Course Title: MUH 2501: An Intro to Musics of The World (Online)
Course Section- 8220
Term: Fall 2013
Instructor: Colin Harte M.A., M.S.
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Office hours: Send an email to set up an appointment in my office or online via Skype.

Course Description: “World Music” is a term created in the West to describe music from other parts of the world. For this class, we will intentionally broaden the concept of world music to mean “music of the world,” explicitly defining all music as world music, whether Western or non-Western. We will thus investigate various ways popular music and other related musics are produced and consumed in people’s everyday lives within a number of cultural and geographical regions. Students will develop listening skills, learn key musical features, and study cultural and historical contexts for making music. This is a purely online class. This course also introduces the discipline of ethnomusicology and asks students to master its fundamental concepts. Both musicians and non-musicians are encouraged to enroll. There are no prerequisite music classes needed in order to take this class.

Course Objectives: As a result of participating in this course, students will be able to:

- Discuss musical topics using appropriate terminology
- Explain what ethnomusicology is and what ethnomusicologists do
- Identify basic components of selected musical styles
- Identify specific socio-cultural factors that give shape to various musical cultures

This is a completely online course. Thus, students should be self-motivated and keep pace with assignments or the results could be disastrous. Everyone starts this class with zero points. Laziness earns you a failing grade. Slightly below average work earns you a D. Average work earns you a C. Slightly above average work earns you a B. Exceptional work earns you an A.

Course Schedule: The Curriculum map that outlines weekly assignments is contained in the course syllabus. Video lectures, listening/video examples and discussion response questions are listed under the resources tab in sakai. When in doubt, consult the syllabus!

E-Learning in Sakai: The E-Learning website will help you become successful in this much of the course material comes directly from class lectures, discussions, and demonstrations.
Learning Modules: The course proceeds through the semester via weekly learning modules, each of which may include reading assignments, listening examples, videos, discussion assignments, or various other items when appropriate. The Learning Modules are collected under the “Lessons” tab on the left menu of our Sakai site. Within each module, I have listed materials in the order that I think they would be best completed. Do whatever is best for you, however, I suggest you begin with the item at the top of the list in each module and work your way down.

Lectures, Reading & Listening: Expect to spend the same amount of time reading and listening (these activities will constitute the bulk of your “homework”) as you would doing work for any other 2000 level course.

Each lecture touches on the important parts of the reading and listening, pulling the sometimes-disparate information together so you can better understand overriding concepts. As this is a music course, there will be a fair amount of listening. Listening examples often accompany discussions in the text or video lecture.

Required Text (1.) World Music. Traditions and Transformations. (Michael B. Bakan. McGraw Hill, 2007). There is a set of three CDs that is included with the book.


In addition to the textbook, there will be some extra reading, listening and video materials posted on E-Learning Sakai.

Be sure to check the curriculum map in the syllabus in order to keep up with all assignments.

Lectures: Each lecture touches on the important parts of the reading and listening, pulling the sometimes-disparate information together so you can better understand overriding concepts. Learning Module 1 has no recorded lecture.

Weekly Assignments: Your registration for an online course implies that you are willing to take part in course discussion, which requires coherent writing skills. Students who are unwilling or unable to participate regularly and productively in course discussion have historically been unsuccessful in this course. Each Learning Module contains a discussion assignment with a writing prompt that asks you to reflect upon a number of aspects from the week's covered material. Discussions response questions can be found under the “Resources” tab on the left menu of our Sakai site. **Discussion responses are expected to be thoughtful, respectful, and thoroughly address the issues raised in the discussion prompt.** Think of your discussion response as the equivalent of a one-page paper that is intelligently organized and relevant to the topic at hand. Your post should show that you have read and understood the information from the Learning Module and should use specific examples from the reading and listening.
I will grade discussion responses like this:

**F (0-60%)**: Your response is rather short, mechanical, and/or not thorough. Little thought has gone into your response, and you have barely addressed issues raised in the writing prompt. Grammar and spelling may also be below average and thus obscure your meaning.

**D (61-70%)**: Your response mentions all the issues raised in the writing prompt, but nothing else. Overall, your response lacks depth. Grammar and spelling may also be below average and thus obscure your meaning.

**C (71-80%)**: Your response includes perhaps a few sentences exploring each of the issues raised in the writing prompt. Overall, your response hints toward understanding, but falls short of demonstrating that you have read, listened to, and reflected upon the material. Grammar and spelling may be average or slightly above average.

