UVU UTAH VALLEY UNIVERSITY™

Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: https://catalog.uvu.edu/

Semester: Spring
Course Prefix: ANTH
Course Title: Intro to Ethnomusicology

Year: 2025
Course and Section #: ANTH 3150 - 001
Credits: 3

Course Description

Introduces a comparative study of music traditions from a variety of cultural settings. Presents concepts and research methods of ethnomusicology. Provides opportunities to develop skills of listening, observation, analysis, and demonstration. Utilizes ethnography, archaeology, and personal observation.

Course Attributes

This course has the following attributes:
☐ General Education Requirements
☐ Global/Intercultural Graduation Requirements
☐ Writing Enriched Graduation Requirements
☐ Discipline Core Requirements in Program
☒ Elective Core Requirements in Program
☒ Open Elective
Other: *Click here to enter text.*

Instructor Information
Instructor Name: Daniel Hernandez

Student Learning Outcomes

Examine how ethnomusicology fosters cross-cultural awareness, understanding, and empathy
Analyze the fundamental elements of music including instruments, time, rhythm, meter, pitch, form, and structure
Analyze fundamental musical elements in a variety of cultural contexts

Examine the communicative power of music in politics, religion, education, entertainment, and community

Course Materials and Texts

Text in this course includes written literature as well as audio and visual media. All texts and materials will be available on Canvas via the library and public sources. There is no text book purchase required for this course. Course materials include music videos, music and sound recordings, academic articles, chapters from anthology books, films and documentaries.

Course Requirements

Course Assignments, Assessments, and Grading Policy

Course Assignments and Grading

This class has different assignment groups detailed below. Your grade on each individual assignment will contribute to your overall grade for its designated assignment group percentage.

For example, your grade on weekly discussions is 40% of your total grade. So, if you score 50% on average on discussions, the contribution to your overall grade will be 20/40, which if you have 100% on all other assignments this would leave you with 80% total or a B- letter grade.

Your gradebook and assignment tabs in *Canvas* will help you keep track of your grade in each assignment group.

See below for an explanation of each assignment group.

16% - Discussion Prep

> Discussion preparation study notes do not need to be formally written, they are to demonstrate you have prepared for our in-person discussions. These can be bullet points, notes, questions, and/or reflections on the course materials and lecture content for the week. You will submit this prior to the day we have our in-person discussion. You are required to submit at least 8 out of 10 of these. The grace of two is in case of unforeseen circumstances and/or absence due to illness, etc.

32% - Discussion and Reflection Post

> We will be participating in collective in-class discussions throughout the semester based on course materials and lectures. You are responsible for being prepared to participate by adding insights, observations, and questions to the lectures and course materials. You must be present and participate in at least 8 out of the 10 discussions in this course. The grace of two is in case of unforeseen circumstances and/or absence due to illness, etc. If you would like to complete all 10

in order to try and raise your overall average score for this assignment you are welcome to do so, but are not required to. These will generally be completed during our second class of the week and will also be based on our first class of the week's content and weekly course materials as well. I will monitor attendance and participation for this assignment in person _and_ you will also submit a one paragraph reflection about our in-person discussion for this assignment. Please be mindful of your classmates and speak up if you have not yet contributed and take a step back if you already have so others can share.

10% - Music Identity Presentation Outline

You will submit a brief 250-500 word outline for your music identity presentation. This is an opportunity for you to get feedback as you prepare for this assignment. You will be expected to share a part of your identity through sound/music cultures within a limited time frame (5 min maximum). You will not be able to share everything about yourself, so you will have to focus on one aspect of your identity or of one of the communities you belong to, or of an experience you have had that is reflected in the sound/music you select to share. You can pick a song, an artist, album, or genre to focus on for this assignment. The outline should demonstrate your relationship to the sound/music example, some background, and a plan of symbols/meanings that you will explain in relation to what the sound/music means to you and/or what it says about you. You will also be expected to demonstrate what principles and ideas from the course you will apply in your presentation and analysis.

22% - Music Identity Presentation

You will give a short presentation on your music identity. The maximum time allotted will be 5 min. The medium of presentation will be a pre-recorded presentation that is audio-visual or audio only. You can give an oral presentation with or without slides, or incorporate creative mediums and methods to share your sound/music example. The presentation itself is a key part of the assessment alongside the content. You must share and convey the context of meaning(s) clearly and do so in an engaging, relevant and accessible manner that applies ideas from the course.

5% - Responses to Classmate Music Identity Presentations

Once all the presentations have been given you will make a 250 (approx.) word canvas post reflecting on the identities revealed in the presentations. We may have an opportunity to respond to some presentations in-class as preparation, but you will be required to address collective themes you observed and highlight at least a couple of specific examples by asking questions or offering supportive comments to your peers.

