

**MUSI 515: Music in World Cultures  
Spring 2021**

**Time:** T-Th, 8:10—9:30 am

**Room:** Ham-Smith 210

**Instructor:** Prof. Pruiksmā

**Office:** PCAC, M-202

**email:** rose.pruiksmā@unh.edu

**Office Hours:** **T** 1:00–2:00 pm & via Zoom, remotely, **W** 11–12 noon  
or virtually by appointment on Wednesdays and Fridays

**Special Statement for Spring 2021**

We are all operating under extraordinary circumstances this semester as we move forward with learning and teaching, while also dealing with the ongoing impacts and repercussions of the COVID-19 pandemic. This course has been adapted to take into account our physical distance in the classroom and the presence of remote students who will join us via Zoom. In the spirit of being flexible and adaptable, I plan to record all class sessions so that students who are ill or who are caring for family members can continue with the course, if they wish, amid the additional challenges posed by our current circumstances. Our current circumstances will require adaptability, understanding, patience, and help from all of us.

Please feel free to make contact with me about how the class is going for you at any time by email, or come to my in person or virtual office hours. Until November 20, (barring significant changes in circumstances), this class will meet, face-to-face in Hamilton Smith Hall, room 210, and I invite students to drop by my in-person office hours on Tuesdays, 1–2 pm, masked and keeping appropriate distance (you can also meet with me then via Zoom). You may also come to my regular virtual office hours on Wednesdays from 11–12 pm or make an appointment to meet with me virtually at other times on Wednesdays or Fridays during the semester.

Open and regular communication is vital; if you are experiencing significant difficulties, either academically, or due to outside factors (COVID-19 related or otherwise) please let me know. I want to support each student in their learning, whatever circumstances they are facing.

**Course Description:**

An introduction to musicking (participating in any way, including listening, in musical performance) beyond the Western tradition, this course offers students an opportunity to explore the music and culture of diverse regions from an ethnomusicological perspective. Together we will explore musicking in Celtic regions (Ireland), South East Asia (Central Java), West Africa and the African Diaspora, and the Middle East (Egypt), and the various border-crossings and musical fusions that have ensued in the past and present, as people move from one place to another, creating new spaces for human understanding through the medium of musical interaction. Through listening to and analyzing music, readings, lecture, discussion, and individual fieldwork projects, students discover how music functions within different world cultures and gain understanding of the ways people “make music meaningful and useful in their lives,” as, through musicking, they articulate, resist, and transform cultural norms.

The Department of Music requires that all music majors complete MUSI 515 Music in World Cultures as part of their core curriculum. This course satisfies the World Cultures Discovery, Foreign Culture GP 5 requirement for Music Education majors, and Bachelor of Music performance majors (but not for Bachelor of Arts music majors as of Fall 2014) and for all other students.

**Course Learning Outcomes:**

Students will learn, practice, and appropriately apply six cognitive-science-based learning strategies to our course content in order to facilitate individual learning. Students will complete the Student Cognition Toolbox in the first two weeks of the class, and we will be reinforcing these tools and techniques throughout the semester.

Students will develop attentive listening skills & practice listening analytically to unfamiliar music through listening to the recordings discussed in the reading (the textbook recordings) and by listening to and taking notes on the additional recordings as posted in the modules on Canvas. There will be regular opportunities to practice these skills both individually and in small groups for low-stakes and students will apply these skills to audio excerpts on exams.

Students will learn and apply standard musical vocabulary for discussing musicking & musics of all kinds, becoming familiar with new terminology and concepts both broadly and more narrowly as they explore ways of thinking musically within specific contexts. They will demonstrate this knowledge by applying it to sound excerpts on exams and in responses to in-class assignments and reading accountability exercises.

Students will engage with the music, dance, religious traditions and culture of selected geographic regions (Ireland, Egypt, Central Java, and West Africa) exploring the ways different groups musick and the meanings and functions musicking has within different contexts through regular reading and listening assignments, class activities, and outside of the classroom in their own musicking.

Students will learn how to discuss and think about music as inseparable from culture, even as music may also be an expressive medium through which cultural differences may be negotiated and reconciled. They will practice this via in-class discussion, reading responses, and in-class assignments.

Students synthesize concepts and “think musically”: that is to think about how music expresses culture within different human societies and to think about how musicking fits within their own individual experiences and practices as well as within the cultures we study. They will demonstrate mastery of this through completion of the on-line exam essays for each of the three exams for the course.

In order to synthesize and further develop these ideas and skills, over the course of the semester students will develop and plan a mini fieldwork project and carry out that plan, working in pairs or threes (or alone if a student so chooses), and in so doing, engage with the questions, issues, and challenges of fieldwork that are central to ethnomusicology.

