

## MUET 5030: “Music Cultures of the World”

Fall 2021 Classroom: Music Bldg, rm. 321  
Professor: Dr. Cathy Ragland (she/her/hers)  
Class times: Mon. 1-3:50pm  
Office: Music Bldg, rm. 318  
Office hours: Mon./Tues. 11am-12pm, or by appointment  
Email: [Catherine.ragland@unt.edu](mailto:Catherine.ragland@unt.edu)

### Course Description and Objectives

The design of this course features a breadth of general reading, independent work on non-western music topics/areas and requires the integration of student contributions to course content, direction, and leadership. It is my hope that this seminar will foster professional development for graduate students by requiring you to practice your discussion-leading and teaching/presenting skills, engage in the formal exchange of collegial feedback, critically evaluate scholarly articles and world music textbooks, and design and present a lecture on a topic of interest. From time to time we will have guest lecture/demonstration by ethnomusicology graduate students or a visiting scholar/performer (see course schedule for details).

**Course Delivery Format:** This is a Blended course, otherwise known as hybrid or mixed-mode courses. That means that a portion of the traditional face-to-face instruction is replaced by web-based online learning. In the course schedule listed below, the \* means that class will not meet on this day, but assignments will be submitted via Canvas.

No required text. Readings on World Music traditions will come from the following textbooks and will be posted on Canvas unless otherwise indicated.

*Excursions in World Music*, (6<sup>th</sup> Edition), by Bruno Nettl, Pearson, 2011.

*Soundscapes: Exploring Music in a Changing World* (3<sup>rd</sup> Edition), by Kay Kaufman Shelemay, Norton, W. W. & Company, Inc, 2015.

*Teaching Music Globally: Experiencing Music, Expressing Cultures*, by Patricia Shehan Campbell, Oxford University Press 2007 (or other selection from this series).

*Worlds of Music: An Introduction to the Music of the World's Peoples* (6<sup>th</sup> Edition), edited by Jeff Titon, Cengage Learning, 2016.

*World Music: Traditions and Transformations* (2<sup>nd</sup> edition), by Michael Bakan, New York, NY: McGraw-Hill Publishing, 2012.

Additional readings from journals, books, and videos, podcasts, etc. available on the internet.

### Course Activities:

This course requires active participation from all students in class meetings and online. Students will be asked to participate individually and in groups of two or more for class discussions, activities and presentations. Students should do all assigned readings and come to class prepared to participate fully in all discussions.

Classroom (or online) discussion setting is the seminar, which is a forum for practicing our pedagogical skills, as well as discussing content, techniques, and theories. The aim is to develop

pedagogical skills through practice and to demonstrate your ability to research a topic beyond material contained within the textbook alone.

**Course Evaluation (point system):**

Six (6) Worksheets (credit /no credit – 5pts ea.), class participation in discussions/activities – 25+15=40 points

Six (6) Assignments submitted via Canvas – 60 points total (graded, up to 10 points each)

Three (3) Short Online Listening Quiz – 30 points (graded, up to 10 points each)

Final collaborative presentation (two-member presenting team) – (graded up to 20 points)

**Total possible points earned: 150 points**

**• Final Collaborative Presentation (class presentation with a partner)**

You will pair up with a partner for this final class presentation on music culture and tradition of your choice and not specifically covered in our course material. You will provide a 20-minute conference-style presentation or class lecture (imagine the lecture would be presented to an undergraduate world music class) with your partner. Prepare a handout for the class and myself as well. **Partners chosen and proposal submitted to me by the week of November 1<sup>st</sup>. Presenting partners must meet with me before submitting proposals\***

**All written assignments are to be:**

- double-spaced, using 12-point font for body copy (headings/subheads, if used, can be slightly larger; footnotes can be slightly smaller), with
- pages having 1-inch margins on all four sides and numbered (no number needed for first page),
- clearly labeled with student name, course number, and submission date preceding the main title or assignment name.

All online submissions should use collegiate-level vocabulary, employ a scholarly literary style, and should not include language or style of a colloquial nature (i.e., no incomplete or run-on sentences, misspellings, slang, etc.). All quotations, references, examples, illustrations, tables, etc. must be properly and consistently formatted. No unattributed sources are acceptable. In other words, unattributed sources such as Wikipedia-The Free Encyclopedia cannot count as one of your sources.

**Course Schedule** (subject to change)

A full schedule with weekly modules can be found on Canvas along with details for all assignments

\*Indicates days when class will not meet (unless otherwise instructed)

**Week One / Aug 23** Course Introduction/First class meeting

**Week Two / Aug 30** What is...Why is World Music?? A critical examination of World Music textbook introductions. **Assignment #1: World Music textbook critique - submit via Canvas by 11:59pm Sunday, Aug 29.**

**\*Week Three / Sept 6: LABOR DAY and my B-Day (No class!)**

**Week Four / Sept 13:** Organology: Traditional Instruments of the World **Assignment #2: Non-western/traditional instrument classification – submit assignment and posting in a discussion**

**post via Canvas by 11:59pm Friday, Sept 10 (upload written assignment+ audio/video example) and by 11:59pm Sunday, Sept 12 (commentary).**

