

**MUSC 8 Course Outline as of Fall 2022****CATALOG INFORMATION**

Dept and Nbr: MUSC 8 Title: WORLD MUSIC APPRECIATION

Full Title: World Music Appreciation

Last Reviewed: 9/13/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 7.4

**Catalog Description:**

An introduction to the musics of Africa, Asia, the Americas, Europe, Oceania, the Caribbean, and the Middle East, focusing on the interconnectedness and cross-fertilization among cultures.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 1A or equivalent

**Limits on Enrollment:****Schedule of Classes Information:**

Description: An introduction to the musics of Africa, Asia, the Americas, Europe, Oceania, the Caribbean, and the Middle East, focusing on the interconnectedness and cross-fertilization among cultures. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
	E	Humanities		Fall 2006	
	H	Global Perspective and Environmental Literacy			
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
	C1	Arts		Fall 2006	
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
	3A	Arts		Fall 2006	
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2006	Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2006	Inactive:	

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Explain the methods, themes, values, and history of ethnomusicology as a field of study.
2. Recognize, locate, and explain the cultural, chronological, and geographical contexts of world musics.
3. Apply music terminology to describe, document, compare, and contrast stylistic elements of musical phenomena.

### **Objectives:**

At the conclusion of this course, the student should be able to:

1. Aurally discriminate among musical traditions according to geographic region and specific culture.
2. Describe musical sound employing appropriate music terminology.
3. Use Sachs-Hornbostel organology to categorize musical instruments and name the common practice instruments of various cultures.
4. Distinguish among classical, folk, and popular musical genres.
5. Explain the influence of religion, ethnicity, mores, regionalism, and nationalism on musical expression.
6. Discuss transculturation, cultural exchange, colonialism, culture contact, commodification, and technology as they impact indigenous musical traditions and cultures.
7. Define ethnocentrism and examine its effect on one's global perspective.
8. Research and write a referenced ethnography in scholarly voice.

### **Topics and Scope:**

- I. Fundamental Issues

- A. Defining music
- B. Musical expression as culturally specific activity
- C. Classical, popular, and folk music
- D. Ethnomusicology as a field of study
- E. Issues of representation
- F. Resources for studying world music
- II. Elements of Music
  - A. Timbre and medium
  - B. Pitch
  - C. Rhythm
  - D. Phonic structure
  - E. Dynamics
  - F. Form
  - G. Organology of musical instruments
- III. Cultural Context
  - A. Cultural knowledge
  - B. Value systems and hierarchies
  - C. Music and identity
  - D. Use versus function
  - E. Music and ritual
  - F. Music technologies and media
  - G. Music and the arts
  - H. Transmission and pedagogy
  - I. Notation systems
  - J. Cultural contact, exchange, and adaptation
- IV. Conducting Ethnomusicological Research
  - A. Participant- and nonparticipant-observation
  - B. Audiovisual recording
  - C. Interviewing
  - D. Archives and collections
  - E. Disseminating findings
- V. Survey of Musical Cultures
  - A. Oceania
    - 1. Australia
    - 2. Papua New Guinea
    - 3. Hawaii
    - 4. Kiribati
  - B. South Asia
    - 1. North India
    - 2. South India
    - 3. Pakistan
  - C. Southeast Asia
    - 1. Vietnam
    - 2. Thailand
    - 3. Laos
    - 4. Indonesia
  - D. East Asia
    - 1. China
    - 2. Mongolia
    - 3. Korea
    - 4. Japan
    - 5. Tibet

- E. The Middle East
  - 1. Turkey
  - 2. Iran
  - 3. Egypt
  - 4. Sufism
  - 5. Judaism
- F. Europe
  - 1. Greece
  - 2. Spain
  - 3. Russia
  - 4. Scotland
  - 5. Ireland
  - 6. Hungary
  - 7. Georgia
- G. Sub-Saharan Africa
  - 1. Ghana
  - 2. Nigeria
  - 3. Central Africa
  - 4. Zimbabwe
  - 5. Uganda
  - 6. Senegal-Gambia
  - 7. The Republic of South Africa
- H. The Caribbean
  - 1. Haiti
  - 2. Jamaica
  - 3. Trinidad and Tobago
  - 4. Puerto Rico
  - 5. Cuba
  - 6. The Dominican Republic
- I. South America and Mexico
  - 1. The Amazon
  - 2. Peru
  - 3. Argentina
  - 4. Brazil
  - 5. Mexico
- J. North America
  - 1. Canada
  - 2. The United States of America
  - 3. Native American

**Assignment:**

- 1. Weekly reading (20-45 pages) and listening to accompany the textbook
- 2. Music identification quizzes (3-5)
- 3. Multiple choice midterm and final exams
- 4. Construct an organology of the musical instruments of four geographic regions.
- 5. Research a living music culture using ethnographic methods.
  - A. Fieldwork: observation, interview, concert attendance and/or participation
  - B. Present findings in a 1200-1500 word term paper with references
  - C. In-class oral report
- 6. Create a My Music project involving an essay, audiovisual recording, or PowerPoint describing the student's personal relationship with music.

## Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Term paper, My Music project

Writing  
20 - 45%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Classification of instruments

Problem solving  
5 - 10%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Midterm, final, and listening quizzes

Exams  
30 - 45%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation in class discussions, fieldwork, oral report

Other Category  
15 - 30%

## Representative Textbooks and Materials:

World Music: A Global Journey. 5th ed. Miller, Terry E. and Shahriari, Andrew. Routledge. 2020

Instructor prepared materials