### **Time Commitment:**

To succeed in this class, students will need to work consistently throughout the semester, taking time to work through the elements of music modules, asking questions and getting additional help as needed in learning new concepts and terminology. In addition to regular attendance and active participation in the class via the chat interface on Zoom and through small group breakout room discussions, you will get the most out of the class and achieve course learning goals most effectively by doing the regular reading assignments before class (number of pages will range from 10–25 pages per class), assigned audio viewing, and listening to any associated sound clips. This is a 4-credit class. Consistent with UNH’s credit hour policy and Federal guidelines, **for each credit hour**, the university requires at a minimum, the equivalent of **three hours of student academic work each week**, (4 x 3=12 hours) including the time we meet for class (roughly 160 minutes a week). This is an estimate. I expect that some of you will put in more time to do well; others may require less time, as each of us processes and assimilates information at different paces. Note that this means an average of **9 hours outside of class per week** of the semester as a minimum requirement. Reading, listening, and writing assignments have been created with this workload in mind.

### **From the Provost’s webpage, section 6.10:**

The University of New Hampshire is in compliance with the federal definition of credit hour. **For each credit hour, the University requires, at a minimum, the equivalent of three hours of student academic work each week.** Academic work includes, but is not limited to, direct faculty instruction, e-learning, recitation, laboratory work, studio work, field work, performance, internships, and practica. Additional academic activities include, but are not limited to, readings, reflections, essays, reports, inquiry, problem solving, rehearsal, collaborations, theses, and electronic interactions. Student work reflects intended learning outcomes and is verified through evidence of student achievement.

### **Class Recording**

Class meetings will be recorded for online transmission using the UNH media platforms. Your voice or image may be captured on the recordings and video or audio may be used by the University of New Hampshire and its agents or employees for the following purposes:

- Instruction for students enrolled in this class
- As a review tool for student enrolled in this class

When on Zoom, remember that chats are public to everyone in a session, although you can use the Direct Message option to ask your instructor a question privately, and you may choose whether or not to have your video camera on. Generally, because of bandwidth issues, it's best to have your camera off during the lecture portions of class, but it can be especially helpful to turn your camera on when working in small groups, and also during the initial check in as we're getting started, before I've started screen sharing. If you choose to have your camera on at any point, make sure that you are appropriately clothed (parts that you would usually cover when going out in public should be covered).

### **Plan for Spring 2021 Semester**

The overall instructional plan will remain the same across the semester with four exceptions as described below:

- *Two weekly in-person class meetings* on Tuesdays and Thursdays from 8:10–9:30 am that will be recorded and that will include remote learners via Zoom.
- In-class practical application work, especially in the first unit on the elements of music, but also as appropriate in other units where we will engage in learning about a musicking tradition by trying out some basic exercises, while distanced.
- In-class small-group work & discussion (done through Zoom breakout rooms, to facilitate interactions while being distanced and to make it easy for our remote students to also participate).
- Regular reading and listening assignments and short online accountability exercises based on these assignments for each class meeting, due before class starts. Some of these may take the form of online small group discussion board interactions.
- Each week, there may be 2-4 short (10-15 minute) video segments that deliver some course content, that include for-credit embedded questions each week to leave more space for in-class work.
- Three open book, open note exams that will be given electronically (so on those days, we will not meet in person). Each exam will have a section with questions that ask you to apply concepts to audio or audio-video excerpts we have worked with in class, as well as questions about concepts and terms, and one essay question. For the final exam, the questions involving sound, terms, and concepts will be drawn from only the Unit 3 material and there will be a short essay focused on Unit 3, and a *cumulative* essay question. (So each exam has at least one essay question on the unit material, and the final exam has a second, cumulative essay question.)

### **Exceptions**

- Any inclement weather that prevents me (or you) from safely driving to campus will be treated as a synchronous Zoom class (presuming no power or internet outages, in which case, I will find a way to make up the material via additional recorded instructional video segments.)
- The week of April 13–15 we will follow the UNH calendar, where Tuesday 4/13 follows a Friday course schedule; so in that week, we will only meet on Thursday 4/15.

### **Required Materials and Resources**

**Textbooks:** Books are available at the Durham Book Exchange and the MUB bookstore. The entire package is 3 books—Bonnie Wade's *Thinking Musically: Experiencing Music, Expressing Culture*, 3<sup>rd</sup> Edition, (Oxford University Press, 2013); *Music in Ireland*, by Dorothea Hast and Stanley Scott; *Music in Egypt*, by Scott L. Marcus—(all books, Oxford University Press). Each book includes a cd with musical examples, and the first book includes 2 cds. Copies of these books are also on reserve at the front desk of the Dimond Library & as long as we are remote, they are available via the Hathi Trust, available to one user at a time.

Readings for the Central Java & West Africa unit are all on Canvas either as PDF documents or links to articles or, for Central Java, to Henry Spiller's ebook *Focus: Gamelan Music of Indonesia* (Routledge, 2010), which is on e-reserve for our class, the readings for West Africa are drawn from a variety of sources and the audio materials for both areas are all on Canvas within Modules—Weeks 11 & 12 for Central Java & Modules for Weeks 13–15 for West Africa.

