

## Syllabus

### Course Information

Course title: World Music

Course number: MUHL4300-003/MUHL5337-001

Course discipline: Music

Course description: MUHL4300-003/MUHL5337-001 is a one-semester upper-level course, organized on a “Topics” basis, which explores the interaction between music and other aspects of cultural expression in 13 different culture areas around the globe.

This course will introduce students to the wealth of vernacular musics created by the world’s peoples. As the global village becomes smaller, the tremendous cultural diversity expressed in world musics reaches across geographic and linguistic boundaries. Music becomes a way for cultures to know and relate to one another. Thus, understanding music from a range of cultures helps students understand a range of cultural perspectives. As a result, this course is useful for students both inside and outside the formal discipline of music, including those majoring in arts & humanities, cultural and social sciences, economics, and international relations.

In this course, we will explore the rich traditions of musics from outside the Anglo-American pop mainstream, tracing their histories, influences, and modern permutations, and examining them on recordings, video, and in live performance. Looking at exemplary genres from a range of cultural and geographic areas, understanding these styles and others, we will expand our own musicianship, artistic sensitivity, and socio-cultural perspectives.

Our theme will be the complex combinations of social, historical, political, colonial, economic, biographical, and artistic factors which have shaped many different musics in many different contexts. We will focus on ideas and processes that shape music’s role in defining human societies.

**Computer access:** Since this course relies heavily on web-based activities, it is essential that students gain access to a reliable computer with Internet capabilities. If your computer is slow, doesn’t support media applications, or if your Internet connection is prone to busy signals or disconnects, please schedule your day so that you can use a computer in the library. Technical problems do arise, but do yourself a favor and get acquainted with a good computer.

**Please note:** you the student are responsible for identifying, articulating, and seeking solutions for any computer problems you may encounter; most commonly, you can do this via the Academic Teaching and Learning Center, in the basement of the Main Library. **“Computer problems” will not be considered an acceptable excuse for late or missed assignments.**

Course date: Tuesday, August 30, 2005 through Wednesday, December 14, 2005  
Location: M248  
Meeting day(s): TR  
Meeting time(s): 12:30-1:50pm  
Prerequisite(s): No prerequisites; open to UG and grad students from across the campus with permission of instructor

### **Instructor Information**

Name: Dr Christopher Smith  
Email: For MUHL5337 issues, please contact me **only** employing WebCT Email (under "Course Menu")  
Office location: Music M203  
Office hours: By appointment  
Phone: 806/742-2270 x249  
Biography: Find a Chris Smith [Biography](#).  
Teaching assistants: As assigned.

### **Course Goals**

Course goals: *To develop, sharpen, and employ analytical tools that permit critical listening, reading, writing, and speaking about musical style and cultural function in a range of the world's musics.*

### **Outcomes and Assessments**

Outcomes and Assessments: What you will be expected to learn and to do

: *Upon completion of this course, students should have the following skills:*

1. You should have a framework for looking at music as a cultural expression across boundaries of geography and chronology, and recognizing both the *unique style characteristics* and *shared functions* which shape music on a global level.
2. You will be able to summarize the major traditions addressed in class, distinguish them from other musics, and show how specific stylistic solutions to various functions reflect specific cultural and

historical contexts.

3. You will be expected throughout the term to be able to identify the works we study, primarily by ear, up to a reasonable level of proficiency, and to discriminate between the styles of music we concentrate on. You should also be able to identify composers, pieces, and other important names and terms we encounter, to summarize the careers of major musicians and ways in which those biographies reflect musical and cultural priorities, and to show a general knowledge of major events and trends in various musical traditions.

4. You will be expected to be able to synopsise and critique writings by musicians, ethnomusicologists, and journalists about music.

5. You will be expected to be familiar with some basic tools for analyzing (i.e., taking apart and describing) pieces of music from these periods and traditions. To practice these tools, we will analyze some pieces in class and you will prepare some analyses for class discussion. However, because most of the world's traditions (both art music and "folk music" varieties) are taught by sophisticated aural methods--using the "ear" more than the "eye"--much of our analysis will be according to terminology and ways of hearing indigenous to the various musical cultures. The use of Western notation and terminology, which are alien to most of these musics, will be de-emphasized.

### **Textbooks**

Required reading:

*No text focusing specifically on this topic currently exists. Therefore, readings will be collected in a packet (available via CopyTech).*

Required reading:

*Listening and score excerpts will be drawn from a range of materials including Music Library holdings, CD anthologies bundled with specific textbooks, instructors' personal material on reserve. Most listening will be made available via WebCT.*

### **Course Content**

Introduction: This course will include lecture, listening, discussion, readings, a mid-term and final examination, and a semester-length research project.

