



## Course syllabus

Faculty of Arts and Humanities  
Department of Music and Art

4MV203 Perspektiv på världsmusik, 7,5 högskolepoäng  
Perspectives on world music, 7.5 credits

### **Main field of study**

Musicology

### **Subject Group**

Musicology

### **Level of classification**

Second Level

### **Progression**

A1N

### **Date of Ratification**

Approved 2016-01-25

Revised 2017-06-15 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2017

### **Prerequisites**

Bachelor's Degree in the humanities or social sciences or the equivalent, and English B.

## Objectives

After completing the course, the student should be able to:

- explain and account for the concept of “world music” from the perspective of musicology and in a broader cultural context,
- problematise conditions for understanding the phenomenon of “world music” from global, historical and contemporary perspectives,
- conduct a written independent analysis of a record, a concert, or an equivalent example of “world music” on the basis of a theoretical awareness of relevant perspectives used in studies of music from a global perspective.

## Content

This course adopts an ethnomusicological perspective to discuss and reflect on world music as a global phenomenon and genre. What is “world music”? For whom is certain music “world music”? When is music not “world music”? What was “world music” before, and is there any “world music” today? This course discusses general questions concerning music as a cultural expression in local and global contexts, by contextualising and questioning the concept of world music and relating it to theories of medialisation, distribution, copyright, cultural heritage, identity, authenticity, and the relation between “the world” (the Others) and the West.

Compulsory seminars are specified in a course guide.

## Type of Instruction

The course includes a few seminars on campus and meetings at cultural institutions (for example museums and cultural environments). The students also work with ICT on a web-based learning platform where compulsory assignments are presented. Teaching is delivered in the form of lectures, seminars and group exercises.

The teaching can also be distance-based and carried out on an online learning platform.

## Examination

The course is assessed with the grades A, B, C, D, E, Fx or F.

The grade of A is the highest grade and the grade of E is the lowest grade for passing the course. The grade F means that the student's performance is assessed as failed. Written assessment criteria for the A–F scale are communicated to the students in a separate document when the course starts.

Parts of the course are examined through active participation in seminars and group assignments. An independent written project is also included in the examination.

For students who do not pass the first examinations, retake examinations are provided in accordance with local regulations at the university.

## Course Evaluation

At the end of the course, a course evaluation is conducted. Results and analysis of the course evaluation are communicated to the students who have taken the course and the students who are taking the course when it is offered the next time. The evaluation is anonymous. The course evaluation is filed according to departmental regulations.

## Credit Overlap

The course cannot be included in a degree along with the following courses of which the content fully, or partly, corresponds to the content of this course: The course is included as module 3 in 4LI200 World Cultures, 30 credits.

## Required Reading and Additional Study Material

Aubert, Laurent, *The music of the other. New challenges for ethnomusicology in a global age*, Aldershot: Ashgate, 2007 or later edition, 96 p.

Bohlman, Philip V., *World Music. A Very Short Introduction*, OUP, Oxford: Oxford University Press, 2002 or later edition, 178 p.

Bohlman, Philip V. (ed.), *The Cambridge history of world music*, Cambridge: Cambridge University Press, 2013 or later edition, selection, ca. 350 p.

White, Bob W. (ed.), *Music and Globalization. Critical Encounters*, Bloomington: Indiana University Press, 2012 or later edition, 233 p.

Material provided by the department, 200 p.

Music examples.