



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 7/19/12

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MUS 371 Music in World Cultures 3
 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jody Rockmaker Phone: 965-2534
 Mail Code: 0405 E-Mail: Jody.Rockmaker@ASU.Edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
- Mathematical Studies-MA CS
- Humanities, Fine Arts and Design-HU
- Social and Behavioral Sciences-SB
- Natural Sciences-SQ SG

- Global Awareness-G
- Historical Awareness-H
- Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.
- (1) Course Description
 - (2) Course Syllabus
 - (3) Criteria Checklist for the area
 - (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this amultisection course?: No Yes; Is it governed by a common syllabus? _____

Jody Rockmaker
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 7/19/12

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	See attached sheet
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	See attached sheet
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Global Awareness [G]

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Course Prefix	Number	Title	Designation
MUS	371	Music in World Cultures	Global Awareness (G)

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p>SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.</p>
Please see attached sheets.		

Global Awareness Criteria
MUS 371
Special Topics: Music in World Cultures

Criteria (from checksheet)

1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.

How the course meets spirit

In this course, students are exposed to many different cultural systems and their values, elements, and social processes, which provide the background of thought necessary to developing a global perspective.

Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)

The course is organized into nine geographical units, each of which includes two or more countries and several different cultural systems (See Course Schedule in Syllabus). Each musical tradition chosen for this course is studied in relationship to a specific culture and its historical and geographical location. Through readings, lectures, and observations of video excerpts, students discover how musical performance reflects and shapes societal notions of gender, class, race, and age. They learn that views of musicians can change dramatically between cultures, and that these may be influenced by various factors, including the type of musical training, level of education, status (professional or amateur), prestige in the community, social identity, and relationship to the mainstream. Special attention is given to roles played by musicians in the society, preferred types of music-making (individual or cooperative), and relationships between and behaviors of musicians and other participants in the music performance.

For example, in Sub-Saharan Africa (Unit II, Segment A), we study music of the Mandinka griots, professional musicians who have a high social status because of their knowledge of oral history and genealogy. Both men and women within a griot family have the responsibility of maintaining their ethnic group's history, which they pass down from one generation to the next. Traditionally, griot families provided the music for royal patrons and official occasions; in modern times they perform praise songs for wealthy patrons, ritual events (child naming ceremonies, weddings), and community celebrations. The singing style of many well-known contemporary West African popular vocalists is based on that of the griots.

Other musical traditions emphasize performance by non-specialized musicians, who provide music locally for various occasions. For example, the nomadic lifestyle and egalitarian social structure characteristic of the Mbuti people (Democratic Republic of the Congo) are reflected in their musical performances, which are considered community activities. The use of interlocking vocal parts to create complete melody lines and thick rhythmic density depends on the cooperation of every participant. Communal performances such as circle dances are often done for ritual occasions or in anticipation of an important event, such as a hunt.

Criteria (from checksheet)

2c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.

How course meets spirit

In this course students examine and critically compare music cultures from every region of the world outside of the United States.

Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)

The course includes music cultures from six continents (Africa, Asia, Australia, Europe, North America, and South America). After the course introduction, students learn about several musical traditions in the Middle East (Unit I, Segment B), then continue their journey through various regions of Europe (Unit I, Segment C), to Sub-Saharan Africa (Unit II, Segment A), the Caribbean (Unit II, Segment B), and Central and South America (Unit II, Segment C). The second half of the course focuses on music in Asia, divided regionally into South Asia (Unit III, Segment A), Southeast Asia (Unit III, Segment B), East Asia (Unit IV, Segment A), and finally, Oceania and Australia (Unit IV, Segment B). (Please refer to Course Schedule.)

Course Description
MUS 371: Music in World Cultures

This course provides an introduction to world music, including traditional and popular styles. We will examine specific music genres from six continents (Africa, Asia, Australia, Europe, North America, and South America) and explore their historical development, cultural contexts, communicative functions, forms, styles, instruments, and musical philosophies. Throughout the semester, we will consider the interrelationships between musical genres and other art forms (dance, theater, visual arts, and literature) and analyze how these musics have intersected with the issues of race, class, gender, religion, ritual, politics, social movements, and cultural identity. By investigating the multilayered cultural contexts and traditional meanings of various musical genres, students gain an understanding of the current “world music” scene and are better able to critically examine their own musical experiences. In addition, students will learn to hear and discuss significant stylistic elements of selected genres through listening assignments. A detailed introduction to musical terms and concepts will be provided; no prior musical experience or “musical literacy” in any tradition is required for this course.

MUS 371: SPECIAL TOPICS: WORLD MUSIC

Fall 2013

Revised: Aug. 4, 2011

Instructor: Dr. Bliss S. Little E-mail: MUS371@asu.edu Office Hours: By appointment

Computer Support: herbergeronline@asu.edu

Contact Information:

Students are encouraged to contact the course email address at MUS371@asu.edu with any questions regarding course content. Please address all computer-related or technical questions to Computer Support at the address above. Because this class is entirely online, all communications will be handled by email, not in person or by phone.

