MUET 3030: World Music Cultures

Spring 2013
Professor: Dr. Cathy Ragland
Class times: T/R 11am – 12:20pm
Classroom: Music Bldg, rm. 258
Email: catherine.ragland@unt.edu

Office: Bldg, rm. 314
Office phone: 940-565-3750
Office hours: T 2-4pm, W 9-10am or by appointment

TA for the course: Kate Jewett-Williams
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Grader for the course is Clare Carrasco

Course Syllabus

This course will introduce you to a variety of musical styles outside the Western art music tradition and within cultural, social and/or political contexts. You will acquire basic knowledge about specific music traditions and will learn to write critically about music as an aspect of culture and society. The study of music from a cultural perspective illustrates the important role of music as a means of expression grounded in religious, political, social, and cultural identity. The course will cover a wide range of music traditions from various parts of the world including Latin America, Africa, the Middle East, and Asia. Occasional guest musicians will give lecture/demonstrations in class to help you better understand a particular musical tradition.

Required Materials

Worlds of Music: An Introduction to the Music of the World’s Peoples (5th Edition), edited by Jeff Titon, published by Cengage Learning. There are two options available:
- Download the specific chapters we will be using from: www.cengage.com
  Chapters 1, 3, 6, 7, 9, 10. (Chapter one is already posted on Blackboard and does not need to be purchased)
- Buy Worlds of Music, 5th Edition, long version only. (Not the “Shorter Version” or the 4th edition long version.)

Test questions include material directly based on course readings (from textbook and posted on Blackboard), class lectures and assignments. There also will be listening questions based on musical examples taken from the 4-CD set that accompanies the textbook and possibly music examples played in class, which are posted on Blackboard. It is highly recommended that you purchase the 4 CD set. A copy is on reserve at the Audio Center, 4th Floor, Willis Library.

On occasion, I will assign separate article(s) for reading in lieu of/or to compliment some chapters in the book. These articles will be posted on the Blackboard site for this course. You will need access to a computer with internet and the capability to open and download MS Word and pdf files. If you signed up for this class, you should be able to log on to Blackboard. If you are not able to do this or you have any other problems accessing Blackboard, please contact the Center for Online Learning Help Desk at: 940-565-2324 or by going to
http://www.unt.edu/helpdesk/ to email them. Do not wait, contact them immediately if you have any problems!

Course Organization, Requirements and Evaluation

On Blackboard, the course is divided into **three (3) module folders** that are organized by areas of study:

**Module I: Introduction to the Study of World Music (Basic Issues and Ideas) and Ancient Traditions Pt. 1: Africa/Middle East**
**Module II: Ancient Traditions Pt. 2: Asia (India, Indonesia)**
**Module III: Migration, Diasporas and New World Traditions: Latin America (Cuba, Brazil, Chili, Ecuador)**

In each module folder on Blackboard, you will find reading assignments (including readings not in the book), weekly assignments (with due dates), any musical examples (not on the accompanying 4-CD set), YouTube links and any other links/materials/information needed to complete the assignments.

Course Requirements (4 components)

**Assignments/Listening Activities:** You will have weekly assignments and/or listening activities each week to do on your own, which are designed to keep you actively engaged with the reading material, music, and genres discussed in class. Several of these assignments will also entail accessing music and information on the internet. **I will collect only four (4) of these assignments in class. The others will be posting in an online discussion thread.** Complete all assignments by the day indicated on this syllabus with the asterisk (*). If you satisfy all components of the assignment you will receive the maximum number of points indicated above for the assignment. You will lose points for failure to address all questions or you do not satisfactorily engage with the work. Assignments will be due on the date indicated in the course schedule. Excessively late assignments will not be accepted and late work will result in a reduction of points associated with assignments using the following guidelines:

- Same day by 5pm = 20% reduction
- Next school day by 5pm = 40% reduction
- Next class period: 60% reduction

**Exams:** You will be given three (3) exams covering information and work done in Modules 1-3. The exams will include information gleaned from readings, assignments and listening examples associated with the module and assignments. Dates for the exams are listed below in Course Schedule below and will be taken **in class.** A brief review session will be conducted in class prior each exam and it is up to the student to raise questions and ask for clarification of material before and/or during the review session. The exams will be worth fifty (50) points each and will consist of multiple choice and short answer items.

