

**MUSI 515: Music in World Cultures**  
**Fall 2022**

**Time:** T-Th, 9:40—11:00 AM

**Room:** PCAC M-223

**Office hours:** In person, Tuesdays, 3:45 PM–5:00 PM; and Thursdays, 5:10 PM–6:10 PM;  
via Zoom Wednesdays, 11:00 AM–12:30 PM or virtually by appointment as arranged with the instructor on W-F.

**Instructor:** Prof. Pruikisma

**Office:** PCAC, M-202

**email:** rose.pruikisma@unh.edu

**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.

**Learning Outcomes:**

**World Cultures (WC)**

- Explore human diversity by studying societies and cultures outside the United States.
- Recognize the diversity and validity of unfamiliar cultural values.

By the end of the semester students will

- be able to distinguish, explain, and analyze the diverse sounds, cultural contexts, social structures, and values that are part of musicking traditions in Ireland, Arabic cultures, Central Java, and West Africa and the impact of West African diaspora musicking in the United States.
- be able to describe any music they encounter in terms of its sound features using a standard set of terms and concepts covering the basic elements of music.
- be able to construct and support an argument for Christopher Small’s “musicking” as an almost universal expressive human activity through which humans all over the world, through many different kinds of sounds and widely different cultural contexts, interact and create social, cultural, and aesthetic meanings.
- be able to aurally evaluate and analyze two or more different performances of the same piece of music in terms of sound and performance practices and situate the performer’s choices within a specific musical tradition.
- be able to formulate a research question that explores some aspect of the ways people make music, use music, and make music meaningful in their lives and independently plan and carry out that research.
- be able to identify, explain, and appropriately apply six cognitive-science-based learning strategies to any course content they encounter in their studies at UNH or elsewhere.

**Course Goals:**

*Big picture things I hope you come away from this class having done or experienced*

- fall in love with at least one unfamiliar piece or type of musicking or musical practice or concept.
- have your curiosity about musics and cultures, both within and beyond the areas we study, sparked.
- encounter a way of musicking or an idea about musicking that challenges you and find a way to incorporate it into your thinking and experience of the world.

### **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 through responding to or asking questions (out loud, through a mentimeter interface, or in reflective written responses) and in small group 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 and annotating them via Perusall (number of pages will range from 10–30 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 per credit hour**, ( $4 \times 3 = 12$  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. All course assignments have been created with this in mind and most students manage to complete the assigned work each week in an average of **5-6** hours outside of class time.

### **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**

Except for reasons of accommodation as approved and negotiated with the instructor, recording of class is not allowed.

### **Plan for Spring 2023 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 9:40-11:00 am***, in the PCAC, room M-223. **Depending on COVID status, students may be asked to mask.**
- 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 with different elements of music and other musical concepts.
- In-class engagement.
- Regular independent learning activities, usually due before class starts for each class meeting: these will include some combination of the following types of work:
  - reading and listening assignments done via Perusall, a system in which you will annotate the reading as directed; these will always be due before class starts.
  - activity modules that cover the elements of music
  - concept-mapping work or reflective responses in preparation for discussion
  - video quizzes on short instructional video segments for some units
  - Independent completion of the Student Cognition Toolbox as directed
  - Regular on-line review quizzes
- Three summative assessments, given in-class, unless our mode of instruction changes due to COVID.

### **Exceptions**

- Any inclement weather that prevents me from safely driving to campus, or that causes UNH to curtail operations will be treated as a synchronous Zoom class (presuming no power or internet outages, in which case, I will make up the material via additional recorded instructional video segments that I will post on Canvas, as soon as conditions allow.)

- The week of **March 13-15 is UNH's Spring Recess**, .
- For now, the plan is in-person to the end of the semester; we will follow all UNH COVID directives and updates, and I am prepared to pivot to remote instruction if circumstances require such measures.
- If, and only if, you are quarantined or ill, but feeling well enough to attend a virtual class, I will make the class available to you synchronously via a Zoom link, but **only** in the case that you email me before 9:15 AM on the day of class in question so that I can create and email you the necessary link.

