UNIVERSITY OF UTAH SCHOOL OF MUSIC

WORLD MUSIC - MUSC 3600 - 01 (3 credit hours)

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

T, H 9:10 - 10:30 DGH 270

Instructor: Cathy Clayton, D.M.A.

Office Number: 801-699-3446

Office: Rm 158 DGH

Email: Through Canvas Inbox (preferred) or c.clayton@utah.edu

Office Hours: by appointment, before or after class, or T 11:00-12:00 pm or via email or phone

Welcome to World Music! This course is a selective survey of the music of the indigenous peoples of Africa, India, China, Japan, Southeast Asia, Indonesia, 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 learning outcomes and the assignments that have been devised to help you achieve these objectives. Each assignment will also enhance your ability to think critically.

**Learning 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. This can be a historical or contemporary conflict such as a war, military action, or massacre, or it may be a personal conflict.

In a three-page paper, describe the conflict, this work of music, its musical elements, the lyrics (if any), the composer, and the impact of this music on the audience during or after the conflict. Please click on “Assignments” in Canvas for specific questions to address. Please use double-spaced format with Times New Roman 12 pt. font. If you choose a work in which the lyrics are in a language other than English, please provide a translation of the text. (Please submit in Canvas as .doc, .docx, or .pdf ONLY, Thanks!)

**Learning 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 a musical 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. Please click on “Assignments” in Canvas for specific questions to address. (Your paper should be double-spaced and written in 12 point Times New Roman font.) You must submit this paper electronically. (Please submit in Canvas as .doc, .docx, or .pdf ONLY, Thanks!)

You will also be required to post the name of your ethnography once you have either ordered or acquired it under “Ethnography Topic” under “Assignments”. (5 pts.)

**Learning 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.

**Assignment 3**: Choose a work composed or performed by someone who has migrated from their homeland to another country, or who has exposed music from their homeland to another country. You will answer three questions about this work and submit it through the discussion site on Canvas. Please try to choose a work that your classmates won’t know. Take some time to find a work that is not as well known.

**Learning Outcome 4**: You will be able to use a comparative framework to demonstrate an understanding of local, national, and disciplinary issues in an international or global context.

**Assignment 4**: In a discussion posting, you will compare the texts of children’s songs from two different cultures. Children’s songs are very often employed to teach religion or political viewpoints. The songs will often be about the same religious or political issues, and the comparison will provide you with insights into these two cultures’ varying positions.

**Learning Outcome 5**: You will experience a live acoustic performance of world music and describe in musical terms your reaction to it.
Assignment 5: You will attend a world music concert during the semester and write a one-to-two-page concert report describing three of the songs that you heard at that concert. Please include the date, time, and location of the concert. Describe (1 paragraph each) three of the songs that you heard at the concert. Include a description of the instruments used, their organology, the performer or group and the culture represented, and the musical aspects of the concert including dynamics, tempos, textures (homophony, monophony, polyphony, heterophony, etc.) for each piece. Finally, in 1 paragraph, tell me what you thought of the concert overall. (20 points)

*All assignments must be turned in through the Canvas “Assignment” site. Turn-it-in is enabled for all papers. Discussion questions are posted under the “Discussion” link in Canvas.

Required Materials:

Soundscapes: Exploring Music in a Changing World, 3rd ed. by Kay Kaufman Shelemay (W.W. Norton & Co., 2015). (This needs to be the 3rd edition, 2nd edition doesn’t have the same material.)

Access to Listening Examples that accompany text is required. (These tracks are available to listen to in the McKay Music Library in Gardner Hall (1st floor, however, you cannot copy or check these out).

You will also be required to purchase and read a musical ethnography. Choose an ethnography from the list provided on the Canvas “Files” page called “Ethnography List”.

Grading:

Grades are broken down as follows:

Class Participation in Discussion postings 30 points
Ethnography Topic Notification 5 points
Class "Pop" Quizzes 9 points
Concert Report 15 points
Ethnography Review 25 points
Paper on Music in Times of Conflict 25 points
Midterm Exams 200 points
Final Exam 100 points

Total Points Possible 409 points

Grading Scale: % out of 409

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

Calendar:

(Note: Due dates are listed at the bottom of this webpage. Please scroll beyond the syllabus in Canvas to see due dates.)