**Our course website on Canvas** is the primary means of delivery of additional audio-visual materials, although your primary listening excerpts are all included on the CDs that come with the individual books. The course website is also the primary means of communication for the class, as well as the place where you will submit written work, and find the class discussion board, and pdf copies of the lecture slides. Our Canvas site is organized using modules, usually one module per week of classes, with some supplemental modules, clearly labeled according to their contents. **It is your responsibility to check the course website regularly, to read all announcements, and to pay attention to deadlines and due dates as given on the syllabus and online calendar.** A Canvas- and Zoom-capable computer will be essential for the semester's work, as well as internet access whether you are on or off campus. Earbuds or a headset with a microphone will also be helpful, whether you are in the in-person classroom or attending via Zoom.

### **Assignments & Tests:**

Coursework will include regularly assigned reading & listening coupled with regular accountability exercises—one per class meeting (online on Canvas & due before class); the materials and exercises for the Student Cognition Toolbox; a limited-scope, scaffolded mini fieldwork project to be done either alone or in pairs to be shared with the class as a virtual, online presentation (powerpoint/prezi/movie ) with comments from class peers; 3 tests; and regular in-class assignments.

### **Accountability Exercises, Video quizzes, & reflective writing. 23% of your final grade:**

**Accountability exercises** will be due for each class meeting; these will consist of a short set of questions designed to get you thinking about and processing the reading and listening for each class meeting. The types of questions connect with Because we will be covering foreign cultures and dealing with foreign terms, doing the reading ahead of class time will make for better absorption and processing of the class material. I also use material from these questions in constructing exam questions, and the questions are designed with the goal of helping point you toward important concepts. They also include some open-ended reflection questions. The goal of these assignments is to give you opportunities to process the material, with some self-explanation-type questions and connect what you read to what you already know, or things we've already learned, and to ensure that you are prepared to discuss and learn about the material from the reading, which is directly related to what we will cover in class. There will also be questions embedded in each of the lecture segment video recordings that I may post over the course of the semester. Over the course of the semester, there will also be occasional informal reflective responses that will be due at the end of a week. These may also take the form of small group reflection/discussion on the course discussion board. **Do not do and submit these during class time. During class, you should be paying attention to what we're doing in class. These are due before class, or after, but not during; a during class time submission will be graded as a zero.**

### **Student Cognition Toolbox, completion of this is worth 5% of your final grade:**

The **Student Cognition Toolbox** is a module administered by the [Center for Excellence and Innovation in Teaching and Learning](#) that introduces a series of learning strategies developed and documented by those who study cognition and the science of learning. These strategies are broadly applicable to all of your learning experiences at UNH

**Fieldwork Project, 15% of final grade:** This is a multi-step project and there will be due dates along the way—the project can be done in pairs if you wish, or you can do it on your own. The final chapter of *Thinking Musically* will be an invaluable guide in this process.

There will be 5 separately assessed portions of this project—**these will all be submitted electronically via Assignments on our course website on Canvas *where you will also find important information and more detailed instructions:***

1. Finding your field: come up with and submit a list of possible “fields” to explore and then identify the one you wish to focus on. (due by 23:59 on **2/13/21**)
2. Finding your questions: What are your overall research questions, and what kinds of questions will you need to ask / investigate in order to answer your overarching question(s)? (due by 23:5 on **2/20/21**)

3. Background research: Lay the groundwork for your fieldwork by using the research tools available via the library and developing a supporting bibliography (should include at least 5 items, one of which should be a solid book you can hold in your hands)—books (scholar.google.com can be quite helpful in pointing you to useful book resources), peer-reviewed journal articles (via RILM abstracts & JSTOR), and approved web resources (NOT Wikipedia or about.com or any other non-vetted web resource...). You are encouraged to consult with me before submitting your bibliography. (due Saturday by 23:59, **3/6/21**).
4. Planning: Make a detailed plan for how you will carry out your fieldwork—what tools/equipment you need, timetable, making contact with your subject(s) and obtaining UNH approval (if necessary) and discussing this detailed plan with me during scheduled office hours or by appointment **between 3/16 & 3/26**. I will post all the possible meeting time-slots on the course discussion board (I will hold extra virtual office hours to accommodate all of you and if none of the options posted for either the in-person or virtual meeting times, email me to find a workable alternative.) (submission of plan due by 23:59 on Saturday, **3/27/21**).
5. You will then need to carry out your field research, for which you should plan at least three sessions—ideally two observation sessions and one interview session, with the interview after the first observation session—and maybe a follow-up, or three interview sessions (exact details will depend upon your situation and specifics of your “field.”) **This segment of the project is done on your own. Details and further instructions for the final project are posted on Canvas. You are, as always, free to check in with me at any stage in this process, and you are encouraged to use the resources of the Parker Media Lab (Dimond Library, 2<sup>nd</sup> Floor) for help with the media aspects & final presentation.**
6. Your final project, which should be in the form of a slideshow supplemented with video clips that will be posted for peer comment in the space as indicated on the course website. This project is due on the by **23:59 on Monday May 3, 2021.**
7. Comment on at least 5 other projects before the end of final exam week (**midnight of 5/18/2021**) **You must comment on at least 5 other projects in order to receive full credit for your fieldwork presentation: This step is worth 5 points of your final grade and will be assessed on an individual basis.**

**In-class assignments, 15% of final grade:** these may involve individual or small group responses to questions pertaining to the lecture materials; these are designed to have you grapple with the material more directly than just absorbing it from lecture. Attendance is not optional, and those who are consistently on time and who are present every day, including students attending remotely. For students who miss a class and thus must make it up asynchronously, you will submit responses to at least three of the questions I ask in class, responses to all poll questions that I run, in addition to alternative assignments for small group work, or completion of the individual reflective exit ticket assignments. Your active engagement in the class is a key piece of your learning and your participation in our class community. In addition to small group, this should include your asking questions during class, responding to my questions that I ask during class, responding to in-class polls, as well as in reflective exit tickets.