## **Required Materials and Resources**

**Course Materials:** All reading will be done through [Perusall](#) and our textbook (the only thing for which you need to purchase access) and all other readings will be accessed via Perusall. Some of our listening will be accessed via the course textbook or via videos linked via Perusall, and some of the listening will be provided to you via Canvas, in modules as designated.

Our textbook is an ebook from Oxford University Press, [Sean Williams, \*Musics of the World\*, 1st edition \(July 2021\)](#), and access **must** be purchased through Perusall; other materials beyond the Williams will be made available via Perusall as pdf documents or static URLs. We will not be using every single chapter of the Williams book, but this is still considerably cheaper and more user-friendly than the 150.00 + 3-book set (if purchased new) or 90-100 if accessed via rental that we used through Spring 2021.

Step 1: sign up for a free [Perusall](#) account: our course code is **PRUIKSMA-EX2LR**

Step 2: purchase your book via Perusall with a credit card or use an access code as sold by one of the college bookstores. Perusall offers three levels of access and 180-day access should be sufficient for your needs for this course; this is also the least expensive option.

\$89.95 USD | 1460-day online access (ISBN 9780190057824) Reflowable text

\$67.46 USD | 365-day online access (ISBN 9780190057824) Reflowable text

\$44.98 USD | 180-day online access (ISBN 9780190057824) Reflowable text

You should also sign up for an educational account for the white-board, concept-mapping, brainstorming tools available via [miro.com](#). An education account is **free** for students and gives you two full years of access to this versatile easily collaborative set of tools.

**Our course website on Canvas** is the primary means of delivery of additional audio-visual materials, although for the second unit, some of the examples we work with will be embedded in your e-textbook on Perusall.

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.**

## **Coursework, Learning Activities and Assessments:**

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/mp4 ) with comments from class peers; 3 tests; and regular in-class assignments.

### **Independent (outside of class time) Learning Activities: Elements of Music Modules, Perusall Active Reading, Formative Assessments, 20%:**

These activities will include completion of the different videos and informational reading, listening exercises and formative quizzes in the Elements of Music modules, regular active reading and listening assignments via Perusall, with a minimum specified number of annotations, reflective responses on the material and your learning process, and may also include weekly on-line quizzes (formative assessments) that will act as a

“tennis-net” helping you see where you need to make adjustments in your learning. Most of these types of assignments need to be completed before class meetings & you should plan your work and study schedule accordingly.

**Submission of any Independent Learning Activities assignments during class time**, unless explicitly directed to do so by the instructor as part of our in-class work, **will result in your earning a zero for that assignment.** *It is far better to take a 2.5% point reduction on the assignment and submit it within 24 hours of the end of class (9:30 am) than to do your annotations during class time and receive a zero.*

**Student Cognition Toolbox, 2% 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. To receive completion credit, you must complete the entire module at the Carnegie Mellon University website in addition to the CEITL surveys inside the Canvas module. **To receive credit**, you need to **complete the entire external series of Modules via the Carnegie Mellon University site by the end of the day on Sunday 02/05/23.**

**Metacognitive Reflections & Self-Assessment, 5% of your final grade:** There are three of these, the first of which asks you to reflect on your personal learning goals and challenges and expectations. You will re-assess as we reach the half-way mark (midterm). The final metacognitive reflection will ask you to self-assess your learning on a 100 point scale, with specific supporting detail, and reflecting back on your first reflection and learning goals for the semester and your midterm reassessment of that set of reflections, and reflecting on your overall learning process and investment in the class (including how you spent your time during class, completion of assigned work outside of class) and your assessment of how well you met your personal learning goals.

**Summative Assessments, Fieldwork Project, 12% 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 learning objectives for this project include*, working independently or in small groups, with some instructor guidance and feedback:

- to formulate a viable small-scale research question for investigation through ethnomusicological fieldwork that can be done in a single semester;
- to find, gather, and appropriately use supporting background research from scholarly sources;
- to plan your research and methods and then carry out your primary fieldwork research, following the plan you have made;
- and finally, to create a presentation of your findings in a virtual presentation format visible to the whole class.

