MUSL 3324 – Intro to World Music
University of Texas at El Paso
Fall 2016

Dr. Andrea Shaheen Espinosa
alshaheen@utep.edu
FFA room 441; 747-7824
Office Hours: by appointment

Class Meeting Times: TR 3:00-4:20 pm; Fox Fine Arts Center, M402

Course Description
This course is an introduction to the study of musical practices outside of the Western art music tradition. By employing an ethnomusicological approach to study music as culture, we will examine the various roles music plays in the lives of people around the world, giving consideration to the ways that music represents notions of identity, religion, and politics. By exploring diverse musical traditions, we will develop critical listening skills and redefine our broad conceptualizations of music.

Course Objectives
Upon the successful completion of this course, students will be able to:

1. Conceptualize music as a cultural product and realize various indications.
2. Identify and discern musical characteristics typical to the traditions studied.
3. Understand selected theories and principles of Ethnomusicology.
4. Become comfortable utilizing multimedia resources concerning world music.

Required Texts and Applications

Reef Polling Interactive Lecture Application

Required Work (Additional details and guidelines will be provided in class)
A. CD Review and Listening Guides – This authoring project will require you to analyze an album that could be classified as “World Music” or “World Beat” from multiple perspectives. Specific instructions will be available via Blackboard. This assignment is worth 25% of your final grade.
B. Discussion or Observation Reports (DOR): These reports/discussions will most frequently coordinate with the assigned reading and in general will be one to two paragraphs in length. Students will be expected to complete each DOR by responding on Blackboard to questions posted under “Discussions”. The combined total of these projects will count for 25% of the final grade.
C. Two exams: a midterm and a final exam, each worth 25% of the final grade; 50% combined.
D. Attendance and Participation: Regular attendance is mandatory. Four unexcused absences will result in the lowering of the student’s final earned grade by one letter grade.

Grading Scale: 90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; below 60% = E

Support Website
For additional details, links to websites, resources, regular updates the Work Schedule, and access to your grades for MUSL 3324, consult our class Blackboard: http://blackboard.utep.edu, and follow the log-in instructions.

*Students are responsible for checking the course Blackboard site frequently for changes and updates!*

EMAIL

The most effective way to communicate with the professor is through UTEP or Blackboard email. When composing email for this course, you must do the following:

1. Include your course number and first and last name in the SUBJECT line as follows: MUSL 3324; Jane Smith
2. Begin the email with “Dear Prof. Shaheen:” or any standard salutation.
3. Indicate the specific assignment (DOR-3, or Concert Review, etc.) in the body of your email.
4. Conclude the email with a formal closing such as “Sincerely, Jane Smith”, etc. You must sign with your full name.

Classroom Conduct

By enrolling in this course, the student agrees to abide by the following rules. Violating one or more of these rules may result in the lowering of the student’s grade or the removal of the student from the course through an administrative drop.

1. No talking during the professor’s lecture.
2. All electronic devices (cell phones, MP3 players, etc.) are prohibited in class. This means they are silenced and out of sight.
3. In order to use a laptop in class, the student must sit in the first two rows. USE OF INTERNET IS PROHIBITED – laptops are allowed only to facilitate note taking.
4. The professor reserves the right to lock the door once the lecture has begun. If you arrive late and the door is locked, you may not enter class that day.
5. Communication of any form is prohibited during quizzes and exams. Any student who participates in such behavior will be asked to leave the room immediately and may be dropped from the course with a grade of “F”. Furthermore, the student may face academic dishonesty charges at UTEP.

Additional Expectations

In addition to responsible attendance, it is expected that all students in this class know and will adhere to university policies regarding conduct, behavior, and academic integrity. Students who continuously violate the classroom rules will receive a severe penalty to their semester grade if they are not administratively dropped from the course.

Disabilities Statement

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass.

Late Work

DORs: Late DORs may only earn up to half credit if accepted by the professor.
CD Review: Your project will automatically be lowered an entire letter grade if it is not handed in on or before Dec 3rd. In addition, you will continue to lose 5 points for each additional day it is late.