**Tests & Test Dates: 3/2/2021 (8%), 4/6/2021 (15%), & 5/14/2021 (19%):** All exams will be given electronically and will be open-book, open-note exams. Each test will include a listening section, a short answer section (may include one or two multiple choice, and several true/false w/ correction or justification questions, as well as short answer questions; each exam will also include an essay question. I will provide a study guide for each exam at least a week before the scheduled examination, and I will also give you the essay question(s) at least one week in advance of the exam.

For the first and second exams, you will have the opportunity to complete a **reflective exam wrapper** after I have returned your graded exams and you will also have the opportunity to make corrections.

**The final exam objective portion will cover material only from unit 3, although the second of the two essay questions will be cumulative.**

**Grading:** Every student has the same opportunity to do well in this class and will be graded on the same basis for the same work. The **only** extra credit opportunities are those offered to all students.

Accountability exercises, video lecture segment responses, & reflective writing/discussions	23%
Student Cognition Toolbox	5%
In-class work & reflective writing, small-group discussion, hands-on practice	15%
Scaffolded Fieldwork Project (may be done in pairs or threes)	15%
Test 1: Elements of Music (3/2/2021)	8%
Exam 2: (4/6/2021)	15%
Final Exam: (5/14/2021)	19%

**Grading Scale=“UNH Letter Grade” (from UNH mycourses)—using decimal points out to 2 places, without rounding, no matter how close.**

A=94 & above	C=less than 77 through 74
A-=less than 94 to 90	C-=less than 74–70
B+=87 to less than 90	D+=67 to less than 70
B=less than 87 through 84	D=less than 67–64
B-=less than 84–80	D-=less than 64–60
C+=77 to less than 80	F=less than 60

The [University of New Hampshire](http://www.unh.edu) defines A work as “Excellent” — work that exceeds expectations; the grade of B is defined as “Superior” which indicates very good work that more than meets expectations; the grade of C is defined as “Satisfactory, competent,” which means that the work has demonstrated basic competency and met basic expectations; a D is described as a “marginal” grade and indicates work that does not meet basic expectations, while an F indicates “Failure, academic performance so deficient in quality as to be unacceptable for credit.”

### **Policies:**

**1) Technology Use:** Although my usual policy prohibits use of electronic devices in class, to accommodate the needs of the socially distanced, blended classroom, you will need a laptop capable of accessing shared documents and possibly, Zoom. Because taking notes by hand, either with a pencil or pen, or with a stylus on a tablet has been shown to be more effective than taking notes on a computer, where the tendency is to simply transcribe just what’s on the slides, or what the instructor says without processing it, you should plan, as much as possible, to take notes by hand. Laptops in class should be used as instructed. Turn your email and chat notifications off during class time so that you can focus. Studies have shown that taking notes with pencil/pen and paper results in better learning outcomes and retention of information, because you are much more likely to selectively process and synthesize the information:  
<http://www.npr.org/2016/04/17/474525392/attention-students-put-your-laptops-away>  
<http://www.psychologicalscience.org/index.php/news/releases/take-notes-by-hand-for-better-long-term-comprehension.html>

### **2) Attendance & in-class etiquette:**

Regular attendance is important for this course, and all material covered in lecture, all in-class activities, listening, excerpts and discussions may be incorporated into test questions. I expect that you will arrive on time and that you will come to class unless you are ill, traveling with an official UNH sports team, or if you have a Dean’s excuse. **If you are sick in any way, DO NOT come to class. DO email me to let me know.** Because all classes will be recorded to allow for remote attendance, you will be able to make up missed class work.

### ***In-class etiquette & expectations***

Being present means more than simply having your body in the classroom, it means being present in mind, prepared and attentive to the lecture & listening examples.

Coming in late and leaving early are disruptive to the classroom, and while sometimes it cannot be avoided, it is polite to inform your instructor in advance. If you need to leave class early, please let the instructor know ahead of time, and make sure you sit near a doorway and that you leave with as little disruption as possible.

Being present in mind means not texting, not doing homework with a partner for another class, nor talking during class. These behaviors are not only distracting to you as individuals; they also can be quite distracting to those around you, and to the

instructor, and they are disrespectful not only of the instructor, but also of your peers. Because this is a class meant to develop listening skills, such distractions are especially inimical to creating a classroom atmosphere conducive to effective learning.