There will be 6 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 **02/04/22** all dates in mm/dd/yy format)
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 23:59 on **02/11/22**)

**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, **03/04/22**).

**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 02/27/23 & 03/10/23**. 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, **03/11/23**).

**4B.** Check in (if working solo), Group Peer/Self Assessment. Due end of day **04/06/23**

**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 by **23:59** on **05/01/23**.

**7.** Comment on at least 5 other projects before the end of the final exam period (**midnight of 05/18/23**). **You must comment on at least 5 other projects 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.** You also will need to submit a separate self / group metacognitive reflection and if you worked with others statement of assessment of your collaborative process and contributions to the final project.

**In-class Engagement and Learning Activities, 20% of final grade:** Your active engagement in the class and your participation in our community of learners are key to your active learning. these may involve individual or small group work, hands on activities, participating in small group and class discussion, asking questions during class time, real-time responses to mentimeter prompts, or brief written responses to questions pertaining to the lecture materials (5-minute papers, exit tickets, etc.); these are all intended to promote active learning.

To facilitate active engagement, strive to be on time to class. Being on time is a good professional habit to develop; whatever career path you are on, getting into the habit of being on time and being fully present will serve you well both for your college education and for your future employment.

**Summative Assessments, Exams: Test 1, 02/21/2023 (8%), Test 2, 03/30/2023 (15%), & Final, 05/16/2023, 8:00 AM (18%), 41%:** Each test will include a **listening** section with a series of application questions that work with the audio/video clips from Perusall and class discussion, with the expectation that you will be able to apply terms and concepts to specific excerpts, a short answer section (may include one or two multiple choice and several true with justification /false w/ correction questions, as

well as short answer synthesis questions. Part of the ongoing work we do will be to create your own study guides via the concept mapping tool, miro.com

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 may also have the opportunity to make corrections and reflect on your thought processes.

**The final exam will be focused on the final unit, but will also include up to three cumulative short answer questions.**

\*\*Note that while the dates are set, the delivery and submission format is subject to change, in the case of a transition to remote learning due to COVID-19.

**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 who have been regularly attending class and have **no more than 3** unexcused absences.

Independent (outside of class time) Learning Activities: Elements of Music Modules, Perusal Active Reading Engagement, Formative Assessments	20%
Student Cognition Toolbox	2%
Metacognitive Reflections & Self-Assessment of Learning	5%
In-class Engagement and Learning Activities	20%
<i>Summative Assessments</i>	
Scaffolded Fieldwork Project (may be done in pairs or threes)	12%
Exams: Test 1, 8%; Test 2, 15%; Final, 18%	total of all three exams 41%
Extra credit	+1.5%

**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: Electronic devices may not be used in the classroom** except as directed for specific classroom activities, or if you have accommodations that you have discussed with me in advance that require the use of a laptop or other device during class and you should sit in the first three rows of the classroom. If you are using a laptop for note taking, you should close your screen when we are working with audio-video materials.

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.

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:

<https://theconversation.com/note-taking-by-hand-a-powerful-tool-to-support-memory-144049>

<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:**

Showing up for things and being fully present is an important life skill. Regular, engaged attendance is expected and required for this class. Regular on-time attendance and participation, coupled with doing the assigned work leads to both better learning outcomes and higher grades. All material covered in class, 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.** If you are quarantining but feel otherwise fine, you may email me to request a zoom link that will enable you to experience at least some of the class content. If you miss class, you should get notes from a classmate and if your absence is excused, you may make up the in-class work on your own time in an alternative manner, or when this is not possible, you may have your score exempted for up to 4 excused absences.

### ***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. Come to class on time and ready to actively participate in the classroom community.

