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 can be a tool for someone without much political influence to broadcast a message to a wider audience. For this assignment, select and examine a song that was written during or about a conflict between two cultural groups, and which gives power and voice to a
group of people or an issue that might not otherwise be heard. You can choose a song that addresses a larger global issue (e.g. war, colonialism, racism either within one community or across national/ethnic lines, religious issues, political domination or oppression, 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 and a computer will be provided for the presentation). 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, 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 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.

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.

*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 June 7 at 11:59 PM. No late work will be accepted for this course.

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, in Files, and at the end of this syllabus.

Grades are broken down as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read this syllabus and report on Canvas</td>
<td>5 points</td>
</tr>
<tr>
<td>Ethnography Book Choice</td>
<td>3 points</td>
</tr>
<tr>
<td>Attendance and class participation</td>
<td>50 points</td>
</tr>
<tr>
<td>Breakout exercises 1-7</td>
<td>42 points</td>
</tr>
<tr>
<td>Marginal notes (4 readings)</td>
<td>20 points</td>
</tr>
<tr>
<td>Music in Conflict Presentation</td>
<td>25 points</td>
</tr>
<tr>
<td>1-Day Music Journal</td>
<td>20 points</td>
</tr>
<tr>
<td>Ethnography Review</td>
<td>35 points</td>
</tr>
<tr>
<td>Collaborative quiz 1-5 (20 pts each)</td>
<td>100 points</td>
</tr>
<tr>
<td>Quiz 1-5 (20 pts each)</td>
<td>100 points</td>
</tr>
<tr>
<td>Total points possible</td>
<td>400 points</td>
</tr>
</tbody>
</table>

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

Collaborative quizzes

Collaborative quizzes will take place at 3:45 each day. Working in groups of 4, you will answer questions based on the music studied during the day. These questions will be based on music that I will play during the quiz. Collaborative quizzes will be graded and each member of the group will receive that grade for the quiz.

Individual Quizzes

After the collaborative quiz, you may start on the individual quiz right away or use some of the remaining time to gather any information that you feel you might be missing, from me, your
classmates, or the textbook. Individual quizzes will be about half multiple choice, have short answer, and will not be cumulative.

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.

**Marginal notes**

This is not a reading/homework intensive class, but I am requiring short reading excerpts (in Files on Canvas) on days 2, 4, and 5. You are required to read them, but you are forbidden from underlining or using a highlighter. Instead, every time you feel the urge to highlight or underline something, write out in the margins why you want to underline it. Use the margins to summarize, ask questions, protest, agree, or otherwise engage the text. You will turn in your marked-up readings as indicated on the calendar below. These materials will be returned to you. It’s fine if you want to do this electronically—just email me a copy before class.

**Breakout exercises and group tasks**

Tasks and exercises will be given in class as indicated on the general calendar below. Grades will be based on class participation and written materials turned in by each group.

**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 and listening (Chapters and track numbers indicated from <em>Soundscapes</em>)</th>
<th>Assignment due (outside of class time)</th>
</tr>
</thead>
</table>
| Day 1     | • Introduction and Overview  
• Elements of Music  
• Indonesian Gamelan  
• Film: *Bali Beyond the Postcard*  
• Music of West Africa  
• Work on presentations  
• Collaborative quiz 1  
• Individual quiz 1 | • Introduction and Chapter 1  
• Chap. 2: Accra, Ghana  
• Chap. 2: pgs. 106-111  
Music tracks:  
1. “Artii-Sayir”  
9. “Mbuti musical bow”  
12. “Rag des”  
13. “Bushfire”  
29. “Taruna Jaya”  
21. “Agbadza” | Read syllabus |
| Day 2     | • Raga and Bollywood  
**Breakout exercise 1**  
• Ballads: European-American, Portuguese Fado, Chinese Muyu, Mexican-American Corrido  
**Breakout exercise 2**  
• Work on presentations  
• Collaborative quiz 2  
• Individual quiz 2 | • Chap. 2, pp. 83-84  
• Chap. 3, pp. 127-135  
• Chap. 7, pp. 291-300  
• Excerpt: *The Power of Music* (about 13 short pages)  
• Excerpt: *Discovering Indian Music* (about 9 short pages)  
• Chapter 2: Boston, U.S.A.  
• Chapter 4: The Chinese Migration  
• Chapter 5: The Corrido  
Music tracks:  
Marginal notes for 2 readings:  
*The Power of Music* (about 13 short pages)  
*Discovering Indian Music* (about 9 short pages) |
| Day 3 | Music of Hawaiian tourism  
| Tango  
| Breakout exercise 3  
| Class presentations  
| Middle Eastern Music  
| Flamenco  
| Collaborative quiz 3  
| Individual quiz 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  
| Breakout exercise 4  
| Class Presentations  
| Film: *Hip Hop: Beyond Beats and Rhymes*  
| Hip Hop and Rap  
| Breakout exercise 5  
| Collaborative quiz 5  
| Individual quiz 4 | Chapter 4: African Forced Migration  
| Chapter 7: The Union of Dance and Martial Art in Capoeira  
| Chapter 9: Reggae  
| Reading Excerpt: *Black Noise* (about 12 short pages)  
| Music tracks:  
| 58. “Rei Zumbi dos Palmares”  
| 73. “Get Up, Stand Up” | Marginal notes for reading: *Black Noise* (about 12 short pages) |
| Day 5 | Tibetan Chant  
| Santeria  
| Breakout exercise 6  
| Class Presentations  
| The North American Powwow  
| Breakout exercise 7  
| Collaborative quiz 5  
| Individual quiz 5 | Chapter 8: Tibetan Buddhist Chant; Santeria  
| Chapter 9: The Shoshone Powwow  
| Reading Excerpt: *Intertribal American Music in the United States* (about 8 short pages)  
| Music tracks:  
| 64. “Melody for” | Marginal notes for reading: *Intertribal American Music in the United States* (about 8 short pages) |
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 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.

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. Please note that some of these books are more geared for academics in the field of ethnomusicology and some are more accessible to non-specialists. Before you decide on a book, consider this tip: read one page and count on your fingers how many words you don’t know. If there are 5 or more, you might want to consider a different book. I want you to stretch your understanding, but it’s more important to me that you read something that you can fully understand.