Requirements:

*Reading and listening*

For each class meeting, one or more readings and one or more recordings will be assigned. Readings will be found in the Course Readings packet or online; primary listening material will available as mp3 files via this WebCT site. It will be essential that students complete the reading and listening assignments prior to the meeting in which they will be discussed.

### **Examinations**

Both mid-term and final examinations will be administered as qualifying-exam style essay tests. Prior to the mid-term, which will focus on reading, lecture, and listening materials, a list of 8-10 essay topics to be prepared will be distributed. On the test day, a sub-set of these topics will be distributed to students, who will then select 3-5 topics from that sub-set upon which to write essays. Essays will be expected to refer to readings, listening, and in-class discussion.

**The Mid-Term examination is scheduled for Thursday November 3.**

Prior to the final exam, which will focus on both lecture and listening materials, a list of pieces to be recognized will be distributed. On the test day, students will be expected to identify the excerpts played, and write short essays discussing each excerpt's musical and cultural significance.

**The Final Exam is scheduled for Friday December 9.**

**Research project:**

Over the course of the semester, each student will develop a thesis, construct a bibliography, create a detailed outline, and finally create and present **either** a formal research paper **or** a performance project.

**Formal research paper:** You will be asked to prepare a 20:00-minute (10-12 double-spaced pages) paper on a topic drawn from within the body of our course work, to deliver it to the class in the fashion of a conference paper or classroom lecture, and to field questions from the class on the paper or related topics. Afterwards, you will be asked to submit your reading text for comparison.

ALTERNATIVELY, you may opt for the following:

**Performance project:** You will be asked to prepare a 20:00-minute presentation combining performance and research material, in the fashion of a lecture-demonstration, combining at least 12 minutes of music with at least 5 minutes of lecture material. Repertoire should be drawn directly from recordings in a specific musical tradition and you should strive to create a performance which is both stylistically and technically accurate.

Undergraduates' course grade for this assignment will be based upon the in-class research or performance presentation. Graduates' course grade will be based in addition upon the written text and enhanced criteria for grading. In Weeks 12-14 of the semester, the majority of our class time will be spent in delivering and responding to each other's papers. This presentation is the major written requirement of the

## **Grading:**

- **Exams:** 35%
- **Attendance, preparation, and participation:** 30%
- **Research:** 35%

## **Policies**

Introduction:

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The following policies are required for this class by the MUHL department and by the University.

Additional information:

### **Attendance and participation:**

Because our time together in class is very limited, it is essential that we make the most efficient and constructive use of that time. Therefore, attendance is mandatory and unexcused absences will be penalized, with adverse effect on final grades.

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**Conduct:** Students participating in MUHL classes are expected to maintain a respectful and professional level of conduct. In the event of student misconduct, it is MUHL policy that teaching staff may exercise any or all of the following:

- Ejection from class
- Grade of F for class session
- Refused acceptance of in-class work or tests
- Report of student misconduct to upper-administration, faculty colleagues, or studio teacher

**Course content issues:** This course will observe the university's guidelines for avoiding sexual harassment. However, because the arts often imitate and represent human living and because sexuality, politics, religion, and personal ethics are all part of life, some materials in this course may deal with sexual, political, religious, or ethical behaviors, situations, or language. People offended by such subjects may want to reconsider taking this course.

**Computer and technology usage:** Students are encouraged, when

possible, to employ modern technology during class-time, including laptops, iPods, etc.

Students employing technology during lectures are required to sit in the front row of the classroom, nearest the instructor.

Technology usage is expected to be relevant to class work, and is strictly prohibited in any testing situation.

Playing video games, text-messaging, and so on are likewise strictly prohibited. Any such activities are grounds for ejection from class.

**ADA Compliance:** any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure.

**Class Attendance:** Absence due to religious observance The Texas Tech University Catalog states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

**Absence due to officially approved trips:** The Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

**CHANGE IN TTU OPERATING POLICIES** The 45th day of class is the *last* day to drop a class. After that day, all students must complete the course and receive a grade. The grade of WF will no longer be given.

**Please note:** It is essential that any student missing a class, for an excused or unexcused absence, should promptly contact classmates and visit the course website to get class notes and catch up with missed work.

It is our experience that students who frequently miss class do poorly or fail. Any day you are late or absent, please get class notes from one or more classmates. You are responsible for knowing what is said in class, including announcements. Instructors cannot take responsibility

for filling you in on what you missed.

**Academic integrity:** It is the student's responsibility to know and understand Texas Tech University's policies, procedures, and penalties regarding academic integrity, as discussed in the Code of Student Rights, Responsibilities, and Conduct. Negligence or ignorance of the policy will rarely be accepted as an excuse for violation of the policy. Cheating on examinations or plagiarism or falsification on the research project is likely to result in an F for the course.