- Show up prepared for class.
- Be on time. Coming in late or leaving early disrupts the classroom, leaves you missing information or context, and is not respectful to others in our learning community, and while sometimes it cannot be avoided, it is polite, in those cases, 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.
- Take care of your physical needs before class (water, bathroom, etc.) and do not treat audio and video examples as a time to take a break, listening to music and attending to the sounds and doing real-time aural analysis in the classroom is central to the learning, and prepares you for the kinds of questions you will encounter on exams.
- Be respectful of those around you in the classroom. Listen to what others say in response to questions and to the questions others ask.
- Be kind.
- Being present in mind means focusing on the material, class discussion, audio and video excerpts and asking and answering questions about the course material. Take notes by hand, ask questions when you have them, or write your questions down to ask later

**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 **before** class time, **or** within 24 hours of your absence. 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 and if you need further accommodations, also, if you're missing more than 2 weeks of classes, through [Student Accessibility Services](#). **If you are ill in any way, you should not come to class.** *As long as the class is meeting fully in-person, if you communicate with me and your absence falls within the realm of an excused absence, I will work with you to put together a reasonable way to make up the work; if we are meeting remotely, classes will be recorded and posted, along with a make-up option .* If your absences go beyond missing 4 classes, you will fall into the category of "excessive absences" (see below). After 6 unexcused absences you will earn a failing grade for the course.

### **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 you 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 make contact with the Dean of Students' Office. If you're missing more than 2 weeks of classes due to illness you should consider working through Accommodation procedures with [Student Accessibility Services](#).

**If you miss 6 or more classes unexcused in this course, you will earn a failing grade for the class.** Your active engagement is a crucial part of your learning and experience of the material and the expectation is that you will come to class unless you have an officially excused absence.

In the case of documented medical or mental health, or other life issues that are preventing you from showing up to class, I will support your late-drop petition for academic variance or petition for medical withdrawal. If your challenges are such that you are missing class regularly due to such issues, it is likely that you would benefit from a full medical withdrawal to allow you the

time and space to address those issues rather than trying to push through the semester. *The Dean of Students Office, and the Academic Deans of your specific college or school within UNH will listen to you with compassion and offer you support and advice as you consider your options and help you to determine what is best for you as a whole person.*

**3) Expectations for classroom discussions:** 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) Recording:** 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.

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

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, 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 fieldwork project, you should 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.”

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 learning differences; 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 (Laura Buchs) 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 options page](#).

**10) Make-Up policies:** 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 documented 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 an assignment 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. Perusall Active Reading Assignments need to be completed **before class** on the day they are due. Except in exceptional circumstances (as described below) Perusall work should be completed on time. If you partially complete your annotations before class, you may complete them after class

**Any assignments other than designated *In-class work* submitted during class time, will receive a zero.**

If you hand them in after 11:30 am and within 24 hours of the day they were due, there will be only a small, 2.5% late penalty, which will affect your grade much less than a zero. For each day late thereafter, there will be an additional 5% of the total point value 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 reflective responses and the individual parts of your fieldwork project, I allow a blanket 24-hour grace period for late work.

**12) Email/Office Hours:** My official office hours are Tuesdays between 3:45-5 PM (in person), Wednesdays from 10:30 am –12:00 PM (virtually via Zoom), & Thursdays from 5:10-6:10 PM, or virtually by appointment at mutually workable times on other days of the week. 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 and listening 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. Come to every class session, on time, and prepared to learn, and willing to ask questions and get out of your comfort zone.
3. **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 my office hours times are not compatible with your schedule.
4. Keep a running list of terms that you encounter in the reading and in class lecture as you go: start making your own study guide on miro.com and add to it each week and share it with members of your reading group; compare your different approaches to organizing the information and explain concepts to each other and practice describing and explaining the audio-video clips.