Week 1: Introduction to Course
Overview of World Music and Ethnomusicology
The Throat Singers of Tuva
Read Soundscapes Introduction
Listen: LG 1-5

Week 2: Instruments from around the globe
Elements of Music
Read Soundscapes Chap. 1
Listen: CD 1 LG 6-20

**Ethnography Topic Notification Due**

Week 3: Music of Accra, Ghana (Video clip)
Read *Soundscapes* Chap. 2
Music of Mumbai, India
Listen: LG 21-24, 33-34

**Discussion Posting # 1**

Week 4: Ethnic music in Boston
Read *Soundscapes* Chap. 3 Listen: LG 25-32, 36
Class discussion: Migration in America - Music of Mexico, The Mariachi
Discuss Traditional Music of Scotland
On Reserve: Read and Discuss Trever-Roper’s “The Invention of Tradition” (see Canvas “Files” page for article to read)

**Discussion Posting # 2**

Week 5: Discuss options for 2-3 page paper on Music in Times of Conflict
Review For Exam

**Midterm Exam 1**
Week 6: Music of the Chinese Migration

Read Soundscapes Chap. 4
Listen: LG 35 - 41,

Music of Arab Migration from the Middle East

On Reserve: read Brinner “Beyond Israelis vs. Palestinians...Social Ramifications of Musical Interaction.” Or go to link:

http://www.muspe.unibo.it/period/ma/index/number8/brinner/brin_0.htm

Week 7 Music of African Forced Migration

The Jazz Funeral

Music of New Orleans

Read Soundscapes Chap. 5
Listen: LG 42, 48

Discussion Posting #3

Week 8:

Mexican American Corrido/The Syrian Pizmon,

Music of Vietnam

Read Soundscapes LG 43-47, 49-52
Listen: CD 2 Tr. 14-19

Week 9: The Hawaiian Sound

and the Tourist Industry
The Balinese Gamelan, Silk Road, Capoeira Music from Brazil

Read Soundscapes Chap. 6

Review for Midterm Exam 2

Listen: LG 53 - 55, 56-57, 58

Week 10: **Midterm Exam 2**

Music of Dance,

Tango, Bhangra

Read Soundscapes Chap 7

Listen: LG 59-63

**Conflict Paper**

Week 11:

Chapter 9  South African National Anthem

Listen: LG 71-72

**Discussion Posting 4**

Week 12: Reggae

Read Soundscapes Chapter 9

Music of Pan-Tribal Alliances

The North American Pow Wow
Listen: LG 73-76

Gobi Gloria String Quartet
Listen: LG 77

Discussion Posting #5

Ethnography Review

Visit Museum of American Indian Website
Http://www.nmai.si.edu/

Week 14: Music in Western Orchestras
Zydeco Music
Read Soundscapes Chapter 10
Listen: LG 80-84

Week 15: Music of Japanese Noh Theatre,
Japanese Karaoke
Listen: LG 78-79

Review for Final Exam

Concert Report Due

Week 16: Final Exam in Classroom Thursday, December 14 at 8:00 am. (Please be on time for the final exam.)
Attendance: Since this is a lecture course, attendance is required. I will not take roll, but will give four "pop" quizzes throughout the semester. These will not be announced in advance. They will be based on information discussed in that class period.

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." (www.hr.utah.edu/oeo/ada/guide/faculty/).

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

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same
kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

**ASUU Tutoring Center**

The ASUU Tutoring Center provides individual tutoring ($7 per hour) and group tutoring sessions ($4 per hour) for currently enrolled University of Utah students. Students can receive assistance for a wide range of subjects at a reasonable rate, thanks to the Associated Students of the University of Utah who help defray the cost of tutoring. Tutoring is very flexible. Depending on the availability of the tutor you select, appointments may be set for any time including evenings and weekends, and always at a location that is convenient for the tutor and student. For additional information call 801-581-5153 or visit the ASUU Tutoring Center in Rm. 330 SSB. [http://tutoringcenter.utah.edu](http://tutoringcenter.utah.edu).

**Learners of English as an Additional/Second Language** (suggested)

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/](http://linguistics.utah.edu/esl-program/)); the Writing Center ([http://writingcenter.utah.edu/](http://writingcenter.utah.edu/)); the Writing Program ([http://writing-program.utah.edu/](http://writing-program.utah.edu/)); the English Language Institute ([http://continue.utah.edu/eli/](http://continue.utah.edu/eli/)). Please let me know if there is any additional support you would like to discuss for this class.

**Office of Equity and Diversity** (suggested)

The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University’s efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields. [http://diversity.utah.edu](http://diversity.utah.edu), 801-581-7569.