**B (81-90%)**: Your response thoroughly explores the issues raised in the writing prompt, demonstrating that you have read, listened to, understood, and reflected upon the material. Your writing is organized, free of spelling and grammar mistakes, and clearly expresses a thoughtful and intelligent perspective.

**A (91-100%)**: Your response is above average because you have thoroughly addressed all the issues as described above, and you have contributed something more original, perhaps a description of some examples similar to those discussed in the material or a personal experience that relates in some way to the topic at hand.

The discussion portion of your course grade is calculated as 50 percentage of your overall course grade.

**Take Note**: Don’t underestimate the impact of the discussion assignments on your final grade. They can be a pain to keep up with, but you can do it. If you push hard, you will get some extra credit. And this is the ONLY extra credit offered for the semester.

**Discussion papers will only be available for the dates corresponding to each weekly lesson.** I will not re-open discussions for ANY reason, so keep up! Keep this in mind as you map out your strategy for successfully completing the course material.
Please be clear about this: It is wrong for you to copy ANY material from any other source besides your own brain when writing your discussion responses. This includes any print or online source. This also includes any responses from current or former students of MUH 2501. Please, please, please do not cut and paste from the Internet or any other source. It is painfully obvious when you do this. ALL of the information you need to contribute to discussions is found in the course materials and in your own head. Copying is cheating, and cheating will be reported to the Student Honor Court without exception (see Academic Honesty section below). If you don’t know what plagiarism is, please read about it here: www.plagiarism.org.

Midterm and Final Exams: The midterm exam covers material from the first part of the semester. The final exam covers material from the second part of the semester. The exams will be timed, “closed-book” tests. They will each consist of two sections, one featuring multiple choice questions testing your understanding of several listening examples and one that more generally tests your understanding of all the material covered. For the listening questions, be sure you are able to recognize pieces discussed in class as well as answer questions about concepts related to the listening examples as covered in readings, lectures, and discussions. If you know you will miss an exam, you are welcome to take it early, but there will be no make-up exams after the exam date unless there are extenuating circumstances. Material for the exams will be partially drawn from class content.

Procedure for exam problems:

1. If you experience a technical problem while taking the midterm or final exam, contact the E-Learning Help Desk first. If it is an urgent problem, call them on the phone.
2. Work through the problem as best you can by taking the advice of the Help Desk representative.
3. Take note of your Help Desk ticket number.
4. Send me an email via the Sakai email system confirming that you have taken the advice of the Help Desk. Also include your Help Desk ticket number in the email.
5. Depending on your problem and its resolution, you may or may not have access to a makeup exam.

Communication: Please use the email system within Sakai to communicate with me. It is much easier for me to deal with problems and questions if you do so. In emergencies only, use my email address: cfh745@ufl.edu. From time to time, you will also receive important announcements in the form of emails sent from within our Sakai course. Don’t ignore these. Read them and be responsible for their content. All of these announcements will be stored within Sakai under the “Announcements” tab.
Help Desk: It is your responsibility to keep your computer in good working order, including keeping your computer compatible with Sakai specifications. It is also very important to make sure you can play musical examples. Any work missed because of your technology problems will not be excused. The computer lab located in the Architecture Building on campus is open 24 hours per day, 7 days per week for all UF students to use computers located there. There are also other computer labs across campus students can use. Again, technology issues are no excuse for missed work! Contact the help desk if you need help configuring your computer for Sakai: learning-support@ufl.edu or (352) 392-4357. If you send me an email about technology problems, I will simply reply with the help desk information. If the folks at the help desk tell me I need to change something on our E-Learning site, I will. But go there first!!

Class Listserv: Once you enroll in this course, you will be automatically added to the class listserv. I will send emails to you very often, and all of them are important. Please do not automatically delete messages from the listserv address. Read each message and consider keeping a file with all the listserv emails so you can refer back to any essential information.

Academic Honesty Guidelines: I take cheating very seriously, and I am bound by University policy to report any instance of suspected cheating to the proper authorities. I have done this many times in the past and will keep doing so in the future. The online learning environment provides many temptations for cheating, but you will be much better off if you don't give into them. I expect you to abide by the Student Honor Code and accept the consequences of your actions.

All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Code of Conduct. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1-4.017).

Read more about student rights and responsibilities concerning academic honesty here: http://www.dso.ufl.edu/judicial/academic.php.

Students with Disabilities: “Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.” Contact the Dean of Students Disability Resource Center here: http://www.dso.ufl.edu/drc/. If this applies to you,
please give me your DRC letter at the beginning of the semester so I can plan for your needs.