5. For the most effective absorption and retention of information that you read, break your reading into sections. After a short section, stop, 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. You can also use the Perusall annotations to help you process what you read.
6. Make note cards (or just listening notes and terms) 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.
7. 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.
8. 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.
9. Learning new terms and concepts takes time, repetition, and practice. If you put in the time and make use of strategies from the Student Cognition Toolbox, you will learn the material.
10. Do and submit all written work on time.
11. 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:*

*January 24:* Introductions & Thinking about Music. What is “music”? Why and how does music matter to you? What music moves you or interests you most? How do you make music meaningful in your daily life?

**In-class exercise with Perusall & discussion.**

*January 26:* What does an ethnomusicologist do? Thinking about fieldwork.

**Independent Learning Activity (always due BEFORE class, by 9:40 am), Perusall Active Reading:** Williams, Chapter 1, as directed in Perusall, skipping over the section we read on Tuesday.

*Week 2: Thinking about Issues that shape fieldwork & Elements of Music: Thinking about Instruments*

*January 31:* Thinking about music in cultural and social contexts—different approaches

**Perusall Active Reading (always due BEFORE class, by 9:40 am):** Williams, Chapter 3 and short excerpt on “musicizing” from Christopher Small, *Musicking: the Meanings of Performing and Listening* (1998).

*February 2:* Instruments—thinking about instruments & ways of classifying them and listening to their sounds.

**Independent Learning Activities, Elements of Music Module (due by 9:40 am):**

Complete the first Elements of Music Module on “Quality”: note that every element of music module includes a mix of video explanations, additional examples and quizzes, some of which are embedded in the videos, and others of which are more general responses. In order to access quizzes, you will need to start from the first page of the module and work through each individual item.

**Saturday February 4: Fieldwork Project Step 1: due no later than 23:59 pm.**

**Sunday February 5: Complete all** of the pieces of the **Student Cognition Toolbox** by the **end of the day on Sunday 02/05/23**, including the full **external module** hosted by Carnegie Mellon University.

*Week 3: Elements of Music: Thinking about Time, parts 1 & 2*

*February 7:* Musical Element: *Duration*, 1: Thinking about Time in Music

**Independent Learning Activities, Elements of Music Module & Perusall Active Reading (due by 8:00**

**am):** Complete the second Elements of Music Module on *Duration*, part 1, and the Perusall Reading with its audio examples as embedded in the module.

February 9: Finishing with the element of *Duration*:

**Independent Learning Activities, Elements of Music Module & Perusall Active Reading (due by 8:00 am):**

Complete the second Elements of Music Module on *Duration*, part 2, and the Perusall Active Reading as embedded in the module.

**Saturday, February 11, Fieldwork Project Step 2 due by 23:59**

Week 4: *Thinking about Pitch & Texture and Musical forms*

February 14: The musical element of *Pitch*

**Independent Learning Activities, Elements of Music Module (due by 8:00 am):**

Complete the Elements of Music Module on *Pitch*, covering pitch in general, pitch in music, ways of organizing pitch, pitch in a linear sequence, and ways of describing simultaneous pitches.

February 16: The musical element of *Texture* & how all of the elements work together to shape form.

**Independent Learning Activities, Elements of Music Module (due by 8:00 am):**

Complete the Elements of Music Module on *Texture*, including listening to the audio examples provided.

Week 5: **Test 1** & *Musicking in Ireland, Introductions & finding resources with library tools for your fieldwork project*

February 21: In Class Exam, **Test 1—elements & foundational concepts—**

***Unit 2: Area Studies—Musicking in Ireland & Musicking in the Arab World***

February 23: Introductions: *Musicking in Ireland*, & how to make the most of library resources for your fieldwork project.

**Perusall Active Reading and Listening:** Williams, Chapter 13, pp. 279–286 (Sections include: *Historical Context* and *Irish Melodies and Modes*) and web resource on the harp in the Oriel tradition of Northern Ireland.

Week 6: *Song and Dance: Culture & Traditional Irish Musicking in Ireland and in Diaspora*

February 28: *Musicking in Ireland 2: Song and singers, traditions and flexible performance practices:*

**Perusall Active Reading and Listening, as posted**, including Williams, Chapter 13, section starting on p. 286 *Singing in Irish-Gaelic and English* and web resources as posted on Perusall on Joe Heaney and Padraigin Ni Ullachain.