**Week Five / Sept 20:** West Africa: Ghana & Zimbabwe (Guest lecture/demo/workshop)  
**Readings/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Sept 19 and bring to class for discussion**

**\*Week Six / Sept 27:** Theoretical Approaches/Trends in World Music Research  
Related academic journals (no class meeting) **Assignment #3 Journal research project – submit by 11:59pm Monday, Sept 27.**

**Week Seven / Oct 4:** China: Classical and Folk Traditions (Guest lecture/demo/workshop).  
**Readings/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Oct 3 and bring to class for discussion.**

**\*Week Eight / Oct 11:** Contemporary research published by ethnomusicologist scholars on traditional and/or popular music of West Africa and China. (no class meeting)  
**Assignment #4 Article critique/response – submit 11:59pm Monday, Oct 11.**

**Listening quiz #1 (W. Africa + China) – Taken online – opens 9am Wednesday Oct 13 and closes 11:59pm Friday Oct 15.**

**Week Nine / Oct 18:** Indonesian Music/Layers of Time and Melody in Balinese Music  
**Readings/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Oct 17 and bring to class for discussion.**  
**Also, be prepared for brief discussion on Assignment # 4 at the start of class.**

**Week Ten / Oct 25:** South Indian Carnatic and North Indian Hindustani music and dance (Guest lecture/demo/workshop) **Readings/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Oct 24 and bring to class for discussion.**

**\*Week Eleven / Nov 1:** Contemporary research published by ethnomusicologist scholars on traditional and/or popular music of Indonesia and India. (no class meeting)  
**Assignment #5 Article critique/response – submit by 11:59pm Monday, Nov 1.**

**Listening quiz #1 (India + Indonesia) – Take online – opens 9am Wednesday Nov 3 and closes 11:59pm Friday Nov 5.**

**Week Twelve / Nov 8:** Music of the Arab World/Egypt & Turkey  
Video: Umm Kulthum: A Voice Like Egypt, dir. Michael Goldman, based on the book by Virginia Danielson **Reading(and Video)/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Nov 7 and bring to class for discussion.**  
**Also, be prepared for brief discussion on Assignment # 5 at the start of class.**

**Week Thirteen / Nov 15:** Latin America: Cuba and Regional Mexican (Guest lecture/demo/workshop) **Readings/Worksheet for class preparation and activity – submit in Canvas by 11:59pm Sunday, Nov 14 and bring to class for discussion.**

**\*Fourteen /Nov 22** Contemporary research published by ethnomusicologist scholars on traditional and popular music of Cuba and Mexico. Choose one article. (no class meeting)  
**Assignment #6 Article critique/response –submit by 11:59pm Monday, Nov 22.**

**Listening quiz #3 ((Egypt, Turkey, Cuba, Regional Mexico) – Take online – opens 9am Wednesday Nov 24 and closes 11:59pm Friday Nov 26.**

**Week Fifteen / Nov 29:** Final collaborative presentations ( Pt 1) – Last day of class

**Week Sixteen / Dec 6:** Final collaborative presentations ( Pt 2) – Exam week

## **IMPORTANT UNT INFORMATION – ABBREVIATED WITH LINKS FOR MORE DETAIL**

### **ACADEMIC INTEGRITY**

The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. For more information on UNT’s policies on Academic Integrity, visit the links below.

See: [Academic Integrity](#)

LINK: [https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final\\_.pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf)

### **STUDENT BEHAVIOR**

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.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

### **ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. For information see the Office of Disability Access or visit the links below.

See: [ODA](#)

LINK: [disability.unt.edu](http://disability.unt.edu). (Phone: (940) 565-4323)

### **UNT Policy Statement on Diversity**

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence.

See: [Diversity Statement](#)

Link: [https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub8\\_.18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18.pdf)

### **Registration Information for Students**

See: [Registration Information](#)  
Link: <https://registrar.unt.edu/students>

### **Academic Calendar at a Glance, 2020-2021**

See: [Academic Calendar](#)  
Link: [https://registrar.unt.edu/sites/default/files/Fall\\_2021\\_Academic\\_Calendar.pdf](https://registrar.unt.edu/sites/default/files/Fall_2021_Academic_Calendar.pdf)

### **Final Exam Schedule**

See: [Fall Final Exam Schedule](#)  
<https://registrar.unt.edu/exams/final-exam-schedule/fall>

### **Financial Aid and Satisfactory Academic Progress**

#### ***Graduate Students***

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. 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. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)  
LINK: <http://financialaid.unt.edu/sap>

### **RETENTION OF STUDENT RECORDS**

Student records pertaining to this course are maintained in a secure location by the instructor of record. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)  
Link: <http://ferpa.unt.edu/>

### **COUNSELING AND TESTING**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)  
Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

### **ADD/DROP POLICY**

The last day for a student to drop a class in Fall, 2021 is November 12. Information about add/drop may be found at:

See: [Dropping a Class](#)

Link: <https://registrar.unt.edu/registration/dropping-class>

### **STUDENT RESOURCES**

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: [https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)