**2a) Excused Absences:** An excused absence may be an absence excused by the dean's office, an excused due to your membership on an official sports team at UNH, due to a fieldtrip for another class, or if you are ill, or in the case of a personal emergency. You must notify me AHEAD of class time, or within 24 hours of your absence if you will not be there. In the case of a true emergency that prevents you from notifying me within 24 hours, you should work with the Dean of Students' office. Extended absences due to illness, mental health issues, or family issues should be dealt with through the Dean of Student's office as well. If you are ill in any way, you should not come to class. All classes are being simultaneously transmitted via Zoom and recorded, and provision will be made for make-up work, but it is your responsibility to contact me about it.

### **Addressing the Needs of Students of all Faiths**

In the event that a student needs accommodation for a religious or cultural holiday/observance, that student is encouraged to make that request as early in the semester as possible.

**2b) Excessive Absences:** If you miss more than two weeks of classes (4 classes) and have not been in contact with the Dean of Students' Office or the Dean of your college in charge of student academic issues, whether these are excused or unexcused, I will submit your name to the Dean's office and you may be placed on academic probation in accordance with the guidelines as stated in the Student Handbook, item 4.15. If you miss more than three weeks of the classes in any given semester, you may not receive a grade of incomplete whether those absences are due to a medical condition or otherwise. In the case of documented medical or mental health issues, I will support your late-drop petition for academic variance or petition for medical withdrawal. For our purposes, in the fall of 2020, this will also include non-participation or engagement with 4 or more class meetings, and missing assignments.

**3)** In our classroom, we will listen to each other with mutual respect; our discussions will cover a broad range of ideas & experiences about culture in all of its aspects—including religious experience, gender, race, identity, and ideology as transmitted and communicated via musical experience. The goal of our discussions will not be to elicit broad agreement, or to make you change your individual values and beliefs, but instead, to make a space for respectful inquiry and understanding as we engage with all sorts of different experiences and ideas.

**4)** You may not make audio or video recordings of anything in the classroom without the instructor's permission; to obtain permission to do this, you need to speak with the instructor in person. See recording policy statement above; all classes will be recorded by the instructor.

**5)** All written work must be submitted **ELECTRONICALLY** via **the course website via assignments as directed. Always look at the assignment directions on Canvas before completing the assignment. Assignments can be found on Canvas within specific modules and from the Syllabus page. Upcoming Assignments should appear in the sidebar on the right side of this class's front page on Canvas.**

Please include your last name & the class number in the name of your submission file.

In order for your submission to count, you must use file formats that I can read—namely, in order of preference: **.docx, .pdf, .doc, .odt, or .rtf. Submissions in other formats will be considered as an incomplete or unsubmitted assignment.**

Electronic submission saves you printing costs, saves paper, and allows you to track whether or not your submission was successful.

**6) Academic Honesty:** I expect academic honesty in the classroom and on all written work. Your work must be your own work, whether written outside of class time or in class—for your papers, you may consult outside sources in your written work, but you always need to cite your sources, especially when you are paraphrasing or quoting, whether from an online or printed source—see COLA plagiarism tutorial—<https://cola.unh.edu/academics/plagiarism-tutorial>—for a full description, see pages 21–22 of *Student Rights, Rules, Responsibilities*—“Honesty is a core value at the University of New Hampshire. The members of its academic community both require and expect one another to conduct themselves with integrity.” Both the midterm and the final exam assignments use Canvas's online plagiarism tool, Vericite, which allows you to see your results before I have graded the assignment.

Violations of Academic Honesty are serious; a first offense will result in a written notification to you, a mandatory meeting with me, and a zero on the assignment and, depending on the severity, may go directly to the Dean's Office and you may receive a failing grade for the class. A second offense will go directly to the Dean's Office.

**7) Accommodations:** “The University is committed to providing students with documented disabilities equal access to all University programs and facilities. If you think you have a disability requiring accommodations, you must register with Disability Services for Students (DSS). Contact DSS at (603) 862-2607 or [disability.office@unh.edu](mailto:disability.office@unh.edu).” If you have received Accommodation Letters for this course from DSS, please provide me that information privately so that we can review those accommodations.

In addition, I am aware that each individual’s learning process is not the same, and I will do my best to work to find ways to accommodate different styles of learning; if you are having difficulties, the best way of helping me help you is to contact me directly, either during office hours or via e-mail.

If you need accommodations, please let me know as soon as possible.

**8) Support Services for Emotional Distress or Mental Health Distress:** Your academic success in this course is important to me, as is your personal well-being. If, during the semester, you find emotional or mental health issues are affecting that success, please contact the University’s [Counseling Center](#) (3<sup>rd</sup> fl, **Smith Hall; 603 862-2090/TTY: 7-1-1**), which provides [counseling appointments](#) and other [mental health services](#).

If possible, seek help before things become too overwhelming; the Dean of Students office can also help direct you to appropriate resources.