March 2: *Musicking in Ireland 3: Traditional Instruments & Tunes, jigs & reels*

**Perusall Active Reading and Listening, as posted**, including Williams, Chapter 13, section starting on p. 290–299

**March 4<sup>th</sup>, Fieldwork project, step 3 (Bibliography/Gathering Sources), due electronically by 23:59**

Week 7: *Finishing Musicking in Ireland—flexibility of the traditions & Introduction to Musicking in the Arab World*

March 7: *Musicking in Ireland 4: Tradition, flexibility, and renewal* **Perusall Active Reading and Listening, as posted**, short reading by Míchéal O’Suilleabháin from 1981, “Irish Music Defined” and Joe Heaney interview clips (for a contrasting view) and other audio as posted.

March 9: *Musicking in the Arab World 1: Contexts and introductions, Islam and musicking in the Arab world, the Adhan (Azan)*

**Perusall Active Reading and Listening, as posted**, including Williams, Chapter 6 from pp. 113–121 (*The Arab World, The History of Music-Making in the Arab World, & Understanding Islam*)

**Midterm Reflective Assessment, due end of day Friday March 10, 2023**

**Step 4 Plan and timetable for your fieldwork project**, due by end of this week (**by midnight on 03/11/2023**)—submission on-line plus *individual/group meetings*—**sign up for virtual (or in-person) times between 02/27/23–03/10/2023**) on the class Fieldwork Project Meetings discussion board.

**Week 8: March 13–17, Spring Break! No classes**

Week 9: *Musicking in the Arab World—pitch & rhythmic systems, instruments, and improvisation & music of the Takht ensemble*

