Summer, 2013 (Mon/Tues/Wed/Th 10:10-12:10 in CFA 112)  
Instructor: Peter Epstein (pepstein@unr.edu)  
Office Hours: by appointment (CFA 125)  

MUS 431  
Exploring World Music  

Required Materials  
Course Website: [http://www.MUS431.com](http://www.MUS431.com)  
Audio Tracks: [https://wolfstream.unr.edu/a/MUS431/MP3Player.html](https://wolfstream.unr.edu/a/MUS431/MP3Player.html) (use your UNR Net ID and password to log on)  

Excerpts from *JVC Video Anthology of World Music and Dance* will be used as viewing examples in class. All videos are on reserve at the Multimedia Center.  

The instructor may distribute additional readings.  

Supplemental Materials  
Bruno Nettle et al. *Excursions in World Music*, 5th ed. (New Jersey: Prentice Hall, 2004); available on reserve at the Knowledge Center  

Course Description  
This is a capstone course open to non-majors as well as music majors. Focusing on non-western traditions, this course will examine musical variety in the world. We will explore the musical traditions of East Asian, South Asian, Middle Eastern, African, South American, North American and Rom cultures. In addition to musical aspects of instruments, sound structure, vocal performance, and dance of each culture, we will discuss various issues involved in the construction of “otherness,” such as representations of non-Western musical Traditions in Western popular music.  

Objectives and Learning Outcomes:  

Core Objectives:  

This course satisfies:  

CO11: Global Contexts  
Students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. Students will articulate connections among local, national, and international contexts and evaluate the ways that historical and contemporary global influences affect their current situations.  

CO13: Integration and Synthesis
Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues.

This course builds on:

CO1: Effective Composition and Communications
Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

CO3: Critical Analysis and Use of Information
Students will be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

CO7: Artistic Composition, Interpretations, and Expression
Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

Student Learning Outcomes:

Students will be able to better understand the cultural contexts of specific musical pieces and traditions. (CO11, CO13, CO7)

Students will be able to apply their historical and cultural knowledge of the music of various non-western cultures to the analysis of specific pieces of music, both written and verbal. (CO11, CO13, CO1, CO7)

Students will develop the aural and visual skills necessary to achieve an analytical perspective on unfamiliar musical forms. (CO11, CO13, CO3, CO7)

Students will be able to develop skills related to empathy and cultural sensitivity, via the study of global musical cultures. (CO3, CO11)

Students will be able to increase their awareness of music as an activity that shapes the images and ideals through which individuals understand themselves and their relationship to the global community. (CO11, CO7)

Students will be able to synthesize complex arguments in written form. (CO1, CO13)

*The SLOs above will be assessed via in-class discussion, analysis and research-driven essays, and in-class exams covering the reading and listening material
Course Requirements and Evaluation
There will be two exams (midterm and final), one quiz, 3 writing assignments, and two in-class presentations. Each full-scale exam will consist of several sections: 1) listening & viewing examples followed by multiple choice and/or short answer questions; 2) Instrument Identification; 3) Term Definitions; 4) one or two essay questions. No make-up quizzes or exams will be given - exceptions will be considered only under truly dire circumstances.

Final grades will be calculated in the following manner:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Written response to “borrowing” question (pt 1)</td>
<td>20</td>
<td>2%</td>
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<tr>
<td>In-Class “borrowing” presentation (pt 2)</td>
<td>15</td>
<td>1.5%</td>
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<tr>
<td>In-Class “non-Western” presentation</td>
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<td>Quiz 1:</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Midterm Exam:</td>
<td>100</td>
<td>20%</td>
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<tr>
<td>Paper #1:</td>
<td>100</td>
<td>20%</td>
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<tr>
<td>Final Paper:</td>
<td>100</td>
<td>20%</td>
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<tr>
<td>Final Exam:</td>
<td>100</td>
<td>20%</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>500</td>
<td>100%</td>
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<tr>
<th>Grade</th>
<th>Points</th>
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<td>A</td>
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<td>A-</td>
<td>90-92</td>
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<td>87-89</td>
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<tr>
<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
<td>80-82</td>
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<td>C+</td>
<td>77-79</td>
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<td>C</td>
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<td>C-</td>
<td>70-72</td>
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<td>D+</td>
<td>67-68</td>
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<td>D</td>
<td>63-66</td>
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<td>D-</td>
<td>60-62</td>
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Assignments