Student Responsibilities: It is the student’s responsibility to make sure you know what is going on. If you have a problem, please contact me as early as possible. I am completely willing and indeed honor-bound to help you in any reasonable way I can. It is the student’s responsibility to be aware of due dates, submit assignments in a timely fashion and to communicate with me concerning any pressing issues.

Overall Course Grading:
Weekly Discussion papers 50%
Mid term Exam 25%
Final exam 25%

Grading Scale:
A       =  94-100
A-      =  91-93
B+      =  88-90
B       =  84-87
B-      =  81-83
C+      =  78-80
C       =  74-77
C-      =  71-73
D+      =  68-70
D       =  64-67
D-      =  61-63
Failing =  0-60
* The teacher reserves the right to change and/or modify the syllabus as needed during the semester.

**Curriculum Map**

**Week 1: 08/21**  
Module 1: Intro to MUH 2501- Class Orientation (NO ONLINE LECTURE)  
Read: Syllabus.  
Explore: E-Learning in Sakai site.

**08/23 Module 2: Music and Its Related Context**  
Read: *World Music: Traditions and Transformations* by Michael Bakan  
Chp 1 and 2;  
“Some Thoughts on the Measurement of Popularity in Music” by Charles Hamm under the resources tab.

**Week 2: 08/26**  
Module 3- What is Ethnomusicology?  
Read: A. Merriam, “Definitions of ‘Comparative Musicology’ and ‘Ethnomusicology’” under resources.  
Explore: Society for Ethnomusicology website under resources.

**08/28 Module 4- Fieldwork**  

*Shadows in the Field* Chapter 1 under resources. Review Final Project Rubric.  
Watch: *Interview with Anthony Seeger* under resources.

**Week 3: 09/04**  
Module 5- Rhythm  
Read: *World Music: Traditions and Transformations* by Michael Bakan Chapter 3, pp. 31-40; Chapter 5, pp. 58-59.  
Watch: *Touch The Sound*. The link is under the resources tab on sakai.

**09/06 Module 6- Pitch**  
Read: *World Music: Traditions and Transformations* by Michael Bakan Chapter 4, pp. 43-54; Chapter 6, pp. 75-79.

**Week 4: 09/09**  
Module 7- Instruments  
Week 5: 09/16
Module 8- Globalization and The Berimbau
Read: The Berimbau: The Soul of Brazilian Music by Eric Galm pg 1-33 under resources.

Week 6: 09/23
Module 9- São Paulo Hip Hop
Read: Ideologies of Marginality in Brazilian Hip Hop by Derek Pardue. pg 1-33 under resources.

Week 7: 09/30
Module 10- Jamaica: Reggae
Read: Reggae, Rasta, Revolution : Jamaican Music from Ska to Dub edited by Chris Potash, pg 14-20 under resources

Week 8: 10/07
Module 11- Irish Traditional Music
Listen: Musical Guided Tour (Online Center for Your Textbook) - Irish Traditional Dance Tunes; CD 2, tracks 16 and 17
Explore: Comhaltas website located under the resources tab on sakai.

Week 9: 10/14
Midterm Exam under tests & quizzes.

Week 10: 10/21
Module 12- Irish Dance
Read: Folk Music and Dances of Ireland by Breandan Breathnach, pp. 35-64 on ARES.

Read: “Riverdance- The Show by John McColgan; Michael Flatley; Mary Morrow; Lord of the Dance by John Reid; Michael Flatley; Bill Tennant; David Mallet; Andy Picheta” Review by: Anthony McCann and Orfhlaith Ní Bhriain, Ethnomusicology, Vol. 46, No. 2 (Spring - Summer, 2002), pp. 366-369. under the resources tab on sakai.

Week 11: 10/28
Module 13- Irish Pub Songs
Read: *Music In Ireland*, Chp 5, pp. 84-120 under resources.

Week 12: 11/04
Module 14- Scottish Music: Bagpipes

Week 13: 11/11
Module 15- Breton Modern Groups

Explore: The Kornog website under the resource tab.

Week 14: 11/18
Module 16- Bulgarian Music
Read: *May It Fill Your Soul* by Timothy Rice Chp 2 pg 16-38 under resources.

HWK- Watch Music of Bulgaria BBC Documentary. The link is under the resources tab on sakai.

Week 15: 11/25
Module 17- Australian/ New Zealand Music: Celtic Music Abroad/ Fusions

Week 16: 12/02
Final Exam under tests & quizzes.