**Concert Report.** You’ll write a short report (about 2 pages) on what you learned. You’ll choose one concert to attend from some suggestions I will give in class. The report is due by **Tuesday**
April 23. Guidelines on how this report should be written will be available in a handout and on blackboard.

**Motivation:** You will have the opportunity to earn up to 60 motivation points in this class. The number of points you earn is based on the number of classes you fully attend. An attendance sheet will be passed out during class meetings and it is your responsibility to sign it in order to receive points. If you do not sign in you do not get credit for attending class, even if you claim you were there. The motivation score you earn is based on the following for unexcused absence (excused absences are accepted at my discretion and may require documentation).

- 0 absences = 60
- 1 absence = 60
- 2 absences = 60
- 3 absences = 60
- 4 absences = 50
- 5 absences = 30
- 6 absences = 10
- 7 or more absences = 0

Another important note: You cannot do well in this class if you do not purchase (or rent) the book or individual chapters online and do the readings, attend class regularly or listen to musical examples several times. I am assuming that you will attend class and be punctual and I will have a sign-up sheet available at each class. It is your responsibility to sign the sheet in class.

**Course Evaluation**

- Graded assignments/listening activities (4 @ 25 pts ea.) 100 points
- Graded online discussion thread assignments (4 @ 15 pts ea.) 60 points
- 1 concert report 30 points
- Written/Listening Exams (3 @ 50 pts ea.) 150 points
- Motivation/Participation 60 points
- **Total** 400 points

Grades will be calculated using a “total points earned” approach:

- 400 – 365 = A; 364 – 325 = B; 324 – 285 = C; 284 – 245 = D; 244 – 000 = F

**Academic Honesty**

All graded work – assignments, tests, – must be original work of the student whose name appears on the document. Students guilty of knowingly using or attempting to use another person’s work as their own, and students knowingly permitting or attempting to permit another student to use their work will receive an “F” for the course. If you are uncertain what actions constitute plagiarism in this class you are encouraged to come see me.

**Learning**

I ask that you remain up to date with assignments and exams throughout the semester and read thoroughly all instructions and announcements. **If, during the semester, you have any questions or you do not clearly understand something you are asked to read or do, please do not hesitate to first contact the TA Kate Jewett-Williams. She will have an office hour**
every Monday from 10-11am on the fourth floor of Willis Library. She will also be online during that time to answer questions. You may email her at maryjewett-williams@my.unt.edu to ask any questions regarding the class, coursework, exams, etc. You may also contact me via email or stop by during my office hours. In particular, you are encouraged to take advantage of my office hours early in the semester, or as soon as you experience confusion or problems with course materials or assignments.

Course Schedule and Summary of Weekly Topics

Module 1: Introduction to the Study of World Music (Basic Issues and Ideas) and Ancient Traditions Pt. 1: Africa

A. Introduction to the Study of World Music (Basic Issues and Ideas)
Why study “world music”? Basic elements of music. How can we explain music as a “cultural phenomenon”? Is music a universal language? The concept of culture (as defined by anthropologists and sociologists); The relationships between music and language as systems of meaning. What are the basic issues in studying “world music”? What is a “music culture”? What are soundscapes and how are they related to music cultures? Why are things like nationalism, ethnicity, religion, regionalism and immigration important in researching and understanding music and exploring its meaning in different cultures?

(Jan 17, 22, 24*, 29)

B. Music, Worship, and Cultural Expression: Sub-Saharan and West Africa
Note the wide range of Sub-Saharan and West African traditions. What are distinct musical and cultural characteristics of African music? What are general characteristics of African music and how do we know some of them in American folk and popular traditions? What is the “African” approach to rhythm and meter? What are additive rhythmic patterns and why are they important? How is the approach to improvisation unique? What is the role/function of music in traditional African societies and what is its connection to the spirit world, ancestors and deities?