Class home page:

<http://herbergeronline2.asu.edu/worldmusic>

Class login information:

<http://herbergeronline.asu.edu/services/accounts.php>

COURSE MATERIALS

Required textbook: Miller, Terry E. and Andrew Shahriari. *World Music: A Global Journey*. New York: Routledge, 2006. The text includes two compact discs, which will serve as the foundation for listening assignments. Copies of the textbook and CD set are also on reserve in the Music Library, Music Building W302A.

COURSE DESCRIPTION

This course provides an introduction to world music, including traditional and popular styles. We will examine specific music genres from five continents (Africa, Asia, Europe, North America, and South America) and explore their historical development, cultural contexts, communicative functions, forms, styles, instruments, and musical philosophies. Throughout the semester, we will consider the interrelationships between musical genres and other art forms (dance, theater, visual arts, and literature) and analyze how these musics have intersected with the issues of race, class, gender, religion, ritual, politics, social movements, and cultural identity. By investigating the multilayered cultural contexts and traditional meanings of various musical genres, students gain an understanding of the current “world music” scene and are better able to critically examine their own musical experiences. In addition, students will learn to hear and discuss significant stylistic elements of selected genres through listening assignments. A detailed introduction to musical terms and concepts will be provided; no prior musical experience or “musical literacy” in any tradition is required for this course.

GRADING

All quizzes and assignments will be taken online through the course website. Do not use a wireless internet connection when taking quizzes.

The final grade will be based on an accumulated score of 800 points. Points can be earned as follows:

Quizzes

There will be seven (7) quizzes worth 100 points each during the semester. These quizzes are non-cumulative. See calendar for dates. There will be 25 questions on each quiz, worth 4 points each. You have 30 minutes to complete each quiz. Exceeding this time will result in the loss of 2 points for each additional minute used.

Journal Entries

The student will also write and post four (4) substantive, original entries to a journal during the semester. The entries will be related to audio or video examples or assigned readings. The journal assignments are listed under the "Exams/Assignments" tab of the course website. Each entry will be graded in terms of how well the student demonstrates a thoughtful and integrated approach to the specific topic or question.

These postings are worth 25 points each for a maximum of 100 points. Essays must contain a minimum of 250 words and must be submitted by the due date for full credit. Five points will be deducted for each day an assignment is late, including the due date.

Final grades will be calculated by adding points earned on quizzes and written assignments.

Grading Scale

784-800 points (98-100%) = A+	616-639 points (77-79%) = C+
744-783 points (93-97%) = A	560-615 points (70-76%) = C
720-743 points (90-92%) = A-	480-559 points (60-69%) = D
696-719 points (87-89%) = B+	0-479 points (0-59%) = E
664-695 points (83-86%) = B	Academic dishonesty =XE
640-663 points (80-82%) = B-	

COURSE REQUIREMENTS

Workload

Students should expect to devote at least 8 to 10 hours per week to this course throughout the semester. As noted above, student obligations include listening assignments, readings, recorded lectures, videos, tests, journal postings, etc.

Technical Requirements

Access to a high-speed Internet connection is required to take this course. Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the MP3 files and the MOV digital clips delivered via the course web site. If your computer breaks at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and quizzes. No make-ups of any type will be allowed due to computer problems on your end, so please locate reliable internet access during submission of all course work.

You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge. If you believe you are unwilling or unable to devote the time necessary to complete this course to your satisfaction, please consider dropping this class as soon as possible.

Offensive Materials Disclaimer

Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in the history of world music. This is not always possible when the title of a song or recording, or the lyric within that song or recording may include explicit or culturally sensitive language. In this course, you will be required to listen to, view, and analyze materials that you may consider offensive.

We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger Institute of Design and the Arts, or Arizona State University share in the opinions of the musicians and their songs that may offend. Nonetheless, because these materials speak to issues and controversies in the history of world music that are essential to this course, no suitable substitutions are available for them, and none will be provided.

By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of their potentially offensive nature. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course at their discretion.

QUIZZES AND ASSIGNMENTS

Important Dates and Quiz Windows

Exam/Assignment	Opens (at 10:00 am)	Closes (at 2:00 pm)
Journal Assignment 1	August 18	August 31
Quiz 1	September 7	September 8
Journal Assignment 2	September 5	September 21
Quiz 2	September 28	September 29
Quiz 3	October 12	October 13
Journal Assignment 3	September 26	October 19
Quiz 4	October 26	October 27
Quiz 5	November 9	November 10
Journal Assignment 4	November 7	November 23
Quiz 6	November 29	November 30
Quiz 7	December 13	December 14

NOTE: All times are for the Arizona time zone, and you are responsible for making any time-zone adjustments for your area. Arizona does not switch to daylight savings time. With weeks to complete and submit, no late quizzes or assignments will be accepted under any conditions.