“Borrowing” Assignment:

Part 1 Written (Due Tuesday July 16)
Should creative artists be free to borrow musical elements from other cultures, regardless of their own cultural origins? Do such acquisitions bring with them any new responsibilities regarding the original “owners” of the music? Is it homage, theft, both, neither? Write a 1-2 page response.

Part 2 Presentation (Scheduled individually)
Choose an audio track or video and present it to the class. The music should provide a specific example of the “borrowing” and appropriation discussed more generally in your
written response (part 1). To facilitate class discussion your presentation should identify (at a minimum) the following:

- The “borrower” – what is the cultural location of the artist/band who is doing the borrowing?

- The “borrowee” – what is the cultural location of those being borrowed from?

- What is it about the music (sound, instrumentation, texture, groove, “vibe”) that makes it sound like a fusion or hybrid?

- What other observations can you make about this example? What questions does it raise?

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**Indigenous Music Presentation (Scheduled individually)**
Choose an audio track or video and present it to the class. The music should provide a specific example of an indigenous musical genre/tradition not covered in class. To facilitate class discussion your presentation should identify (at a minimum) the following:

- Where is the example from?

- Provide a brief overview of this genre’s history and/or development.

- Can you identify any of the instruments being used? If not, how would you describe them?

- What other observations can you make about this example? What questions does it raise?

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**Writing Assignments** – assignments must be computer printed, double-spaced, and stapled

**Paper #1 (Due Wednesday, July 24)**
Using as a model the idea that music is a phenomenon with three fundamental aspects (*sound, conception, and behavior*), write a 3-4 page paper discussing some type of music in which you directly participate as performer, consumer, listener, or critic. You may choose any type of music you wish but it should represent at least one way in which you yourself *music.*

**Final paper (Due Wednesday, August 14)**
Write a 4-6 page paper on the topic of your choice (possible topics/approaches will be discussed in class). You must use a minimum of two reference sources; at least
one of those sources should be a book or journal article.

**TENTATIVE CLASS SCHEDULE**

This outline is subject to change. Guest Lecture/performances TBA

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**Monday, July 15**

**Subject(s):** Introduction and Syllabus
Terms, Instrumentation, Concepts

**Assignment:** Should creative artists be free to borrow musical elements from other cultures, regardless of their own cultural origins? Do such acquisitions bring with them any new responsibilities regarding the original “owners” of the music? Is it homage, theft, both, neither? Write a 1-2 page response - due Tuesday, July 16.

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**Tuesday, July 16**

**Subject(s):** North India

**Reading:** *Excursions in World Music*, pages 2-13

**Listening:** Medium And Fast Gats In Raga Yaman
Raag Bahar (Ravi Shankar)
An Introduction To Indian Music (Ravi Shankar)
Tala Foradast

**Viewing:** *JVC VWMD* 13-1, 13-2

YouTube “Darbar: Pandit Swapan Chaudhuri”
(http://youtu.be/sdR7G_gkfdw)

YouTube “Pandit Sharda Sahai-Tal Comp”
(http://www.youtube.com/watch?v=a3Ds8p2hulc)

YouTube “Parveen Sultana”
(http://www.youtube.com/watch?v=MdMt9yWrImE)

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**Wednesday, July 17**

**Subject(s):** North India (cont.)
South India
Thursday, July 18

Subject(s): Classical Dance of India
“Bollywood

Viewing: JVC VAWMD 11-1, 11-4, 11-7

Monday, July 22

Quiz #1

Subject(s): Pakistan/Sufism

Listening: Mera Piya Ghar Aaya (Nusrat Fateh Ali Khan)

