



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: [X] No [] Yes; Please identify courses:

Is this amultisection course?: [X] No [] Yes; Is it governed by a common syllabus?

Jody Rockmaker
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)

Date: 7/19/12

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed. 	
		<ul style="list-style-type: none"> Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
MUS	371	Music in World Cultures	

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)
Please see attached sheets.		

Humanities and Fine Arts Criteria
MUS 371
Special Topics: Music in World Cultures

Criteria (from checksheet)

1. Emphasizes the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

How course meets spirit

Students are exposed to a variety of religions and belief systems in the course through the study of world music traditions.

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

A considerable number of musical traditions covered in the course are inextricably linked to religious or belief systems (See Course Schedule). The course includes examples of Islamic recitation, Sufi hymns and dance, Byzantine chant, and Sephardic Jewish ritual songs (Unit I); funeral and healing rituals in West Africa, Shona spirit possession ceremonies (*bira*) in Zimbabwe, Christian hymns in the *iscathamiya* repertoire in South Africa (Unit II, Segment A); the *santería* religion in Cuba, *voudou* ritual in Haiti, rhyming spirituals in the Bahamas, naming ritual in the Amazon, *Pachamama* ritual in Argentina, and many examples of the syncretism of indigenous belief system with Catholicism throughout the Americas (Unit II, Segments B & C). In Units III & IV, discussions of religion or belief systems (Hindu, Buddhist, Shinto, Islam, etc.) are included in the lectures about specific musical traditions, including classical Indian music, *bhajan* devotional songs, Javanese gamelan music and shadow puppet theater, Balinese *gong kebyar* and *kecak*, Thai classical music, Mongolian throat singing, and Tibetan Buddhist ritual music. In Australia, we study the relationship of the aboriginal belief system to traditional music and dance, and in New Zealand, Tahiti, and Hawaii, we hear the influence of Christian hymnody on vocal music genres.

Criteria (from checksheet)

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

How course meets spirit

In this course, students learn to listen to, understand, and analyze recordings (“aural texts”) of world music.

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

The introduction to the course (Unit I, Segment A) includes visual and aural material that defines and demonstrates music elements, such as timbre, rhythm, pitch, dynamics, texture, and form

(See Course Schedule). Because these terms are used throughout the course, students complete a vocabulary quiz (see Syllabus, p. 2) after the introduction to ensure their mastery of the concepts. Music selections that are discussed in the text (from the accompanying two CD-set) will be supplemented by examples of specific genres in the lectures. The instructor will discuss specific stylistic elements to listen for in a particular selection and provide short excerpts that demonstrate these elements. By the end of the semester, students should be able to identify several stylistic characteristics from each musical genre (or geographical region) that gives it a unique musical and cultural identity.

Criteria (from checksheet)

4c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

How the course meets spirit

Over the course of the semester, students are exposed to a wide range of world musics, including several dance and theatrical genres. The course emphasizes the interrelationships between musical genres and other art forms and examines aesthetic ideas that each culture holds about music and musical performance.

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

The audio recordings accompanying the text include around sixty musical genres from nine geographical areas (See Table of Contents). Audio recordings of these genres range from solo instrumental music (*qin* seven-string zither, p. 162), solo vocal music with instrumental accompaniment (Carnatic classical singing, p. 110), choral music (*mbube* vocal music, p. 253), small instrumental group (*sikuri* ensembles, p. 325), and large ensembles (steel band, p. 305). The course includes the dance genres of hula, Indian classical dance, Javanese and Balinese dance, Sufi *dhikr* ritual, flamenco, salsa, meringue, tango, and samba, and students will also observe social or ceremonial dance in conjunction with several other musical genres. Javanese shadow puppet theater, Beijing opera, kabuki, *p'ansori*, and Indian films are among the various theatrical genres explored in the course. The text and lectures also include examples of traditional painting, drawing, sculpture, and architecture.

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)