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: Music sometimes provides a platform for socially or economically marginalized people. For this assignment, find a song that gives power and voice to a group of people or an issue that might not otherwise be heard, and which addresses a conflict. You can choose a song that addresses a larger global issue (e.g. war, human trafficking, racial violence, etc.) or a more individual issue (e.g. eating disorder, suicide, addiction, etc.). You will unpack the song’s meaning in a 15-minute group presentation (class time will be designated for group preparation). See Canvas for assignment details.

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 music ethnography and write an essay of about 3 pages, answering prompts given in Canvas. Ethnographies are the field notes of world music scholars—descriptions of their experiences living with indigenous people and recording their musical and societal traditions. See Canvas for assignment details.

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.

In-class breakout exercises 1-4, TBA

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. See Canvas for assignment details.

Assignment 4: For this assignment, you will select a national anthem from a country that has been colonized by another country at some point. Each student in our class will choose a different country and answer a series of questions detailed in Canvas. Bringing your reports to class, you will break up into small groups to compare notes and discuss your findings with each other. See Canvas for assignment details.

*All written assignments other than the National Anthems Project 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 June 10 at 11:59 PM. No late work will be accepted for this course.


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 a music ethnography from the list provided on the Canvas homepage.

All assignments are to be turned in on Canvas. Reading excerpts will be provided on Canvas.

Grades are broken down as follows:
Read this syllabus and report on Canvas: 5 points
Attendance and class participation: 50 points
Breakout exercises 1-4: 40 points
Music in Conflict Assignment: 25 points
National Anthems Assignment 25 points
1-Day Music Journal 20 points
Ethnography Review 35 points
Exams 1-5 200 points
(Taking of all exams is mandatory; lowest exam score will be dropped)
Total points possible 400 points

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 free study starting at 3:30PM each day, which you may use to prepare for the test alone or in groups. I will be available for questions during this time.

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.

Taking of all exams is mandatory. Your lowest exam score will be dropped.

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
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.

Laptop computers may be used for note taking only. No phones or texting. Please close computers or dim screens when videos are shown in class.

Extra Credit Options
You may attend and write reports about up to 2 live music concerts, answering prompts given in Canvas. Concert reports must be submitted within two weeks from the date the concert took place. You may not submit a report on a concert that you saw prior to this semester. Concert reports may be submitted at any time during the semester. (10 possible extra credit points each)

Pre- or Post-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.

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Content</th>
<th>Reading</th>
<th>Listening—may appear on exams</th>
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<tbody>
<tr>
<td></td>
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<td>(Chapters indicated from <em>Soundscapes</em>)</td>
<td>(all from <em>Soundscapes</em>)</td>
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</tbody>
</table>
| Day 1     | Introduction and Overview Elements of Music  
Indonesian Gamelan  
Film: *Bali Beyond the Postcard*  
Music of West Africa  
**Exam 1** | Introduction and Chapter 1  
Chap. 2: Accra, Ghana | 1. “Artii-Sayir”  
9. “Mbuti musical bow”  
12. “Rag des”  
13. “Bushfire”  
29. “Taruna Jaya”  
21. “Agbadza”  
22. “Atumpan” |
| Day 2     | Raga and Bollywood  
**Breakout exercise 1**  
Ballads: European-American, Portuguese Fado, Chinese Muyu, Mexican-American Corrido  
**Exam 2** | Chap. 2, pp. 83-84  
Chap. 3, pp. 127-135  
Chap. 7, pp. 291-300  
Excerpt: *The Power of Music*  
Excerpt: *Discovering Indian Music*  
Chapter 2: Boston, U.S.A.  
Chapter 4: The Chinese Migration  
Chapter 5: The Corrido | 33. “Araro Ariraro”  
34. “Amba nilambari”  
26. “The Ballad of Buddy McClean”  
27. “Fado Lisboeta”  
40. “Ng Bak Loi Gimsaan”  
47. “Gregorio Cortez” |
| Day 3     | Music of Hawaiian tourism  
Tango  
**Breakout exercise 2**  
Class presentations  
Middle Eastern Music  
Flamenco  
**Exam 3** | Chapter 6: Transmitting the Hawaiian Sound  
Chapter 7: The Tango  
Chap 4, pp. 174-179 | 53. “Samoan Moon”  
61. “La Cumparsita”  
62. “La Cumparsita”  
41. “Wakef ‘ala shat baher” |
| Day 4     | Reggae  
Capoeira  
**Class Presentations** | Chapter 4: African Forced Migration  
Chapter 7: The Union of | 58. “Rei Zumbi dos Palmares”  
73. “Get Up, Stand Up” |
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; 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 418 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.

LGBTQ 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
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.

Ethnography List: Music 3600—World Music
The following list is 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.


