*. Oxford University Press, 2008.

Mirjana Lausevic. *Balkan Fascination: Creating an Alternative Music Culture in America*. Oxford University Press, 2006.

Lassiter, Luke Eric. *The Power of Kiowa Song: A Collaborative Ethnography*. Tucson: University of Arizona Press, 1998.

Leary, James P. *Polkabilly: How the Goose Island Ramblers Redefined American Folk Music*. Oxford University Press, 2008.

Seeger, Anthony. *Why Suya Sing: A Musical Anthropology of an Amazonian People*. Cambridge University Press, 1987.

Rice, Timothy. *May it Fill Your Soul: Experiencing Bulgarian Music*. University of Chicago Press, 1994.

Feld, Steven. *Sound and Sentiment: Birds Weeping, Poetics and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press, 1990.

Abu-Lughod, Lila. *Veiled Sentiments: Honor and Poetry in a Bedouin Society*. Berkeley: University of California Press, 1986.

Shelemay, Kay Kaufman. *A Song of Longing: An Ethiopian Journey*. Urbana: University of Illinois Press, 1994.

- Shelemay, Kay. *Let Jasmine Rain Down: Song and Remembrance among Syrian Jews*. University of Chicago Press, 1998.
- Shelemay, Kay Kaufman. *Music, Ritual, and Falasha History*. East Lansing: Michigan State University Press, 1986.
- Schloss, Joseph G. *Foundation: B-Boys, B-Girls, and Hip-Hop Culture in New York*. Oxford University Press, 2009.
- Clayton, Martin. *Time in Indian Music: Rhythm Metre, and Form in North Indian Rag Performance*. Oxford University Press, 2008.
- Blacking, John. *How Musical Is Man?* Seattle: University of Washington Press, 1973.
- Vander, Judith. *Songprints: The Musical Experience of Five Shoshone Women*. Urbana: University of Illinois Press, 1988.
- Myers, Helen. *Music of Hindu Trinidad: Songs from the Indian Diaspora*. University of Chicago Press, 1988.
- Reyes, Adelaida. *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*. Philadelphia: Temple University Press, 1999.
- Campbell, Patricia Shehan. *Songs in Their Heads: Music and Its Meaning in Children's Lives*. Oxford University Press, 1998.
- McDowell, John H. *The Ballad Tradition of Mexico's Costa Chica*. Urbana: University of Illinois Press, 2000.
- Neuman, Daniel. *The Life of Music in North India: The Organization of an Artistic Tradition*. Chicago: University of Chicago Press, 1980.
- Paredes, Americo. "With His Pistol in His Hand": *A Border Ballad and Its Hero*. Austin: University of Texas Press, 1958, 1971.
- Pena, Manuel H. *The Texas-Mexican Conjunto: History of a Working Class Music*. Austin: University of Texas Press, 1985.
- Qureshi, Regula Burckhardt. *Sufi Music of India and Pakistan*. Oxford University Press, 2006.

Qureshi, Regula Burckhardt. *Pakistan: Sound, Context and Meaning in Qawwali*. Cambridge University Press, 1995.

Stone, Ruth. *Dried Millet Breaking: Time, Words and Song in the Woi Epic of the Kpelle*. Bloomington: Indiana University Press, 1988.

Sugarman, Jane. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. University of Chicago Press, 1997.

Turino, Thomas. *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. University of Chicago Press, 1993.

Turino, Thomas. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. University of Chicago Press, 2000.

Waterman, Christopher. *Juju: A Social History and Ethnography of an African Popular Music*. University of Chicago Press, 1990.

Waxer, Lise. *The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali*. Colombia, Middletown, CT: Wesleyan University Press, 2002.

Chernoff, John Miller. *African Rhythm and African Sensibility*. University of Chicago Press, 1979.

Kisliuk Michelle. *Seize the Dance: BaAka Musical Life and the Ethnography of Performance*. Oxford University Press, 1998.

Horowitz, Amy. *Mediterranean Israeli Music and the Politics of the Aesthetic*. Wayne State University Press, 2010.

Gray, Ellen. *Fado Resounding: Affective Politics and Urban Life*. Durham: Duke University Press, 2013.

Melhuish, Martin. *Celtic Tides: Traditional Music in a New Age*. Kingston, Ont.: Quarry Music Books, 1998.