### **9) Title IX Confidentiality and Mandatory Reporting**

The University of New Hampshire and its faculty are committed to assuring a safe and productive educational environment for all students and for the university as a whole. To this end, the university requires faculty members to report to the university’s Title IX Coordinator ([Donna Marie Sorrentino](#), (603) 862-2930/1527 TTY) any incidents of sexual violence and harassment shared by students. If you wish to speak to a confidential support service provider who does not have this reporting responsibility because their discussions with clients are subject to legal privilege, you can [find a list of resources here](#). For more information about what happens when you report, how the university considers your requests for confidentiality once a report is made to the Title IX Coordinator, your rights and report options at UNH, including anonymous report options, please [visit the student reporting optionspage](#).

**10) Make-Up policies:** Due to the extraordinary nature of class in a time of global pandemic, these policies will be more flexible, and include provision for make-up work that includes use of Zoom recordings of class meetings. In-class activities cannot be made up, but if you have an officially excused absence (an absence excused by the dean’s office, excused absence due to your membership on an official sports team at UNH, fieldtrip for another class, or if you are ill, or if you have a personal emergency), I will exempt the grade for the in-class activity so that it will not count against you in the final weighting. You must notify me, ideally AHEAD of class time, but absolutely within 24 hours of the missed class, if you will not be there. If you are unable to complete a reading accountability exercise on time due to circumstances outside of your control (illness, car accident, crisis, etc.), you should discuss this with me as soon as possible.

**11) Late work:** Work needs to be submitted on time in order to keep forward momentum in the class.

Accountability assignments need to be completed before class on the day they are due. Any work handed in **during** class time, will receive a zero. If you hand them in on the same day as they were due, but after class, there will be a -.25 point late penalty. For each day late thereafter, there will be an additional .5 point deduction and **after 1 week, you will only receive a single point for completing the assignment, unless you have had a conversation with me (via email or in person) about extenuating circumstances that you are dealing with, in which case, I will grant you an extension**. If you are encountering time-management difficulties please come and talk to me; if you are experiencing challenges beyond the normal day-to-day, or difficulties coping with the day-to-day, you should make an appointment to see me and you should also consider using the resources of the UNH Center for Academic Resources (<https://www.unh.edu/cfar>). Learning to plan and organize your time is key to your future success, not just in college, but also in post-college life. In extraordinary circumstances I will grant extensions, but those are granted based on regular communication. I realize there are times when life offers substantial challenges, but I cannot help you if I am not aware that you are dealing with circumstances beyond your control. For the response papers and the individual parts of your fieldwork project, I generally allow a blanket 24-hour grace period for late work.

**12) Email/Office Hours:** My official office hours are Tuesdays between 1–2 pm in person or virtually, and Wednesdays from 11 am–noon, or virtually by appointment. I will answer email as quickly as I can. Please remember that there are many of you and only one of me; I will not get back to you as quickly on weekends as during the week, but I will do my best to respond to you within 24 hours.

**13) Hearing Health & Safety:** The Department of Music adheres to the National Association of Schools of Music Health and Safety Standards. You can find information relating to this subject on our web page: <https://cola.unh.edu/music/academics/health-safety>. Click on the link to the Hearing Health document.

***Some Suggestions for Success in this Class*** (supplemented by this excellent set of empirically tested study tips: <http://www.vox.com/2014/6/24/5824192/study-smarter-learn-better-8-tips-from-memory-researchers>)

1. Do the assigned reading before class; take notes on what you read and listen to, including any questions that you have after reading, and come to class prepared to engage with the material.
2. Ask questions in class, or outside of class, whichever is more comfortable for you, but ask questions. I can't help you with something you're struggling with if you don't let me know that you're struggling with a concept. Come see me during office hours, or schedule an alternative time if you need to.
3. Keep a running list of terms that you encounter in the reading and in class lecture as you go; compare your list of terms to the list of terms on the study guide; if you at least match what is on the study guide, that's a sign that you're doing things right. If you have more terms than are on the study guide, that's a sign that you're likely in good shape, but you may need some help sorting things out. If you have fewer terms, that may signal a possible issue.
4. For the most effective absorption and retention of information that you read, break your reading into sections. After a short section, stop, close your book and quiz yourself over the main concepts from the material you just read. You can do this verbally, mentally, or on paper. Even just doing this mentally will increase your ability to retain the information you just read.
5. Make note cards for each sound clip—in your own words, describe what you hear. Include pertinent terms and ideas on the notecard. After class, add to your note card.
6. Don't get behind on the assigned listening. If you put off the listening, apart from what we do together in class until the week (or worse yet, night) before an exam, you will not be able to study and retain it effectively.
7. If you're struggling, come meet with me during office hours. Learning about foreign cultures and their music involves learning many new terms, some of which are not in English, and as with anything new, you need to practice and review regularly, and ask questions. I am happy to have you ask questions in class, in person, via email, or in virtual meetings. Keep asking until I have fully answered your question. Sometimes I will respond to your question with a question that is meant to help lead you to the answer, because I want to point you to a way in to the answer, but if that does not work for you, I will find another approach.
8. Do and submit all written work on time.
9. For the essay portion of each exam, plan out your response carefully and read through the grading rubric and line it up with the question before starting to write. The essay is an open-book, open-note exercise, but it will go faster if you plan it out in advance. If you prepare an outline in advance, or if you simply have questions about how to do your best on the essay, make an appointment and come and discuss your questions during office hours.
10. Make use of the resources available to you at the Center for Academic Resources, <https://www.unh.edu/cfar> located in Smith Hall.