Quiz Resets

If you experience computer or technical problems during the quiz, **DO NOT SUBMIT IT!** Quizzes that have been submitted will **NOT** be reset, and those grades will stand as posted. Instead, exit your browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, return to the quiz page on your course website to reset your quiz. The system will allow you to reset your quiz if you have not already submitted or reset that quiz. **NOTE: only one online reset per quiz is allowed**, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the quiz period.

Make Up Quizzes

Make up quizzes will only be allowed in documented cases of bereavement or hospitalization. If one of these unfortunate circumstances befalls you, please notify Professor Little within 1 week

(7 days) of the quiz and be prepared to present documentation of your reason for missing the quiz. No make-up quizzes will be given to students who “miss” or “forget to take” a quiz, encounter work or transportation conflicts, do not follow the technical support guidelines outlined above, or do not notify Professor Little of an illness or bereavement within 1 week of the test.

Quiz and Assignment Receipts

All submitted quizzes and assignments are given a confirmation number via a submission results page if the submission is successful. If you do not receive a confirmation number for a quiz or assignment, that submission has NOT been successful, and you should contact Computer Support immediately at herbergeronline@asu.edu for assistance. If you have no confirmation number, you have no grade. It is your responsibility to print or write out each confirmation number you receive for each quiz/topic assignment you submit. This is your official receipt for work completed, so it is important to print and keep these receipts. Inquires about missing grades sent to faculty, staff, or to Computer Support will be ignored if they do not have the confirmation number(s) for the quiz/assignment in question.

Your grades can be viewed by clicking on the Grades link on the course website. Please allow Computer Support several hours after each quiz period has ended to process and post scores. It is your responsibility to keep track of your status in the course by regularly checking your grades, as no academic warnings can be sent due to the large numbers of students enrolled. For that same reason, final grades cannot be submitted until the last possible due date of the semester, and may not be officially posted until after graduation. Please visit your grade checker after you complete the last section to determine your final grade.

Testing Procedures

Access to a non-wireless, high-speed Internet connection is required for test taking. The quizzes will include audio and video content. Adequate bandwidth is essential.

Please use headphones or stereo speakers when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

POLICIES

Student Conduct

All students are expected to abide by the Student Code of Conduct, available at: <http://www.asu.edu/studentaffairs/studentlife/judicial/>, and the Student Academic Integrity Policy, which can be found at: www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website while taking the quiz, listening to audio excerpts on another student’s quiz, discussing the quiz with another student before taking it, using notes during a quiz, and other such behavior. All words and ideas included in your work that are not your own must be cited.

Any violation of this policy will result in sanctions and may result in further disciplinary action.

Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned. Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.

Special Accommodations

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000) before starting the course and prior to contacting the instructor or staff. This is a very important step, as accommodations cannot be made once a quiz has been taken. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please fax the letter to 480/965-2659, attn: Bliss Little or scan and email the letter to MUS371@asu.edu or have DRC personnel email that address with your information no later than the end of the first week of the semester. If you qualify as a DRC student, please contact Computer Support immediately regarding any necessary online accommodations. No special accommodations can be given without prior official DRC documentation. Sorry, accommodations cannot be made retroactively.

Adding, Dropping, and Withdrawing

Please email Jeff Bush, Associate Director of the School of Music, at Jeff.Bush@asu.edu (Music Bldg. Room 177), to arrange a meeting during his office hours for any and all paperwork needing instructor signatures and please have those documents ready upon arrival. Please visit <http://www.asu.edu/interactive/> or speak with your advisor or college major office for complete information regarding Withdraw dates and policies. No late W grades are available, and the grade of I (Incomplete) is no longer an option for MUS 371. As per university policy, students do not qualify for Academic W status if they are not doing acceptable or passing work. ASU policy does not allow an instructor to assign a W simply because a student is dissatisfied with their grade.

Semester/Course Calendar

IMPORTANT DATES:

August 18, 2011 First Day of Classes

August 18-24, 2011 Late Registration & Drop/Add Deadline

September 7, 2011 Herberger Institute Extended Registration Add/Withdraw Deadline (with faculty permission)

August 31, 2011 Tuition & Fees 100% Refund Deadline

September 5, 2011 Labor Day Observed

November 2, 2011 Course Withdrawal Deadline - In Person & Online

November 11, 2011 Veterans Day Observed

November 24-25, 2011 Thanksgiving Holiday Observed

December 6, 2011 Complete Withdrawal Deadline -Online & In Person

(Beginning the First Day of Classes, Undergraduate Students Must Request a Complete Withdrawal In Person)

December 7, 2011 Reading Day December 8-14, 2011 Final Exams December 12-19, 2011 Final Grades Due December 20-23, 2011 End of Semester Processing

Religious Holidays

A list of recognized religious holidays may be found at:

www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm

Students who will experience quiz conflicts while observing any of these holidays must notify the professor within the first 3 weeks of class to arrange for accommodation.