Work Schedule

Assignments are to be completed by the date listed. The instructor reserves the right to change the schedule at any time. Additional readings may be assigned.
SS = Soundscape
B = Blackboard

<p>| MUSL 3324- Intro to World Music - Daily Work Schedule – Fall 2016 |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Day/Date</th>
<th>Topic</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>1</td>
<td>Tues., Aug. 23</td>
<td><em>Introduction to Course and the study of “World Music”</em></td>
<td>Purchase books and recordings; explore web links</td>
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<tr>
<td></td>
<td>Thurs., Aug. 25</td>
<td><strong>Terminology; Theory Basics</strong></td>
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<td>2</td>
<td>Tues., Aug. 30</td>
<td><strong>Definitions and Methodologies</strong></td>
<td>Read (B): Alan Merriam, “Toward a Theory for Ethnomusicology”</td>
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<td></td>
<td>Merriam’s model</td>
<td>In Class: Group discussion</td>
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<td>Due: DOR 1</td>
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<td></td>
<td>Thurs., Sept. 1</td>
<td><strong>Field work and bi-musicality</strong></td>
<td>Read (B): Hood, &quot;The Challenge of Bi-musicality&quot;, (SS): Introduction and Chapter 1</td>
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<td>Case study: Genghis Blues</td>
<td>In Class: Group discussion, begin film, Genghis Blues</td>
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| 3    | Tues., Sept. 6 | Due: DOR 2  
Begin DOR 3 |
|      | Thurs., Sept. 8 | Finish and discuss film, *Genghis Blues*  
Due: DOR 3 |
|      |            | Instrument Classification Systems  
In class: discussion and activity |
| 4    | Tues., Sept. 13 | Setting: The Study of Local Musics  
Read (SS): Chapter 2 – Ghana |
|      | Thurs., Sept. 15 | Read (SS): Mumbai, India, Boston Case Studies |
| 5    | Tues., Sept. 20 | Identity and Music in Daily Life  
Chapter 3 - Quinceñera and *Raga Nilambari* |
|      | Thurs., Sept. 22 | Emic/Etic perspectives  
Read (B): Chiener, “Experience and Fieldwork…”  
In Class: Group discussion  
Due: DOR 4 |
| 6    | Tues., Sept. 27 | Music and Migration  
Read (SS): Chapter 4 – Chinese and Arab Migration |
|      | Thurs., Sept. 29 | Continue Chapter 4 – African and Vietnamese Migration  
Due: DOR 6 |
| 7    | Tues., Oct. 4 | Indian Classical Music  
Introduction to Indian Classical Music  
Film: *Ravi Shankar, In Portrait*  
Begin DOR 5 |
|      | Thurs., Oct. 6 | Continue film  
Due: DOR 5 |
| 8    | Tues., Oct. 11 | The Sacred and Traditional: Music in Bali |
|      | Thurs., Oct. 13 | Music and Memory  
Read (SS): Chapter 5 – *Corrido* and Jazz Funeral |
| 9    | Tues., Oct. 18 | Midterm Exam |
|      | Thurs., Oct. 20 | Continue SS Chapter 5 - Syrian Jewish *Pizmon & Haflah*  
and DABKA |
| 10   | Tues., Oct. 25 | Music, Mobility, and the Global Marketplace  
Read (B): Taylor, Introduction and Chapter 1  
In Class: Group discussion  
Due: DOR 7 |
|      | Thurs., Oct. 27 | Read (SS): Chapter 6 - Hawaiian Sound/new music for Gamelan |
| 11   | Tues., Nov. 1 | Orientalism: The Silk Road  
Read (SS): Chapter 6 – Silk Road  
Edward Said, *On Orientalism*  
In Class: Group discussion  
Due: DOR 8 |
|      | Thurs., Nov. 3 | Continue Chapter 6 – Silk Road |
| 12   | Tues., Nov. 8 | Music Transmission and Copyright  
Read (on Eres): Feld, “Pygmy Pop”  
In Class: Group discussion  
Due: DOR 9 |
|      | Thurs., Nov. 10 | Music and Dance  
Read (SS) Chapter 7 - *Tango* |
| 13   | Tues., Nov. 15 | Read (SS): Chapter 7 - Blhanga and Bollywood |
|      | Thurs., Nov. 17 | Music and Ritual  
Read (SS): Chapter 8 - Tibetan Buddhist Chant and Santería |
| 14   | Tues., Nov. 22 | Music and Politics  
Read (SS): Chapter 9 – Reggae and Rastafarianism  
Due: DOR 10 |
|      | Thurs., Nov. 24 | THANKSGIVING  
No Class |
| 15   | Tues., Nov. 29 | Hip-Hop Globe  
Examining the Global Hip-Hop Movement  
Documentary: *Channels of Rage*  
In Class: Group Discussion  
Due: DOR 11 |
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<th>Final Exam</th>
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<tr>
<td>Thurs., Dec. 8</td>
<td>DUE: Album Review via Blackboard</td>
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