**Course Outline (subject to change at the instructor's discretion, with advance notice via course website & email)**

***Unit 1: Laying the Ground—basic elements, terms & concepts***

*Week 1: Introductions, Beginnings, & Thinking about Fieldwork:*

*February 2:* Introductions & Thinking about Music. Reading: *Thinking Musically* (Wade), Chapter 1 “Thinking about Music” (you will read this after class, but from here on out, reading to be done *before* class for the day on which it is listed.) After today's class, you will have an Accountability assignment to complete on Canvas before each class meeting excepting those where we have a scheduled exam.

\*\*Listening: excerpts as indicated in the textbook from the accompanying cd.

**\*\*Throughout the semester, in addition to the accompanying listening, I will be using video clips in lecture and those will be posted as streaming clips on Canvas as an additional resource that combines aural & visual elements.**

February 4: Thinking about Fieldwork: Reading: *Thinking Musically* (Wade), Chapter 7.

**Accountability 1 due by 8:10 am: from this point forward there will be an accountability exercise due for every class meeting.**

Week 2: *Thinking about Instruments & Thinking about Time*

February 9: Instruments—thinking about instruments & ways of classifying them. Reading: Wade, Chapter 2 (lots of terms here—we'll focus on the larger categories). Listening: excerpts as indicated in the textbook: I will post video clip as used in lecture for visual/aural reinforcement of the sound clips.

February 11: Thinking about Time (musical element=Duration), 1. Reading: Wade, Chapter 3 to the top of p. 79 (stop at subheading “Some Other Meters.” Listening: examples from textbook CD.

**Fieldwork Project Step 1: due no later than 23:59 pm, Saturday February 13**  
**Complete all of the pieces of the Student Cognition Toolbox by the end of this week.**

Week 3: *Thinking about Time, 2 & Thinking about Pitch (horizontally)*

February 16: Reading & Listening: Wade, rest of Chapter 3, with listening excerpts, focusing on concepts & beginning to hear/recognize concepts from the sound. Primarily *qualitative* systems and qualitative disruptions to perception of meter.

February 18: Reading & Listening: Wade, Chapter 4 through page 124 (stop at subheading “Thinking Vertically”)

**Fieldwork Project Step 2 due by 23:59 on Saturday February 20**

Week 4: *Thinking about Pitch horizontally—harmony & texture & thinking about structure & form*

February 23: Thinking about Pitch & relationships in music (texture). Reading & Listening: Wade, Chapter 4, from page 124 to end (p. 133). Listening excerpts from cd as indicated in reading.

February 25: Thinking about Form & review for Test 1. Reading: Wade, Chapter 5, & Listening as indicated in chapter from accompanying cds. (note that the first exam essay question will require you to read and work with Chapter 6 of Wade—“Thinking about Issues.”)

Week 5: *Test 1 & Song, Dance & the Irish sound*

March 2: **Test 1—elements & foundational concepts—this exam will be administered online as an open-book, open-note exam.**

### **Unit 2: Area Studies—Ireland & Egypt (Cairo)**

March 4: Introduction: Musicking in Ireland. Reading & Listening : Hast & Scott *Music in Ireland*, Chapters 1 & 2— What is a Session? & Musicking Irish Identity

**Fieldwork project, step 3, due electronically by 23:59 on Saturday, March 6**

Week 6: *Singing, Culture, & Tradition in Ireland*

March 9: Learning to musick & dance tune traditions: Reading & Listening: Hast & Scott, Chapters 3 & 4 up to p. 69.

March 11: Instruments & Singers, Sessions, & Songs. Reading & Listening: Hast & Scott, Ch. 4, p. 70 to end and Chapter 5

Week 7: *Finishing Musicking in Ireland—singing traditions & Introduction to Musicking in Egypt*

March 16: *Sean-nós*—the survival of “old-style” solo song in Gaelic & English. Reading & Listening: Hast & Scott, Chapters 6 & 7. Listening from book CD & as posted.

March 18: Introduction to Musicking in Cairo, Egypt. Reading & Listening: Scott Marcus, *Music in Egypt*, Ch. 1 & Chapter 2 to page 25.

Week 8: *Musicking in Egypt—Pitch concepts (maqam) & the Madh set—contexts, systems and instruments*

March 23: Arabic pitch systems & Sufi ritual and music: Reading & Listening: Marcus, Chapter 2, review 16–25 and read from 25 to end with listening and Chapter 3, with special attention to the different sections of the *madh* cycle.

March 25: Continuing with *madh* & discussing *iqa'at* (rhythm in Arabic music). Reading: Marcus, Chapter 4. Listening: Accompanying textbook sound excerpts & additional clips posted in Module.

**Step 4 of your fieldwork project, due by end of this week (by midnight on 3/27/2021)—submission on-line plus in-person meeting—sign up for virtual (or socially distanced in-person) times between 3/15/2021–3/26/2021) on the class Fieldwork Project Meetings class discussion board.**

Week 9: *Art Music in Cairo, from Wasla to Ughniya*

March 30: *Art Music in Cairo, part 1: The takht ensemble & the wasla*

Reading: Marcus, Chapter 7. Listening: Accompanying textbook sound excerpts & additional clips posted in Module.