World Music Lectures

- All times include the audio examples dropped into the lecture

Course Introduction and Fundamentals (01:42:26) - DONE

Lecture 1: World Music and Music Cultures

- I. What in the World Is World Music? (11:34)
- II. Music and Culture (10:30)

Lecture 2: Sound and Musical Elements

- I. Components of Sound (7:31)
- II. Musical Elements: Rhythm (20:02)
- III. Musical Elements: Dynamics and Timbre (17:05)
- IV. Musical Elements: Pitch (18:14)
- V. Musical Elements: Texture and Form (17:30)

Unit 1

Section 1: Sub-Saharan Africa

Lecture 1: West African Traditional Musics (01:22:48)

- I. Music and Culture in Africa (17:23)
- II. West African Drumming Traditions – 4 parts (48:44)
- III. The Griot Tradition in West Africa (16:41)
 - Audio recorded, but we need images for the slideshow and a guide of where they should be included

Lecture 2: Music of Zimbabwe and African Popular Musics

- I. Mbira Music in Zimbabwe
- II. Popular Musics in Africa
 - Zimbabwe lecture recorded (done?), but does not have audio examples. Also need images/guide
 - Nothing for Popular Musics. Will this still be included?

Section 2: The Middle East (01:28:50)

Lecture 1: Musical Sounds of the Middle East

- I. Classical Musics – 3 parts (37:09)
- II. Popular Musics (14:47)

Lecture 2: Sound and Movement in Islam

- I. Islamic Vocal Forms (17:24)
- II. Sufi Ritual Dance (19:30)

- Audio for these lectures is complete. Need images/guide.

Unit 2

Section 1: Greece (02:09:47) - DONE

Lecture 1: The Greek Musical Heritage

- I. Historical and Cultural Overview (11:08)
- II. Byzantine Music (15:20)
- III. The Ottoman Period (6:37)

Lecture 2: Traditional Music

- I. Introduction (12:18)
- II. Music on the Mainland (20:55)
- III. Music of the Islands (20:01)

Lecture 3: Popular Musics

- I. Café Aman Style (12:39)
- II. Pre-war Mainland or Piraeus Style (13:08)
- III. Post-war Rebetika (17:41)

Section 2: Latin America

Lecture 1: Musics of Cuba and Puerto Rico

- I. Traditional Musics of Cuba and Puerto Rico (includes Music and Movement in Santeria)
- II. The Salsa Legacy

Lecture 2: Musics of Trinidad and Jamaica

- I. Steel Band Music in Trinidad
- II. Reggae

Lecture 3: The Andes: Indigenous, Traditional and Popular Musics

Lecture 4: Musical Traditions of Mexico

- No audio for Section 2.
- This list was culled from an old document. Lectures 1 and 2 were from “The Caribbean,” while Lectures 3 and 4 were from “Central and South America.” Need to know what will actually be in this section.
- Need images/guide.

Unit 3

Section 1: South Asia

Lecture 1: The Indian Classical Tradition

- I. History, Mythology, and Epic Literature
- II. Foundations of Indian Classical Music

Lecture 2: Popular Musics of India

- I. Bollywood and the Music Industry
- II. Bhangra and Popular Musics

Section 2: Southeast Asia

Lecture 1: Javanese Gamelan Performance: Cycles and Coincidence

Lecture 2: Balinese Musics and Indonesian Popular Musics

- I. Balinese Gamelan Music and Dance
- II. Popular Musics in Indonesia

- No audio for this Unit
- These lists were culled from an old document. Need to know what lectures will be in each section.
- Need images/guide.

Unit 4

Section 1: East Asia

Lecture 1: Japanese Traditional Musics

Lecture 2: Musical Traditions in Central Asia

- I. Harmonic Singing in Tuva and Mongolia
- II. Tibetan Ritual Music

Section 2: Oceania

Lecture 1: Indigenous Musical Traditions in Oceania

Lecture 2: Hawaiian Chant and Dance

- No audio for this Unit
- These lists were culled from an old document. Need to know what lectures will be in each section.
- Need images/guide

Other items we still need...

- Questions for **5 Exams** (Intro, Units 1 through 4)
- Questions for **8 Quizzes** (2 for each Unit)
- A revised **syllabus**
- 30 – 60 minutes of lecture recorded for each remaining lecture
- Audio examples to include in the lectures
- List of how to organize the supplemental video (which lecture they correspond to)