15% - Comprehensive Discussion and Reflection Post

Our final assessment for this class will be a comprehensive discussion that takes into account the overall themes and ideas studied in this course. We will review examples and engage in an inter and cross cultural analysis of sound and music cultures explored in this class. We will also take into account the individual positionalities demonstrated in your music identity presentations in relation to the music and sound cultures explored throughout the semester. You will be assessed based on contributions and mindful participation during our in-person comprehensive discussion and a final canvas reflection post submission (500 words maximum).

**GRADE SCALE:

93- 100% = A
90 – 92% = A-
87 – 89% = B+
84 – 86% = B
80 – 83 = B-
77 – 79 = C+
74 – 76% = C
70 – 73% = C-
67 – 69% = D+
64 – 66% = D
60 – 63% = D-
Below 60% = E

Required or Recommended Reading Assignments
Music and Identity Chapter by Simon Frith
Signs and Semiotics Article by Thomas Turino
Challenges to Ethnomusicology Canon by Steven Loza
Cultural Criticism Interview of bell hooks
Music and Song in Native North America lecture by Chad Hamill
Music Educator Profile of Anthony Seeger
Playlist of various musical artists singing about diaspora and migration
Matangi M.I.A. documentary
NPR article about Rhiannon Giddens
Rumble: The Indians Who Rocked documentary
Rebel Music – Native America documentary
Why Avatar has the most iconic soundtrack YouTube video
The Story Behind The Lion Sleeps Tonight
This may be the last time documentary
Gurrumul documentary
Music's pathway lecture by Lyla June
Online lecture of Chad Hamill
The Gurrumul Story video
Living the Language – Guatemala documentary
Heart of Sky Heart of Earth documentary
Mayan language hip hop article by Elizabeth R. Bell
Remezcla article about Balam Ajpu band
Unsung: The Jets documentary
NZ Hip Hop Stand Up video about 'How bizarre'
Beyond Disney – Moana Responds video
Beyond Disney's Moana – In the Spirit of Maui video
Pasifika Soul Divas video
Fresh 2024 – Dinah Jane video
Coconet My world – George 'Fiji' Veikoso

NZ Hip Hop Stand Up – The Feelstyle
University of Auckland music archive interview of ʻŌkusitino Māhina
Fangufangu Minoa o Tonga documentary
Ngaohi fangufangu documentary
Futa Helu lecture video
Tongan music documentary
Tongan laments article by Adrian Kaeppler
Adriana Lear lecture online on Tongan music
Performing Tongan Indigeneity by ʻInoke Hafoka et. Al.
Seleka's profane potency article by Arcia Tecun and Taniela Petelo
Podcast episode on Mate Maʻa Tonga
NZ history podcast episode – Māori music with James Holt
Taonga Puoro Wāhine video
RNZ documentary of Alien Weaponry band
Raupatu and Taonga Puoro video
In Football We Trust documentary
Ganglands episode documentary
Hip Hop and Faikava Chapter in anthology edited by Keith Camacho
Kava Rootz documentary
The Legend of Kava Tonga film
The Elixir of the Gods documentary

General Description of the Subject Matter of Each Lecture or Discussion

Introduction – Ethnomusicology general overview and history in global academic settings

Ethnomusicology Theory – Concepts and ideas used to analyze music as social phenomena

Music Protest – Global movement of sound from trans-Atlantic context to contemporary planetary social issues and songs and musicians that speak to and respond to crises of displacement and violence

Indigenous Music Part I, II, III – An exploration of popular music and its hidden Indigenous contributions as well as global popular musics adoption and adaptation by local Indigenous communities. Songs and musicians as well as messaging that speaks specifically to communities will be explored as well as place-based theory. Regional focuses on Turtle Island, Australasia, and Mesoamerica.

Global Oceania – Musics and sound cultures of the blue continent and their movement and commercialization. From the lap slide guitar to Disney's Moana soundtrack, music technology, philosophy, political economy, and power are interrogated.

Tongan music I and II – Ancient and Classical Tongan music traditions and philosophy of time-space is introduced. Contemporary Tongan music and musicians of various genres are also explored and the meanings and contexts of their works.

Māori Music – Classical and contemporary musics of Aotearoa and Tangata Whenua are introduced and explored, including instruments and philosophy and cultural context.

Oceanian Masculinities – Gender formations and their challenges are explored in the contemporary context of everyday music for Oceanians. Challenging racial stereotypes through hiva kakala and vulnerable storytelling through lyrical and media analysis.

Newshub NZ series on Kava
Kava Rootz documentary film
Kava Tonga documentary
USP Kava documentary

Required Course Syllabus Statements

Generative AI

STATEMENT ON AI

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice.

The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course only for the following activities:

- Brainstorming and refining your ideas;
- Finding information on your topic;
- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty.

Any student work submitted using AI tools should clearly indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to me for a conversation before submitting your work.

Using Remote Testing Software
☒ This course does not use remote testing software.

☐ This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: *Student Code of Conduct*](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment,

admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation
UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.
To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a specially dedicated space for meditation, prayer, reflection, or other forms of religious expression.