- March 21*: Musicking in the Arab World 2: Systems for Organizing Pitch (*maqamat*) and rhythm (*iqā'at*) in music of the Arab World  
**Perusall Active Reading and Listening, as posted**, Williams, Chapter 6, section starting on p. 121 *Tonal and Rhythmic Modes in Arabic Music & Improvising within the Constraints of a Melodic Mode* and sections as given from [maqamworld.com](http://maqamworld.com) on both *maqamat* and *iqā'at*.
- March 23*: Musicking in the Arab World 3: The *Takht* ensemble and its music — performing a *wasla* (set of improvised and set compositions in a single *maqam*)  
**Perusall Active Reading and Listening, as posted**, including Williams, Chapter 6, only section starting on p. 125 *Takht Ensemble Music* and audio and video examples as posted both on Canvas and on Perusall.
- Week 10*: Finishing w/ Musicking in the Arab world—Politics & Musical Change in Egypt & **Test 2**
- March 28*: Musicking in the Arab World 4: *Umm Kulthum and the Long Song* & Egyptian nationalism & Post-Revolutionary Protest Music, 2011  
**Perusall Active Reading and Listening, as posted**, including Williams, Chapter 6, section on p. 128, *Post-Revolutionary Egyptian Protest Music* and *Guardian* article on Umm Kulthum, along with audio/video excerpts as posted.
- March 30*: **Test 2**, covering Musicking in Ireland & Musicking in the Arab World, with ongoing application of elements of music terms and concepts as related to the audio examples for this unit.
- Unit 3: Musicking in Central Java & Musicking in West Africa and in Diaspora**
- Week 11*: Musicking in Central Java—introductions and basic musical procedures in Southeast Asian music & Instruments, melody & patterns
- April 4*: Southeast Asia History, Musical Strategies & Central Java, First encounters  
**Perusall Active Reading and Listening**: Henry Spiller, *Focus: Gamelan Music of Indonesia*, (Routledge, 2010), pp. 1–16, 23–28 (selected parts of chapters 1 & 2, 20 pages, not counting pictures) plus section from Williams, Chapter 12. Audio as given in Perusall and on Canvas.
- April 6*: Musicking in Central Java, cultural layers, instruments & their functions & colotomic forms (*lancaran* & *ketawang*)  
**Perusall Active Reading and Listening**: pages as given on the Perusall reading assignment (selections from Chapter 3) and listening as included on Perusall and Canvas, and *Lancaran Ricik-Ricik*.
- Week 12*: Musicking in Central Java: Colotomic forms (vocal gamelan) & listening in context, reviewing instruments *Listening to Central Javanese gamelan forms for layers and time relationships (irama)* Finishing w/ Musicking in Central Java—Musical Structures and layers and *Wayang Kulit*
- April 11*: Colotomic forms & instruments, **Perusall Active Reading and Listening**: Spiller, first 11 pages from chapter 4 as posted on Perusall, reviewing the instruments and how they work in practical application with *Lancaran Ricik-Ricik* and *Ketawang Puspawarna*. Instrument images and video in the Week 11 module.
- April 13*: Musical structures —musical layers: elaborating the *balungan* & *irama*.  
**Perusall Active Reading and Listening**, Spiller, ebook, Chapter 4, pp. 79–87, as posted, with audio/video as posted.
- Week 13*: Finishing w/ Musicking in Central Java—Musical Structures and layers and *Wayang Kulit* & Musicking in West Africa, Beginnings
- April 18*: *Wayang Kulit*, background & musicking w/ shadows.  
**Perusall Active Reading and Listening**: Spiller, pp. 87–89 & 105–106 and an informational web resource and two short video introductions to *wayang kulit* and the work of the *dhalang*.
- April 20*: Musicking in West Africa First encounters: **Perusall Active Reading and Listening**: Michael Bakan, Chapter 10, (pdf posted on Module Canvas) pp. 191–197 (stop at “Drumming”) & pp. 202–203 and Williams, Chapter 4, pp. 71–78 and listening as posted on Perusall and in the Week 13 module in Canvas.
- Week 14*: Musicking traditions in Mali—the *jely* & *Time in West African Musicking*
- April 25*: Musicking in Mali—the *jely* tradition & the *kora*.  
**Perusall Active Reading and Listening**: Bakan, Chapter 10, pp. 203, starting at “More than Drumming” and read to page 215 and Williams Ch 4, pp. 78–81 and listening as posted: some will be available on Perusall and other clips will be available in the Week 14 module on Canvas.
- April 27*: Time in West African music, Ghana, Ewe & Akan rhythm, song & dance.  
**Perusall Active Reading and Listening** : 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

*Week 15: West African Diaspora Musicking in the U.S & From Diaspora back to West Africa*

**Monday May 1:** Step 6 of Fieldwork Project (your Virtual Presentation) should be **both**

- 1) **posted as a new Discussion on the class Discussion Board** and
- 2) **submitted as a url link** (that goes to your Discussion) on the Canvas Assignment attached to the final steps, **due by 23:59 on 12/05/2022**

*May 2:* West African Diaspora & Music. **Perusall Active Reading and Listening** excerpts from Sam Floyd, *The Power of Black Music* (New York, NY: Oxford University Press, 1995), 3–10 and 35–45, and Williams, Ch. 8 pp. 161–167 as provided on Perusall and audio clips as posted on Perusall & Canvas

*May 4:* Afro-pop, West African Blues & Rap. **Perusall Active Reading and Listening**, Bakan, 215–219 (section on Angélique Kidjo); Williams, Chapter 4, pp. 84–91; and linked short article from *The Guardian* discussing the group Songhoy Blues; Listening as posted on Perusall and Canvas.

**Final Exam, Tuesday, May 16, 2023, 8:00 AM:** Our final exam is planned to be an **in-person exam in M-223**. This exam focuses on the two areas we have studied in this final unit with the listening and specific terms and concepts for these areas (Central Java & West Africa. The final also includes one larger cumulative question that asks students to synthesize concepts and material we've worked with across the span of the semester.

**Final Self-Assessment, due by midnight on 05/08/23 (you are welcome to submit it any time after May 4.)**