(Jan. 31, Feb. 5*, 7)

C. Music, Worship, and Cultural Expression: the Arab Middle East/North Africa
Defining “music” in Arab societies; What is the relationship between Islam and music performance? How are professional and non-professional musicians viewed? What are melodic modes and rhythmic structure? What is the importance of improvisation and how is it viewed in Arab music traditions? What is distinct about Middle Eastern modal harmony and scales?

(Feb. 12, 14*, 19)

Review session: Thursday, Feb. 21
Exam #1 Tuesday, Feb. 26
Module II: Ancient Traditions Pt. 1: Asia (India, Indonesia)

A. Ancient Traditions: India
What is the difference between North Indian Hindustani and South Indian Karnatak classical traditions/systems? What are the general characteristics of North/South Indian music? How are approaches to scale/mode (raga) and organization of rhythm (tala) different from Western ideas about these notions? How is a classical performance of classical Indian music (it is very specific) organized and what are the roles of instruments? How is the voice viewed as an instrument? What are traditional approaches to improvisation? How is this music learned/taught? What is the connection between music, dance and spiritual practice and beliefs?

(Feb, 28*, Mar. 5, 7)

B. Ancient Traditions: Indonesia
What is the importance of the ancient court music tradition of Central Java? What are the instruments, organization and musical characteristics of the Javanese Gamelan ensemble tradition? How is gamelan used for dance/dramatic performance (i.e shadow puppet performance)? What is the importance of religion (a mixing of Hinduism and Islam) in musical expression? How does the Javanese gamelan compare to the more expressive and abstract Balinese gamelan traditions? Is religious belief (distinct between Javanese and Balinese) a factor in music performance and composition? How are gamelans tuned and why is this important?

(Mar. 19, 21*, 26)

Review session: Thursday, March 28
Exam #2: Tuesday, April 2

Module III: Migration, Diasporas and New World Traditions: Latin America (Cuba, Brazil, Chile, Ecuador)

A. Migration, Diasporas and New World Traditions: The Caribbean and Cuba
The impact of the slave trade, immigration, cultural fusion, and revolution have profoundly shaped music in the Caribbean (and other nations like Brazil and Columbia); Religious syncretism, rituals, and festival celebrations impact secular music and performance; Distinct Afro-Caribbean (and Afro-Cuban) rhythms and dances emerge; What is Santería? What are Cabildos? What is rumba, son, batá? How did Cuban folk and popular traditions affect Latin music as we know it today?

(April 4, 9*, 11)

B. Migration, Diasporas and New World Traditions: Brazil
Afro-Brazilian syncretic religious and musical traditions (candomblé, music of carnival and samba schools) are important in the making of a Brazilian music tradition and culture. How is the building of a “nation” reflected in music? What is this notion of music and nationalism and why is it important in studying Brazilian music? The merging of African instruments, ideas about music, rhythm and dance set the stage for the blending of unique musical genres: choro, forró, samba, bossa nova, MPB (Brazilian Popular Music), etc.
**Concert Report Due No Later Than: Tuesday, April 23**

(April 16, 18*, 23*)

C. Migration, Diasporas and New World Traditions: Ecuador/Chile
Music in Latin American countries like Peru and Ecuador reflect a distinct merging of different culture groups, predominantly European, African-American, and Native American; How do these ethnic influences come together in music? How is music defined by ethnic and class-based distinctions and nationality? What is “mestizo” musical culture? What is the relationship between text and music? How is music associated with regional culture and identity of a newly formed, post-colonial, nation?

(April 25, 30, May 2*)

Review session: TBA
Exam #3: Final Exam Date

Office of Disability Accommodation
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.
**Academic Integrity**
Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: http://vpaa.unt.edu/academic-integrity.htm.

**Student Behavior in the Classroom**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: www.unt.edu/csrr.