Viewing: JVC VAWMD 14-1, 14-2

Tuesday, July 23

Subject(s): Java

Reading: Excursions in World Music, pages 160-181

Listening: Bubaran Hudan Mas Ketrawang Puspawarna

Viewing: JVC VAWMD 10-3, 10-2

Wednesday, July 24

Subject(s): Bali

Listening: Kebjar Hudjan Mas Sekaha Ganda Sari, Bona

Viewing: JVC VAWMD 9-1, 9-5
JVC VAWMD 10-1
<table>
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<tr>
<th>Due:</th>
<th>Paper #1</th>
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<tr>
<td>Thursday, July 25</td>
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<tr>
<td>Subject(s):</td>
<td>Japan</td>
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<tr>
<td>Reading:</td>
<td><em>Excursions in World Music</em>, pages 134-147</td>
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<tr>
<td>Listening:</td>
<td>Entenraku</td>
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<td>Sashi No Kyotu</td>
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<td>Monday, July 29</td>
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<tr>
<td>Subject(s):</td>
<td>Romani</td>
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<tr>
<td>Viewing:</td>
<td><em>Latcho Drom</em></td>
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<tr>
<td>Tuesday, July 30 - Midterm Exam</td>
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<td>Wednesday, July 31</td>
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<tr>
<td>Subject(s):</td>
<td>Middle East</td>
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<tr>
<td>Reading:</td>
<td><em>Excursions in World Music</em>, pages 54-85</td>
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<tr>
<td>Listening:</td>
<td>Qu'ran Recitation</td>
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<td></td>
<td>Episode 9 (Azan)</td>
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<td>Chahar Mezrab</td>
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<td>Avaz In Shur</td>
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<td>Traditional Oud</td>
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<tr>
<td>Viewing:</td>
<td><em>JVC VAWMD</em> 16-7, 16-10, 16-11, 17-5</td>
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<td>Thursday, August 1</td>
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<tr>
<td>Subject(s):</td>
<td>Europe – Spain, The Balkans</td>
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<tr>
<td>Listening:</td>
<td>La Barrosa</td>
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Di-Li-Do
Zurna and Tupan from Pirin Macedonian region
Kopanitsa (Ivo Papasov)
Chordophones: Gusla

Viewing:  
*JVC VAWMD* 22-17, 22-14  
*JVC VAWMD* 20-13

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**Monday, August 5**

Subject(s):  Sub-Saharan Africa

Reading:  *Excursions in World Music*, pages 190-210

Listening:  Nhemamusasa
Animal Dance Song
Leaf-Carrying Song
Gadzo
Allah L'a Ke
Desole

Viewing:  *JVC VAWMD* 19-1, 19-2

*YouTube*  The Master of the Talking Drum - Part 1  
[http://www.youtube.com/watch?v=IA6hsgOAgoY](http://www.youtube.com/watch?v=IA6hsgOAgoY)

*YouTube*  ATSIA DANCE PART 2  
[http://www.youtube.com/watch?v=JZvqhZ01Fuo](http://www.youtube.com/watch?v=JZvqhZ01Fuo)

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**Tuesday, August 6**

Subject(s):  Sub-Saharan Africa (cont., PLAYING!!!)

