

Note:

Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.

COURSE SYLLABUS

ETHM 500

ETHNIC MUSIC THEORY

COURSE DESCRIPTION

The study of non-Western theories of music, with an emphasis on both existing systems of art and folk music as well as systems without an articulated theory.

RATIONALE

Music is not a universal language. It is a universal expression. This course provides the basis for understanding select music systems that do not equate to Western theoretical structures of pitch, rhythm, or form. This provides the student with foundational understanding of the transcription and analysis of music. This can assist the musician in dealing with issues of contextualization in non-Western ethnic cultures, leading to the use of indigenous music in worship, discipleship, and evangelism.

I. PREREQUISITE

For information regarding prerequisites for this course, please refer to the [Academic Course Catalog](#).

II. REQUIRED RESOURCE PURCHASE

Click on the following link to view the required resource(s) for the term in which you are registered: <http://bookstore.mbsdirect.net/liberty.htm>

III. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Word
(Microsoft Office is available at a special discount to Liberty University students.)
- D. Access to a scanner for submission of assignment

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Demonstrate awareness that every music in the world is governed by a theoretical system that deals with fundamental elements of music, whether or not these systems have been articulated.
- B. Demonstrate awareness of the range of diversity of the fundamental elements of music in a variety of music systems.
- C. Distinguish between the universal and culture-specific music analysis and understanding.
- D. Demonstrate awareness of analytical methodologies in preparation for transcription and analysis of non-Western systems of music.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings and lecture presentations

B. Course Requirements Checklist

After reading the Syllabus and [Student Expectations](#), the student will complete the related checklist found in Module/Week 1.

C. Discussion Board Forums (3)

There will be 3 Discussion Board Forums throughout this course. The student is required to provide a thread in response to the provided topic for each forum. Each thread must be a minimum of 250 words and must integrate information drawn from experience and course-related information (books, articles, and presentations). In addition to the thread, the student is required to reply to 2 other classmates' threads. Each reply must be a minimum of 200 words. Support any assertions with citations. (A, B)

D. Summary Papers (2)

The student will compose two 3-page Summary Papers. Summary Papers will be a synthesis of assigned weekly readings, comparing and contrasting the approaches toward musical elements offered by each author.

E. Compositions (4)

The student will compose or improvise music within the theoretical system of 4 different cultures.

F. Final Project

The student will write a 6-page essay that will synthesize the initial theorizing and later case studies. The essay must be in current Turabian format that focuses on a given topic. (A, B, C, D)

VI. COURSE GRADING AND POLICIES

A. Points

Course Requirements Checklist	10
Discussion Board Forums (3 at 50 pts ea)	150
Summary Papers (2 at 100 pts ea)	200
Compositions (4 at 100 pts ea)	400
Final Project	250
Total	1010

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

C. Disability Assistance

Students with a documented disability may contact Liberty University Online's Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

COURSE SCHEDULE

ETHM 500

Textbooks: Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts* (2015).
 Tenzer, *Analytical Studies in World Music* (2006).
 Tenzer & Roeder, *Analytical and Cross-Cultural Studies in World Music* (2011).

MODULE/WEEK	READING & STUDY	ASSIGNMENTS	POINTS
1	Nettl: chs. 5–7 Tenzer & Roeder: 2 articles 1 presentation	Course Requirements Checklist Class Introductions DB Forum 1	10 0 50
2	1 presentation 2 articles	Composition: Pia	100
3	Tenzer: 1 article 2 presentations 1 website	Composition: Gaida Performance Arrangement	100
4	Tenzer: 1 article 5 websites	DB Forum 2	50
5	Tenzer & Roeder: 1 article 1 presentation 4 websites	Composition: Gat or Dhrupad	100
6	Tenzer: 2 articles 1 presentation 2 websites	Composition: Balungan and Embellishing Melodies	100
7	Tenzer: 2 articles Tenzer & Roeder: 4 articles (<i>select 1 from above</i>) 3 websites	DB Forum 3 Summary Paper 1	50 100
8	Tenzer: 1 article Tenzer & Roeder: 2 articles (<i>select 1 from above</i>)	Summary Paper 2 Final Project	100 250
TOTAL			1010

DB = Discussion Board

NOTE: Each course week begins on Monday morning at 12:00 a.m. (ET) and ends on Sunday night at 11:59 p.m. (ET). The final week ends at 11:59 p.m. (ET) on Friday.