

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

## **MUS 431** **Exploring World Music**

### **Required Materials**

Course Website: <http://www.MUS431.com>

Audio Tracks: <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.

### **Principle goals of the course**

- Increase students’ awareness of music as an activity that shapes the images and ideals through which individuals understand themselves and their relationship to a broader world
  
- Increase students’ ability to identify song forms, instruments, ensemble types, and other aspects of music from non-western cultures. The class will emphasize development of the aural and visual skills necessary to achieve an analytical perspective on unfamiliar musical forms; regular listening to and viewing of the reserve materials is highly recommended.

## **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:**

Written response to “borrowing” question (pt 1):	20 points	2%
In-Class “borrowing” presentation (pt 2)	15 points	1.5%
In-Class “non-Western” presentation	15 points	1.5%
Quiz 1:	50 points	10%
Midterm Exam:	100 points	20%
Paper #1:	100 points	20%
Final Paper:	100 points	20%
Final Exam:	100 points	20%
<b>TOTAL</b>	<b>500 points</b>	<b>100%</b>

**93 < = A**

**90-92 = A-**

**87-89 = B+**

**83-86 = B**

**80-82 = B-**

**77-79 = C+**

**73-76 = C**

**70-72 = C-**

**67-68 = D+**

**63-66 = D**

**60-62 = D-**

## **ASSIGNMENTS**

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### **“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

 “Darbar: Pandit Swapan Chaudhuri”  
([http://youtu.be/sdR7G\\_gkfdw](http://youtu.be/sdR7G_gkfdw))

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

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

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### Wednesday, July 17

Subject(s): North India (cont.)  
South India

Viewing:  Bantu Reethi ms subbulakshmi  
(<http://www.youtube.com/watch?v=oSG781wrNH8>)

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### **Thursday, July 18**

Subject(s): Classical Dance of India  
"Bollywood

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

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### **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

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### **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

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### **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

**Due: Paper #1**

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**Thursday, July 25**

Subject(s): Japan

Reading: *Excursions in World Music*, pages 134-147

Listening: Entenraku  
Sashi No Kyotu

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**Monday, July 29**

Subject(s): Romani

Viewing: *Latcho Drom*

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**Tuesday, July 30 - Midterm Exam**

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**Wednesday, July 31**

Subject(s): Middle East

Reading: *Excursions in World Music*, pages 54-85

Listening: Qu'ran Recitation  
Episode 9 (Azan)  
Chahar Mezrab  
Avaz In Shur  
Traditional Oud

Viewing: *JVC VAWMD* 16-7, 16-10, 16-11, 17-5

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**Thursday, August 1**

Subject(s): Europe – Spain, The Balkans

Listening: La Barrosa  
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

 The Master of the Talking Drum - Part 1  
(<http://www.youtube.com/watch?v=IA6hsgOAgOY>)

 ATZIA DANCE PART 2  
(<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

Viewing: *JVC VAWMD* 28-7, 28-8, 28-9

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### **Thursday, August 8**

Subject(s): Cuba  
Caribbean

Listening: Santeria (Abwes) - Oru del eya Aranla  
Oyelos de Nuevo 1  
Siboney  
Manteca

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### **Monday, August 12**

Subject(s): North America (Native Americans)

## North American Popular Music

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### Tuesday, August 13

Subject(s): North American Popular Music (cont.)

Reading: *Excursions in World Music*, pages 336-355

Listening: Po' Lazarus  
Old Alabama  
Hound Dog

Viewing:  Robert Johnson – Crossroad  
(<http://www.youtube.com/watch?v=Yd60nI4sa9A>)

 T-Bone Walker – Call It Stormy Monday  
(<http://www.youtube.com/watch?v=hVR8lg1YLuc>)

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### Wednesday, August 14

Subject(s): Catch-up/Review

**Due: Final Papers**

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### Thursday, August 15 – Final Exam

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**Academic Success Services:** Your student fees cover usage of the Math Center (784-4433 or [www.unr.edu/mathcenter/](http://www.unr.edu/mathcenter/)), Tutoring Center (784-6801 or [www.unr.edu/tutoring/](http://www.unr.edu/tutoring/)), and University Writing Center (784-6030 or [http://www.unr.edu/writing\\_center/](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:

<[http://www.cis.unr.edu/ecatalog/Default.aspx?article\\_list\\_id=29030](http://www.cis.unr.edu/ecatalog/Default.aspx?article_list_id=29030)>

**Useful Reference Sources:**

*Encyclopedia of World Culture*. Boston: G.K.Hall & Co., 1991. (Ref NG307 E53 1991, v.1-10)

Wetterau, Bruce. *World History*. New York: Henry Holt and Co., 1994. (Ref. D9 W47 1994)

*WorldMark Encyclopedia of Cultures and Daily Life*. New York: GALE, 1998 (Ref GN333W67 1998, v.1-4)

Broughton, Simon, et. al., eds. *World Music: The Rough Guide*. New York: The Rough Guides, 1994. (Ref. ML3545 W66 1994)

*The Garland Encyclopedia of World Music*. New York: Garland, 1998-. (Ref. ML100G16, 1998: vol. 1: Africa; vol. 2: South America, Mexico, Central America, and the Caribbean; vol. 4: Southeast Asia; vol.9: Australia and the Pacific Islands)

*Musical Instruments of the World: An Illustrated Encyclopedia*. New York: Paddington P., 1976 (Ref ML102.15 D5)

Myers, Helen, ed. *Ethnomusicology: An Introduction*. New York: W.W. Norton & Company, 1992. (ML3798 E84 1992)

*The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie. (New York: Macmillan, 1980. (Ref ML100 N48)

*The New Grove Dictionary of Musical Instruments*. New York: Macmillan, 1984. (Ref. ML102.15 N48 1984)