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**Wednesday, August 7**

Subject(s):  Argentina  
Brazil

Listening:  Ela Não Gosta De Mim
Um a Um
Desafinado
The Girl from Ipanema
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<th><strong>Thursday, August 8</strong></th>
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| **Subject(s):** | Cuba  
Caribbean |
| **Listening:** | Santeria (Abwes) - Oru del eya Aranla  
Oyelos de Nuevo  
Siboney  
Manteca |

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| **Subject(s):** | North America (Native Americans)  
North American Popular Music |

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<th><strong>Tuesday, August 13</strong></th>
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<tr>
<td><strong>Subject(s):</strong></td>
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<tr>
<td><strong>Reading:</strong></td>
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</table>
| **Listening:** | Po' Lazarus  
Old Alabama  
Hound Dog |
| **Viewing:** | YouTube Robert Johnson – Crossroad  
(http://www.youtube.com/watch?v=Yd60nI4sa9A)  
YouTube T-Bone Walker – Call It Stormy Monday  
(http://www.youtube.com/watch?v=hVR8lg1YLuc) |

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<th><strong>Wednesday, August 14</strong></th>
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<tr>
<td><strong>Subject(s):</strong></td>
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<td><strong>Due:</strong></td>
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| **Thursday, August 15 – Final Exam** |
Academic Success Services: Your student fees cover usage of the Math Center (784-4433 or www.unr.edu/mathcenter/), Tutoring Center (784-6801 or www.unr.edu/tutoring/), and University Writing Center (784-6030 or http://www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Statement on Audio and Video Recording: “Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.”

Student Absences: By NSHE policy in Title 4 Chapter 20 A, Section 3, paragraph 1, <http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-CH20%20%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf>, there are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. In the event that a student misses a class because of an official university function or event or because of serious personal issues, the Office of the Vice President for Student Services may, at its discretion, send an explanation to affected faculty. The instructor shall make the final determination on whether the missed work can be done at a time other than during the regularly scheduled class period.

Religious Holy Days: It is the policy of NSHE (Title 4 Chapter 20 A, Section 3, paragraph 2, <http://system.nevada.edu/tasks/sites/Nshe/assets/File/BoardOfRegents/Handbook/T4-Ch20%20%20General%20Policies%20Regulating%20Students%20and%20Student%20Government.pdf>), to be sensitive to the religious obligations of its students. Any student missing classes, quizzes, examinations, or any other class or lab work because of
observance of religious holy days should, whenever possible, be given an opportunity during that semester to make up the missed work. The make-up will apply to the religious holy day absence only. It shall be the responsibility of the student to notify the instructor in advance in writing, if the student intends to participate in a religious holy day which does not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the assignment at an alternate time would impose an undue hardship on the instructor or the institution which could not reasonably have been avoided.

**Academic Dishonesty:** Academic dishonesty is against the university as well as the system community standards. Academic dishonesty is defined as: cheating, plagiarism or otherwise obtaining grades under false pretenses. Plagiarism is defined as submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one's work to be used in this fashion. Cheating is defined as (1) obtaining or providing unauthorized information during an examination through verbal, visual or unauthorized use of books, notes, text and other materials; (2) obtaining or providing information concerning all or part of an examination prior to that examination; (3) taking an examination for another student, or arranging for another person to take an exam in one's place; (4) altering or changing, or attempting to alter or change: (a.) test answers after that test has been submitted for grading; (b.) any other academic work after that work has been submitted for grading; (c.) grades after grades have been awarded; or (d.) other academic records.

**Disability Accommodation:** If you have a disability and will be requiring assistance, you are encouraged to contact your instructor or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations.

**Week Preceding Thanksgiving Holiday:** Monday, Tuesday, and Wednesday before Thanksgiving are regular class days and academic faculty contract days; therefore, classes should be held on those days and evenings as scheduled. Please keep in mind that when a few instructors cancel classes during the week of Thanksgiving, students then make plans to leave the campus early, placing those instructors who do hold their classes in difficult positions.

**Final Week:** It is university policy that all classes are required to meet during the final week at the appropriate times and dates indicated in the Final Week Class Schedule <http://www.unr.edu/academic-central/academic-resources/finals-schedule>. This is in keeping with accreditation requirements for the appropriate number of hours for classes. Also, deviating from the final week schedule can cause undue hardship on students’ overall final schedules.

The following link is to the University’s academic calendar:

Useful Reference Sources:


