**“Honky Tonk Ensemble”: MUS 231/560, Sec 35**

**Lab Course to also accompany Dr. Jacobsen’s class, “Country Music and Cultural Politics” MUS/ANTH 445/545**

**Spring 2019, University of New Mexico Department of Music**

**Alex McMahon**

**Dr. Kristina Jacobsen (a.k.a. “Dr. Honky Tonk”)**

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Kristina: [kmj23@unm.edu](mailto:kmj23@unm.edu)

**Office Location: Alex:** Popejoy B015

**Kristina:** Hokona Hall 307

**Office Hours:**

**Alex:** Before/after class on Monday nights

**Kristina:** 2:30-4:00 Tuesday and Thursday

*For all office hours****, please email/talk to Alex or Kristina*** *in advance*

**Office Phone:** Please email in lieu of calling

**Course Meeting Time and Location:** Monday 7:15-9:45 PM, Center For the Arts (CFA), B015.

**Course Description**

This course focuses on learning to perform country music from the 1960s, ’70s and ’80s, also known as “honky tonk” music. Artists and material covered include songs by Kitty Wells, Loretta Lynn, Patsy Cline, Tammy Wynette, George Jones, Johnny Cash, Merle Haggard, Hank Williams, Buck Owens, Johnny Rodriguez and Charley Pride. Guest artists will be brought in to run clinics on singing and how to communicate with the sound engineer and also give general input on the dynamics of playing in a band.

Taught by performing country artists, the class focuses on country singing style, harmony, rhythm and lead instrumentation, song arrangement, and performance techniques for successful performance. The class is designed to be taught as a group, with students learning to perform as a band in the process.

Desired outcomes for this course include an increased appreciation for the poetics and nuance of country music performance (including stylistic details relating to honky tonk), hands-on knowledge of country music’s sonic progression and history, and a more intimate knowledge of country music’s thematic content from the perspective of someone who has performed it.

**Learning objectives**

By the end of this course, students will be able to

* Perform at least one Honky Tonk song very well from memory (either the vocal, rhythm or lead part)
* Perform at least 7 songs at a moderate level from memory as a member of the ensemble
* Understand and utilize vocal, instrumental or performance techniques that are distinctive to Honky Tonk music.
* Articulate and perform basic knowledge about the distinctive styles within the country music genre covered in class

**Required Films** (available via streaming and/or as DVDs on three-hour reserve in Zimmerman Library)**:**

Submit a one page (500 word) write-up about each film in UNM Learn by Sunday nights, 10 pm. In each write-up, be sure to address: the music itself, the central thematics of the film, and how it feeds/amplifies your knowledge of country music (if it does; fine to argue the the other way, too).

1) *I’ll Be Me* (rent through Amazon/Netflix to stream)

*2) Buried Country* (74 minutes; at UNM Fine Arts Library, or rent through Amazon/Netflix to stream)

3) *20 Feet from Stardom* (Rent through Amazon/Netflix to stream or through Fine Arts and Design

Library, call number: ML400 T85 2014

4) *The Winding Stream* (stream on Youtube)

*5) The Eventful Life of Al Hawkes* (stream on Vimeo)

**Great/Interesting/Provocative Additional Films to Watch on Your Own Time About Country Music**

*Coalminer’s Daughter* (125 minutes)

*Tender Mercies* (100 minutes)

*Crazy Heart*(112 minutes)

*Urban Cowboy* (135 minutes)

*The Two Sons of Francisco* (132 minutes)

*Buried Country*(74 minutes)

*The True Meaning of Pictures* (75 minutes)

*Deliverance* (110 minutes)

*End of an Old Song (*John Cohen) (26 minutes)

*Songcatcher* (109 minutes)

*Oh Brother, Where Art Thou* (108 minutes)

*Walk the Line* (153 minutes)

*The Sapphires* (103 minutes)

*Indian Rodeo on the Navajo Nation*(22 minutes)

*Twenty Feet from Stardom*

*Ray*

*The Winding Stream*

*Blues Brothers*

*Honey Suckle Rose*

*Walk the Line*

*Grapes of Wrath*

*Shut up and Sing*

*Heartworn Highways*

*The Eventful Life of Al Hawkes*

*Sweet Dreams*

*The Winding Stream*

*Seven Signs*

*High Lonesome: The Story of Bluegrass Music*

**Required Listening:**

All required class listening will be provided as an embedded song list on UNM Learn. Be sure to listen through *all the way to the end* before making your selection.

1 – George Jones: [Why Baby Why](https://www.youtube.com/watch?v=yjN3ojVeiH8)

2 – Tammy Wynette: [‘Til I Get it Right](https://www.youtube.com/watch?v=NrxrUZiJlGE)

3 – Ray Price: [Heartaches By The Number](https://www.youtube.com/watch?v=plsrmXJFuLk)

4 – Patsy Cline: [Walkin’ After Midnight](https://www.youtube.com/watch?v=bsRNCvHXHHU)

5 – Buck Owens: [Under Your Spell Again](https://www.youtube.com/watch?v=EGhKxcMpt2A)

6 – Margo Price: [Since You Put Me Down](https://www.youtube.com/watch?v=HKml6RSLn0c)

7 – Waylon Jennings: [The Wurlitzer Prize](https://www.youtube.com/watch?v=ysbqVwVqDIE)

8 – Dwight Yoakam: [A Thousand Miles From Nowhere](https://www.youtube.com/watch?v=Qb7Nzs0fmL8)

9 – Bob Dylan: I’ll Be Your Baby Tonight

10 – Nikki Lane: [Out of My Mind](https://www.youtube.com/watch?v=NnH4--qeDEE)

11 – Kitty Wells: [I Don’t Claim to Be an Angel](https://www.youtube.com/watch?v=tW-dJUNQ8o4)

12 – Merle Haggard: [Long Black Limousine](https://www.youtube.com/watch?v=f3k7ZrKHRIg)

13 – Bill Monroe: [Footprints In The Snow](https://www.youtube.com/watch?v=DYXSq6N9pJU)

14 – Alan Jackson: [Don’t Rock the Jukebox](https://www.youtube.com/watch?v=B_1RhyEr1UI)

15 – Blaze Foley: [If I Could Only Fly](https://www.youtube.com/watch?v=Gqj1N_VWmlY)

16 – Gram Parsons: [We’ll Sweep Out the Ashes in the Morning](https://www.youtube.com/watch?v=vK5791FtJ2g)

17 – John Prine: [Far From Me](https://www.youtube.com/watch?v=M_hCDPIjT6k)

18 - Ernest Tubb: [Waltz Across Texas](https://www.youtube.com/watch?v=K16ZNrWRzo0)

19 - Loretta Lynn: [She’s Got You](https://www.youtube.com/watch?v=XPJHB4t48as)

20 - Hank Williams Sr.: [Take These Chains from My Heart](https://www.youtube.com/watch?v=PdtSxT_R6C4)

21- Kacey Musgraves: [Pageant Material](https://www.youtube.com/watch?v=2uN5Ge-ICDM)

22- Townes Van Zandt: [Dead Flowers](https://www.youtube.com/watch?v=2VgdtTRZhag)

23- Sir Douglas Quintet: [Wasted Days and Wasted Nights](https://www.youtube.com/watch?v=RgRl_kmwhpo)

**\**For the first performance the song-list will consist of approximately 8-10 songs from this list. For the second performance, you will select a song of your choice from the artists on the list above. These song choices are to be submitted to Alex and Kristina* *via email (first come, first served)* by noon on 1/21.**

**Additional Required Performances/Shows:**

*In order to get a sense for the style and performance practice, it is highly recommended that you attend as many live shows as possible throughout the course of the semester. I’ll discuss in class and email about any local shows that might be of interest to the class, though they are by no means mandatory. Should any of the students know of a good honky-tonk show, please share it with the class. We also have one mandatory class fieldtrip to the Bosque Farms Community Center on 2/16.*

**Suggested Reading:**

“Why Does Country Music Sound White” (2008) by Geoff Mann

*Ethnic and Racial Studies,* 31 (1): 73-100.

*Real Country: Music and Language in Working-class Culture*, 2004. Aaron A. Fox.

*Country Boys and Redneck Women, eds. McCusker & Pecknold*

Jacobsen, Kristina. *The Sound of Navajo Country: Music, Language and Diné Belonging* (2017,

University of North Carolina Press). NB: \*All author proceeds support the Navajo Nation Museum Performing Arts Fund.\* To purchase book at a 20% discount, go to: [www.uncpress.unc.edu](http://www.uncpress.unc.edu/) and enter offer code: 0120DIS.

**Special Events This Semester (Spring 2019):**

Honky Tonk will be expanding its ambit this semester, to play events with Ensemble Alumni musicians writing, recording and playing country music (*August James)* and also to jam with with more seasoned and experienced musicians (*New Mexico Fiddler’s Association*). We are excited to be expanding the Honky Tonk community.

**Distribution of Grades**

Attendance…………………………………………….……....320 points; 20 points per class, rehearsal or field trip fully attended)

(If you are late, 10 points will be deducted)

5 Class Performances…..……………………………………....500 points; 100 points per performance

*(As professional courtesy you must stay until the headlining act has finished and/or event is over*)

1) Field Trip to New Mexico Fiddler’s Association Jam Session (Los Lunas), Bosque Farms

Community Center, Sunday February 24th, Bosque Farms Community Center, 2-5 pm

2) Wednesday, February 27th, 11:30-1:00, UNM Hospital Pavilion Noontime Concert Series

3) Mid-Semester Show: Friday March 1st with Honky Tonk alum August James

Packard (featuring Alex McMahon and Greg Williams), *Curio Cowtown* (Private Dancehall)

7:00-9:00 PM (load in, 5:00 pm)

(Dress Rehearsal Thursday February 28th @Curio Cowtown, 7-9:30 pm)

4) Genesis Nursing Home and Rehabilitation Center Friday, March 22nd, 1:30-3:00, Rio

Rancho

5) Mescal Bar (next to Launchpad on Central), 7-9:30, load in at 5:00, Friday April 19

Effort & Preparedness….. ……………………………………………………………………...100 points

Movie Write-ups……………………………………………………….100 points, 20 points per write-up

Final Instructor Evaluations…………………………………………………………………….. 10 points

**Class Participation**

This course should be conceived of as a band rather than a class. As such, attendance and participation is paramount. If you are absent, it may result that your song will not be prepared enough to be part of the set list for performances. Also, being on time means arriving early so that your instrument is tuned, your gear is ready, and you’re ready to rehearse BY THE TIME CLASS STARTS. Please be prepared for the songs that we will be rehearsing each week. Since this class only meets once a week, **you may be dropped from the class if you miss more than two consecutive classes.**

**Song Selection**

Each student will choose at least one song from the list above that they will prepare at a high level of vocal performance, rhythmic precision or instrumental lead (memorized). Song selection is **first-come, first-served** and is based on who sends an email selecting a given song, first. As an ensemble we will prepare at least 7 songs for performance that include a mix of styles, rhythms and tempo. However, we reserve the right to decide which songs ultimately are part of the performance set list and who performs which songs. Remember, if you miss class, we may not have enough opportunity to practice the song that you’re responsible for, and as such it may be cut from the set for the performances.

For the second performance, The Ensemble will pick supplementary songs that are not included on the initial song-list. Ideally, we’ll use our existing song-list as a guide to dive deeper into each performer’s catalog. This allows each of you to listen more fully to the catalog of each artist (lesser known songs by these classic artists are encouraged). I want each student’s choice to be emailed to me by **Friday, 10/12.**

**Extra Credit**

You may receive up to 10 points extra credit for attending one of three songwriter showcases put on each month at Winning Coffee and organized by Dr. Jacobsen. These dates are:

**2/12, 3/05 and 4/09, 7-8:45.**

To receive extra credit, you need to attend the event in its entirety and write two paragraphs about what you learned, what songs were played and how they might connect to your experiences thus far playing country music in a country band (upload to UNM Learn).

**Performances**

You are encouraged to attend as many live performances (together or separately) of Honky Tonk music as possible throughout the course of the semester to get a better sense for this genre as a style of music and as a dance genre. Bands to look out for include:

Tylor Brandon Band

Lani Nash (and Lani Nash Band)

Boris McCutcheon and the Saltlicks

A Band Named Sue

Tumbleweeds

Merlettes

Steve Rose & the Buffalo Nickel Band

Bill Hearne Trio

E. Christina Herr Band

The Gunsels

Rabid Childs

Dave Payne and Salt Cedar

Michael Moxey and The Easy Sinners

Cahalen Morrison

Higher Ground Bluegrass

**Good honky tonks in Albuquerque and the surrounding area include:**

Molly’s Bar – Tijeras

Mine Shaft Tavern – Madrid

Wild Pony – Los Lunas

Caravan East – Albuquerque (RIP, gone but never forgotten)

Dirty Bourbon – Albuquerque

Triple Sevens—Isleta Resort and Casino

**POLICIES AND GUIDELINES**

**How to succeed in this class**

* A rule of thumb: the more you put into a class, the more you will get out of it.
* Come to every class and arrive on time. Class attendance is required (see attendance policy). We only meet once per week, so every class is important. This is an ensemble, so your attendance directly affects your classmates and our preparation for performances.
* Encourage your classmates/bandmates. This ensemble will be made up of students of varying musical skill levels and backgrounds. We can learn from each other’s strengths.
* Participate in class. Ask questions, express your ideas, and actively listen to what your classmates have to say (see participation guidelines).
* Memorize material/get off the page as soon as possible (i.e., beginning in Week 2 of the semester). Memorizing helps us to internalize material much more quickly and deeply, so your ability to really listen to yourself and others will be greatly facilitated by coming to class with songs memorized.
* Communicate with me. Many personal and academic problems can be resolved if you are forthright about them. Talk to me before or after class or send me an e-mail. If you are having a problem, the sooner you talk to me about it the better. The longer you wait, the less I will be able to help you.

**Attendance**

Students are required to attend every class, to be on time (early), to come to class prepared (having practiced the relevant songs), and to participate actively in rehearsal. **If you will not be able to attend class, please advise us, as this will affect which songs we’ll be able to rehearse.** You will earn 20 attendance points for each class period fully attended, totaling 320 points if you attend all 13 class sessions. If you arrive late, 10 points will be deducted from the 20 possible points. **Students who miss two classes, or enrolled students who miss the first two classes of the semester, will be administratively withdrawn from the course.**  Students on academic probation are not allowed *any* unexcused absences.

Attendance includes the extra rehearsals on the night before each performance.

Attendance at the two off campus performances is paramount and represents the culmination of our in-class rehearsals and are required. As a matter of professional courtesy, participation in performances means that you *stay until the headlining act has finished performing*. This is a valuable opportunity to learn from veteran performers and is also part of the reciprocal nature of networking and professional performance. If you do not stay until the final band has finished, 50 points will be deducted from the 250 possible points.

**Credit**

This is a 1 credit course, which means that you are expected to spend 3 hours per week on this class (at UNM, students are awarded one credit for every three hours they spend on course work) outside of class. However, to be musically prepared I would recommend practicing/preparing **30 minutes per day/5 times a week.**

**Cell phones and laptop computers**

Screens often impede human connection and communication. For this reason, **this is a screens free class.** Please turn your cell phone off before class begins. Ringing phones are very distracting and disrespectful. Text messaging is not allowed during class. Except in the case of a documented disability, computers and ipads are also not permitted in class. Please plan to take notes longhand.

**Communicating with your professors (or employers) via e-mail**

This is a tip rather than a policy. Students convey respect, maturity, and professionalism when they use upper and lower case letters in e-mails, include greetings (something other than just “hey”), use correct punctuation, and write more formally than they would when text messaging friends.

**Practice Etiquette**

At the beginning of class, we will always have a very brief check-in to touch base, clarify the material we’ll be going over, and cover any other essential items relevant to that week’s class. As a basic performance etiquette, it is considered rude to play, “noodle” or practice your instrument while others are speaking; please make a conscious distinction between discussion time and playing time; they are **not** interchangeable.

**Grading**

I work hard to be fair and open in my grading, and am happy to discuss grades with students at any time. Each assignment prompt will include a grading rubric that explains how I will evaluate your work. Keep the rubric in mind as you’re completing the assignment, and try scoring your own work before you turn it in to identify weak areas. If you have questions about grading rubrics, please ask! Each assignment will be scored on a point system, and your grade will be the percentage of points you earned. Finally, I will convert your average back into a letter grade using these ranges:

93-100=A

90-92=A-

87-89=B+

83-86=B

80-82=B-

77-79=C+

73-76=C

70-72=C-

67-69=D+

63-66=D

60-62=D-

0-59=F

**Social Media**

The UNM Honky Tonk Ensemble has Facebook, Vimeo and Soundcloud pages and a Youtube channel to post news, photos, videos and to host events (e.g. the public performances). If you would like to opt out and not have your information included on posts, photos, etc., please let the instructor know and specify this in the permissions form you will each sign. Our social media presence will be used to promote performances as well as to provide information to potential students who would like to join the ensemble future semesters.

**Accommodations for students with special needs**

UNM complies with the Americans with Disabilities Act by providing a process for disclosing disabilities and arranging for reasonable accommodations. If you have a documented disability, you can arrange for accommodations by contacting the Accessibility Resource Center (http://as2.unm.edu/) at [jegreen@unm.edu](mailto:jegreen@unm.edu) (e-mail) or calling 505-277-3506. Students needing academic accommodations are required to register with the ARC and provide required disability related documentation. Although you may request an accommodation at any time, in order for the ARC to best meet your individual needs, you are urged to register and submit necessary documentation 8 weeks prior to the time you wish to receive accommodations. Concerns or questions related to the accessibility of programs and facilities at UNM may be brought to the attention of the ARC or the Office of Equal Opportunity-Affirmative Action (<http://www.unm.edu/~oeounm/_affirmative_action/>) (phone: 277-5251). It is the student’s choice to disclose difference/disability information to individual instructors. However, only students who provide their instructors with an Accommodations Agreement can receive accommodations.

**Title IX Policy**  
Title IX prohibitions on sex discrimination include various forms of sexual misconduct, such as sexual assault, rape, sexual harassment, domestic and dating violence, and stalking. Current UNM policy designates instructors as required reporters, which means that if I am notified (outside of classroom activities) about any Title IX violations, I must report this information to the Title IX coordinator. If you or someone you know has been harassed or assaulted and would like to receive support and academic advocacy, there are numerous confidential routes available to you. For example, you can contact the Women’s Resource Center, the LGBTQ Resource Center, Student Health and Counseling (SHAC), or LoboRESPECT. LoboRESPECT can be contacted on their 24-hour crisis line, (505) 277-2911 and online at loborespect@unm.edu and can also assist with temporary housing on campus. You can receive non-confidential support and learn more about Title IX through the Title IX Coordinator at (505) 277-5251 and http://oeo.unm.edu/title-ix/. Reports to law enforcement can be made to UNM Police Department at (505) 277-2241.  
   
**Additional Resources Off-Campus**Domestic Violence Resource Center, open Monday-Friday 8-5 (free and confidential services)   
phone: 505-884-1241, 625 Silver Ave. SW on the second floor (secured access)  
Crisis hotline (24/7) is: 505-248-3165  
Haven House (provides temporary housing): 505-896-4869  
Blue Corn Mother Alliance (hotline and resources): 505-265-9167  
Strong Hearts (national hotline): 844-762-8483

**Sensitive Course Materials**

Material in this course may be sensitive for some of you. UNM supports this exploration as a way to further your critical thinking as students. As University policy states:

“University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs.” Students are especially encouraged to discuss these matters with faculty on the first day of class but are also always welcome to do so at any point during the semester.

*In performing in a Honky Tonk ensemble—a genre often linked to working-class white/Anglo identities—sensitive and important issues relating to race, class and gender can surface. We encourage these discussions, and also encourage you to delve as deeply into what are actually the multi-faceted and diverse origins of country music—including Native, African American and Hispanic—throughout the course of the semester. What we are not okay with is the parodying—in an unkind way—of working-class white identities or “rednecks.” This class aims to provide a dignified window into the beauty of a working-class verbal art form often dismissed, maligned and stereotyped. As such, we are very invested in you learning this material in a way that helps you to appreciate and connect with it more deeply.*

**Problems Using UNM Learn**

**Please ensure that you can use UNM Learn successfully.** If you have any problems using UNM Learn, your first line of contact should be the Technical Support at UNM Learn, which is

open Monday-Friday 8-5 at 505-277-0857, to assist you with such issues. Please visit the “support” tab in your UNM Learn shell, located in the upper right hand corner when you are at the home location, for any/all support related issues. Also note that I do not check BB Learn messages on a regular basis; rather, my UNM email should be used, instead.

**Exceptions to these policies**

I do not make exceptions to these policies except in very rare situations such as medical or family emergencies when the circumstances are severe and beyond a student’s control *and* when the student has demonstrated responsibility and communicated with me as early as possible. Policies are only fair if they are applied consistently and evenly and everyone knows what they are. If I make an exception for you under normal circumstances, it is not fair to other students, who may have also benefited from the same exception. Please do not ask for exceptions unless you find yourself in an emergency situation (in which case I will be happy to work with you). Instead, I encourage you to plan ahead and communicate with me about problems you see coming (such as work piling up around deadlines or exams).

**Guest Speakers and Performers**

Greg Williams-drums

Jeff Wilson-upright bass

Paula Corbin-Swalin-voice

Emily Anslover-violin/fiddle

*Improv Medicine, LLC*

*Students who will be working with guest performers are expected to complete their 1-on-1 lessons prior to coming to class, and are expected to practice between lessons. This helps ensure the most effective use of time not only for The Ensemble but for the guest performers working with us.*

**COURSE SCHEDULE**

Note that the definitive syllabus is always the one on UNM Learn, and I reserve the right to modify or change the schedule throughout the semester.

**Week 1:**

M 1/14 Course Introduction – Expectations, Logistics, Honky Tonk Music

*Listen to songs provided in UNM Learn from your listening list and pick 1 song that*

*you would like to learn and lead (singing or with your instrument) in the Ensemble. Please email your choice to Alex by friday* ***1/21*** *at 12 noon (first come, first served)*

**Week 2:**

M 1/21Improv Workshop with *Improv Medicine* (Taos, NM)

Rehearsal and Memorization Techniques

Film write-up #1 due by Sunday night at 10pm on UNM Learn

**Week 3:** Rehearsal

M 1/28 Private Bass Lessons with Jeff Wilson, upright bass (6-7 pm, B015)

**Week 4:**

M 2/04 Rehearsal

Vocal Masterclass with Paula Corbin-Swalin (7:30-8:30)

Additional chorus and harmony workshops with Dr. Jacobsen this week, 5-6 pm,

Monday

Film write-up #2 due by Sunday night at 10pm on UNM Learn

**Week 5:**

M 2/11 Rehearsal

Private Lessons with Greg Williams, percussion (6-7 pm, B015)

Harmony workshops in Dr. Jacobsen’s office, 4-5 (Hokona Hall 307)

Film write-up #3 due by Sunday night at 10pm on UNM Learn

S 2/16 Class Field Trip to New Mexico Fiddler’s Association Jam Session at Bosque Farms Community Center (Los Lunas), 6-9 pm

**Week 6:**

M 2/18 Rehearsal

Lessons with Emily Anslover, fiddle (6-7 pm, B015)

Harmony workshops in Dr. Jacobsen’s office, 4-5 (Hokona Hall 307)

Film write-up #4 due by Sunday night at 10pm on UNM Learn

**Week 7:**

M 2/25Rehearsal and Run-Through of Entire Set for First Performance

Harmony workshops in Dr. Jacobsen’s office, 4-5pm (Hokona Hall 307)

W 2/27 UNMH Arts in Medicine Noon-Time Concert. UNMH concourse, load in 11 am

Th 2/28 Dress Rehearsal at Curio Cowtown, **7-9:30 PM**

Fri 3/01 **First Performance at Curio Cowtown, 7-9 (load in 4:30), $5 cover**

**Week 8:**

M 3/04 Rehearsal and Discussion/Reflect on First Performance

Film write-up #5 due by Sunday night at 10pm on UNM Learn

**Week 9:**

M 3/11 NO CLASS; SPRING BREAK

**Week 10:**

M 3/18 Rehearsal**:** Focus on new material for final show

**Week 11:**

M 3/25 Rehearsal

**Week 12:**

M 4/01 Rehearsal

**Week 13:**

M 4/08 Rehearsal

**Week 14:**

M 4/15 Rehearsal

Fri 4/19 Final Concert, *Mescal,* 7-9:30 (load in 5:00)

**Week 15:**

M 4/22 Rehearsal

**Week 16:**

M 4/29 Last Day of Class:

Potluck/Jam Session(location tbd)

**Student/Instructor Agreement Form, Honky Tonk Ensemble, MUS 231/560, Spring 2019**

**Course Expectations:**

This is a discussion-based course. I understand the reading, writing, examination, UNM Learn and email requirements for the course; I also understand I will be expected to participate in regular class discussion as part of my course grade. Initial, here: \_\_\_\_\_\_\_

**Controversial/Sensitive Material:**

I understand that material in this course may be of a sensitive or controversial nature, including discussions of race, class, gender, sexuality, sexual orientation and social inequality. UNM supports this exploration as a way to further your critical thinking as students. As University policy states:

“University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs.”

I also understand that if I have concerns about course material that I should discuss these concerns with the instructor after class on **the first day or second day of class**. Initial, here: \_\_\_\_\_\_\_\_\_\_

**Classroom and Show Etiquette:**

I understand that “noodling” on my instrument while someone else is talking is distracting and makes it difficult for others to focus on what’s being said. I also understand that, when playing shows this semester, staying for the entire evening--including the headlining act--is essential to being part of the ensemble and to my professionalization as a musician.

Further, I understand that professional and attentive behavior in class is essential to the success of the course and is fully expected of me as a University student. This includes: coming to class early or on time and staying for the full length of class. It also means that, if for whatever reason I am unable to stay for the full length of class for the duration of the semester (i.e. consistently leaving early or arriving late) that I will elect to not take this course.

Initial, here: \_\_\_\_\_\_\_\_

**UNM Gear/Equipment Use:**

I understand that all UNM instruments and equipment should stay on campus, and that, if using a borrowed instrument or amp, I am responsible for putting that equipment back in the storage closet safely and soundly each rehearsal (a group effort).

Initial, here: \_\_\_\_\_\_\_\_

**Guest Speakers:**

I understand that guest speakers in our classroom are just that: guests. I understand that the best way I can show my appreciation for guest speakers is to: give them my full attention, take notes, ask insightful questions and show my curiosity/interesting the subject matter.

Initial, here: \_\_\_\_\_\_\_\_\_\_

**Emailing Your Professor:**

I understand that I am welcome to email my instructors at their UNM email addresses about the following issues: thoughts/ideas about course content, struggles/challenges with the course, clarifications about material not already presented in the syllabus, concerns about a specific grade, or requests to meet during office hours (always welcome). I understand that my instructor may take up to 48 hours to respond to my email and that they don’t check their email on Saturdays and Sundays.

I understand that I should ask my classmates rather than my instructor about the following: for notes if I missed class, questions about what we covered in class on a day I missed, questions pertaining to information announced in class or any material already written on your syllabus.

I, (print full name)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, have read, agree to and understand the syllabus for **MUS 231/560, Spring 2019**. I understand that signing this agreement is a prerequisite to remaining enrolled in the course, and I am acknowledging that these expectations apply to me for the course of the semester. I agree to try my utmost to do my part in creating a positive and productive learning environment in this class.

Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Please initial, sign and tear off this page. Turn in at beginning of second day of class, after you have read the entire syllabus.**