

MUHL 3771 - Music History and Literature 1: World Music

Fall 2026 Syllabus, Section 01, CRN 40142,

Credit hours: 3

Instructor

Glenn Schaft

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Public Instructor Information

Instructor Title: Professor of Music, Percussion Coordinator

Instructor Professional Qualifications:

- Doctor of Musical Arts in Percussion Performance and Literature, University of Illinois at Champaign-Urbana, 1993
- Master of Arts in Percussion Performance, Eastern Illinois University, Charleston, Illinois, 1983
- Bachelor of Music in Percussion Performance, Baldwin Wallace University, Berea, Ohio, 1982
- Post Doctoral Studies in Contemporary Music and Orchestral Percussion, Cleveland State University, 1992-94
- Post Doctoral Studies in Afro-Cuban Folkloric Music, National School of the Arts, Havana, Cuba, 1994
- Post Doctoral Studies in Jazz Drumming, New York City, 2000

Instructor Office Location: Bliss Hall 2234

Instructor Office Phone: 330 941-3636

Course Description

3771. Music History and Literature 1: World Music. An introduction to the intersection of music and culture. Students will explore the cultural contexts and the social, economic, and technological forces that influence the creation and dissemination of music. In addition to the core content of the class, students will be introduced to parallel narratives in the visual arts, literature, and theater. Students will demonstrate, through examination and written assignments, their understanding of how music history is a function of cultural values and choices. Sophomore standing or permission of instructor required. 3 s.h.

•Honors Contract: option is available per instructor permission. Find out more about Honors Contracts.

Course Readings

Group	Title	Author	ISBN
Required	What Is Music? Definitions	Glenn Schaft	
Required	Music In Culture	Glenn Schaft	
Required	Music As Process	Glenn Schaft	
Required	How Music Is Transmitted and Preserved; Oral traditions, notation, recordings	Glenn Schaft	
Required	Six characteristics of musical sound; Glenn Schaft pitch, duration, intensity, timbre, texture, form		
Required	Musical Forms	Glenn Schaft	
Required	Active and Passive Listening	Glenn Schaft	
Required	The Formal Study of Music - Ethnomusicology and Musicology	Glenn Schaft	
Required	Understanding Music Transnationalism	Glenn Schaft	

Required	Using Technology to Research Artists and Genres	Glenn Schaft
Required	Case Studies/Listening - Migrations from Europe to North America	Glenn Schaft
Required	Case Studies/Listening - Migrations from Asia and North American Indigenous Cultures	Glenn Schaft
Required	Case Studies/Listening - Forced Migrations from Africa to the New World	Glenn Schaft
Required	Case Studies/Listening - Politics, Protest Songs, and Social Commentary; from the American Revolution to the Streets of Minneapolis	Glenn Schaft
Required	Case Studies/Listening - King Cotton and the Black Belt	Glenn Schaft
Required	Case Studies/Listening - Work songs, Prison songs, field hollers, ring shouts, Gullah culture	Glenn Schaft
Required	Case Studies/Listening - Spirituals, Gospel	Glenn Schaft
Required	Case Studies/Listening - Blues	Glenn Schaft
Required	Case Studies/Listening - Ragtime, Early Jazz, Swing, Bebop, Hardbop, Modern Jazz, Jazz Fusion, Avant Garde	Glenn Schaft
Required	Case Studies/Listening - Cajun, Zydeco	Glenn Schaft
Required	Case Studies/Listening - US Beat, R&B, Funk, Neo Soul, Hip Hop	Glenn Schaft
Required	Case Studies/Listening - Cuba & the Caribbean	Glenn Schaft

The course readings are subject to change in the event of extenuating circumstances, research developments, current events, and/or to ensure better learning.

Schedule of Topics and Assignments

Week of	Reading(s)	Proposed Topic	Due/To Prepare for Class
8/24	Week 1 What Is Music?	Sounds and Intent Music In Culture Music as Process Transmission & Preservation Sound in the Time Space Dimensions Six characteristics of musical sound Textures Pitch, Melody, Harmony, Rhythm Musical Form Instrument Classification	
8/31	Week 2 Active & Passive Listening Musicology & Ethnomusicology		



9/7	Week 3 Mon Sep 7, Labor Day, YSU Observed Holiday: no classes Understanding Musical Transnationalism Using technology to research artists and genres	Media Migrations Modernization - Technology Popular Music - World Music
9/14	Week 4 Case Study - Migrations from Europe to North America	Early American, Colonial Period, Civil War Classics c. American String Musics i. Country and Western ii. Bluegrass iii. Gangstagrass 20th c. Avant Garde
9/21	Week 5 Case Study - Migrations from Asia and North American Indigenous Cultures	Ojibwa, Ojibwe, or Chippewa (the Anglicized name) Powwows-fusion of traditional and contemporary elements Inuit Songs, Canada
9/28	Week 6 Case Study-Forced Migrations from Africa to North America	Traditional and Popular Musics of Africa
10/5	Week 7 Case Study - Politics, Protest Songs, and Social Commentary	from the American Revolution to the Streets of Minneapolis
10/12	Week 8 Mon Oct 12 - Mid term review Wed, Oct 14, Cliff College Creative Arts Open House: no class Fri, Oct 16, Mid Term Exam	
10/19	Week 9 Case Study - King Cotton and the Black Belt	Work songs, Prison songs, field hollers, ring shouts, Gullah culture
10/26	Week 10	Spirituals, Gospel US Beat, R&B, Funk, Neo Soul, Hip Hop
11/2	Week 11	Blues
11/9	Week 12 Wed, Nov 11, Veterans Day, YSU Observed Holiday: no classes	Ragtime, Early Jazz, Swing, Bebop, Hardbop, Modern Jazz, Jazz Fusion, Avant Garde
11/16	Week 13 New Orleans, Cajun Culture	Cajun, Zydeco
11/23	Week 14 Case Studies - Spanish Influences Nov 25-Fri, Nov 27- Thanksgiving Break, YSU Observed Holiday: no classes	Texas & American Southwest, Tejano, TexMex
11/30	Week 15 contd... Fri, 12/4, Final Exam Review	
12/7	Finals Week Wed Dec. 9, Final Exam, 8-10AM	

The course schedule, policies, procedures, and assignments in this course are subject to change in the event of extenuating circumstances, by mutual agreement, and/or to ensure better learning.