April 1: Art Music, expanding the *takht* ensemble into the *firqa*: Umm Kulthum & the long song (*ughniya*), bringing several strands together.

Reading & Listening: Marcus, Chapter 8; video clips from class will be available after class in Module.

### ***Unit 3: Musicking in Central Java & West Africa***

Week 10: **Test 2** & *Musicking in Central Java—introductions and basic musical procedures in Southeast Asian music*

April 6: Our second open-book, open-note, open Canvas materials exam, covering Unit 2 materials (Musicking in Ireland and Egypt) is scheduled for this day. We will not meet for class on this date. The exam is written to be completable within 45–60 minutes, and I am giving you a full 90 minutes for this exam. It will open on **Sunday April 4** and remain available until the end of the day on **Saturday April 10**. There is also an essay question for this exam, which will also be due by the **end of Saturday April 10**.

April 8: Southeast Asia History, Musical Strategies & Central Java, First encounters

Reading: on e-reserve, Henry Spiller, *Focus: Gamelan Music of Indonesia*, (Routledge, 2010), pp. 1–16, 23–28 (parts of chapters 1 & 2): <https://ebookcentral.proquest.com/lib/unh/detail.action?docID=333183>

Listening: Composite video of gamelan-based ensembles around Indonesia as posted on Canvas, *pinn peat* ensemble clip and *Lancaran Ricik Ricik*.

Week 11: *Musicking in Central Java: Gamelan music, melody and patterns*

April 13: UNH follows a Friday schedule, so there will be no class today

April 15: Java, cultural diversity, gamelan.

Reading: Spiller, ebook, pages as given on the Canvas reading assignment (selections from Chapters 3 & 4)

Listening: as posted on Canvas in Week 11 module.

Week 12: *Learning and performing & Finishing w/ musicking in Central Java*

April 20: Musical structures —colotomic structures, musical layers.

Reading: Spiller, ebook, Chapter 4, pp. 79–87.

April 22: Wayang Kulit, background & musicking w/ shadows. Reading & Listening: Spiller, pp. 87–89, possibly with a short reading on *wayang* kulit, and supplemental pieces in Week 12

*Week 13: Musicking in West Africa, Introductions*

*April 27:* Musicking in West Africa First encounters, West Africa —Reading: Michael Bakan, Chapter 10, (pdf posted on Module Canvas) pp. 191–197 (stop at “Drumming”) & pp. 202–203 and Samuel A. Floyd, “Out of Africa,” Chapter 1 in *The Transformation of Black Music: The rhythms, the songs, and the ships of the African Diaspora*, (New York, NY: Oxford University Press, 2017), ebook. Chapter linked on Canvas. For this unit, all listening and video excerpts are posted on Canvas. Listening as posted.

*April 29:* Musicking in Mali—the *jely* tradition & the *kora*. Reading: Bakan, Chapter 10, pp. 203, starting at “More than Drumming” to page 215 and listening as posted in the module.

*Week 14: Time in West African Musicking & West African Diaspora Musicking in the U.S.*

**May 3: Step 6 of Fieldwork Project (your Virtual Presentation) should be both posted as a new Discussion on the Discussion Board and a link to your discussion should be submitted on Canvas, due by 23:59 on 5/10/2021**

*May 4:* Time in West African music, Ghana, Ewe & Akan rhythm, song & dance. Reading: Bakan, Chapter 10, pp. 197–202, and Kofi Agawu, “The Communal Ethos in African Performance: Ritual, Narrative, and Music among the Northern Ewe” <http://www.redalyc.org/html/822/82201108/> Listening as posted on Canvas

*May 6:* West African Diaspora & Music. Reading: excerpts from Sam Floyd, *The Power of Black Music* (New York, NY: Oxford University Press, 1995), 3–10; 35–45; 66–81, pdf on Canvas. Listening, as posted on Canvas

*Week 15: From Diaspora back to West Africa*

*May 11:* Afro-pop, West African Blues & Rap. Reading: Patricia Tang, “The Rapper as Modern Griot: Reclaiming Ancient Traditions” in *Hip-Hop Africa*, ed. Eric Charry, 79–91 (Bloomington, IN: Indiana University Press, 2012): <http://www.jstor.org.libproxy.unh.edu/stable/j.ctt16gz8kj.7> & Bakan, 215–219 (section on Angeliqe Kidjo) and linked short article discussing the group Songhoy Blues; Listening as posted on Canvas.

**Final Exam, May 14, 2021: Exam will be online, structured as an open book, open note exam just like all of the others for this class. Exam will open online at 8:00 am and remain open through Monday May 17. The listening, concepts & vocabulary section will focus on Unit 3 material and the exam will be written as a 45-60 minute exam, for which you will have 120 minutes in which to complete it. There will also be a cumulative essay question in addition to an essay question on Unit 3 material to be completed and submitted on Canvas.**