

Faculty:	<b>Peter Johnston</b>
Email	<b>peter.johnston@humber.ca</b>
Faculty Availability:	<b>By appointment</b>
Program Coordinator:	Denny Christiansen

**COURSE OUTLINE ACADEMIC YEAR 2016/2017**

Course Title: <b>Music in World Cultures</b>			
Course Code: <b>MUS2500</b>	Schedule Type Code:	Credit Value: <b>3</b>	Class Hours: <b>3</b>
Program: <b>Liberal Arts &amp; Science</b>		Pre-Requisite(s): <b>Lower level Social Science elective</b>	Co-requisite(s): <b>None</b>
Pre-requisite for: <b>N/A</b>			
Restrictions: <b>Not available to MUSIC degree students</b>			

Program outcomes emphasized in this course:

1. *Demonstrate knowledge of diverse musical styles from various world cultures (including that of India, Latin America, West Africa, Indonesia and China) within the framework of ethnomusicological theory, and contextualize them within contemporary music history*
2. *Demonstrate leadership, teamwork, communication, critical thinking, research and problem-solving skills*
3. *Demonstrate ability to research and present findings from primary and secondary sources*
4. *Formulate, articulate and present their own ideas about music, art and society through discussion and writings*
5. *Demonstrate an artistic awareness and understanding of musical aesthetics*

Approved By:

Dean/Associate Dean:

Signature: \_\_\_\_\_ Date \_\_\_\_\_

## **Course Description**

This course surveys the music from various world cultures (including that of India, Latin America, West Africa, Indonesia and China) within the framework of ethnomusicological theory. Musical systems, instruments, performance practice, notational systems, oral traditions, political and social structures, religious belief systems, rituals and other social interactions, are integrated with anthropological and sociological theory including concepts of race, ethnicity and cultural identity, cultural imperialism, the impact of technology and mass media, post-colonialism, and globalization.

## **Course Rationale**

*This course meets the requirement of an upper level 'breadth elective' in the Social Sciences for Humber degree students. Please note that Bachelor of Music degree students are NOT eligible to take this course.*

## **Learning Outcomes**

Upon successful completion of this course, students will be able to:

1. Identify diverse musical styles through the historical and cultural context of sound.
2. Aurally identify and differentiate the music from select parts of the world including West Africa, Latin America, Indonesia and China.
3. Identify and associate select artists or cultural groups with specific genres, ensemble-types, musical styles and geographic areas.
4. Apply analytical listening skills and vocabulary through the analysis of the above music as broken down into musical elements of pitch, rhythm, timbre and form.
5. Explain how select musical traditions have evolved from a historical perspective.
6. Describe how select musical traditions continue to develop and transform in a contemporary world defined by large-scale processes of globalization, mass mediation, and electronic communications.
7. Describe how music has meaning within a complex web of historical, social and cultural conditions.
8. Explain what differentiates the field of ethnomusicology from other musical disciplines.
9. Document their musical experiences over the course of the semester through journal entries.
10. Summarize the main points of assigned ethnomusicological readings.
11. Define and identify key anthropological and musical concepts in contemporary society such as cultural relativism, ideology, musical style, transculturation, authenticity, cultural imperialism, and postcolonialism.

## Essential Employability Skills

Essential Employability Skills are transferable skills that provide the foundation for a student's academic, vocational, and personal success.

X	Communication	X	Critical Thinking & Problem Solving		Interpersonal
	Numeracy		Information Management	X	Personal

## Learning Resources

### Required Resources:

Bakan, Michael. *World Music: Traditions and Transformations, Second Edition*. New York, NY: McGraw-Hill, 2012.

YouTube links available on Blackboard.

### Other Useful Resources:

Garland Encyclopedia of World Music (MLI00.G16)

[www.michaelbakan.com](http://www.michaelbakan.com)

## Copyright

Copyright is the exclusive legal right given to a creator to reproduce, publish, sell or distribute his/her work. All members of the Humber community are required to comply with Canadian copyright law which governs the reproduction, use and distribution of copyrighted materials. This means that the copying, use and distribution of copyright-protected materials, regardless of format, is subject to certain limits and restrictions. For example, photocopying or scanning an entire textbook is not allowed, nor is distributing a scanned book.

See the Humber Libraries website (<http://library.humber.ca>) for additional information regarding copyright and for details on allowable limits.

## Learning Delivery Format

Three-hour classroom lecture/demonstration and discussion format.

## Course Content

UNIT	TOPIC	ASSESSMENT	RESOURCES
<b>Week 1</b>	Introduction & Exploration of Musical Elements		<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 1-6. <i>World Music: Traditions and Transformations</i> . (pp. 1 – 84).
<b>Week 2</b>	West African Music		<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 10. <i>World Music: Traditions and Transformations</i> . (pp. 191 – 202). New York: McGraw-Hill.
<b>Week 3</b>	Music of Southern Africa	<b>Reading Quiz #1</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 10. <i>World Music: Traditions and Transformations</i> . (pp. 195; 203 – 222). New York: McGraw-Hill.  Meintjes, Louise (Winter 1990). "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning," <i>Ethnomusicology</i> 34 (pp. 37-73).
<b>Week 4</b>	Music in the Black Atlantic – Nigeria, Trinidad, and Jamaica	<b>Reading Quiz #2</b>  <b>Listening Journal #1</b>	<b>REQUIRED READING:</b> Manuel, Peter. "Jamaica," <i>Caribbean Currents: Caribbean Music from Rumba to Reggae</i> . Philadelphia, PA: Temple University Press, 1995. 143-182.  Gilroy, Paul. <i>The Black Atlantic</i>  Myers, Helen. "Trinidad and Tobago, Republic of. 3: Creole Music," <i>Grove Music Online</i> . Oxford Music Online. Oxford University Press. e-resource.
<b>Week 5</b>	First Nations Music	<b>Reading Quiz #3</b>  <b>Listening Quiz #1</b>	<b>REQUIRED READING/VIEWING:</b> Keillor, Elaine. "Amerindian Music," from Grove Music Online  Hoefnagels and Diamond, <i>Introduction</i>  "A Tribe Called Red Want White Fans to 'Please Stop' Wearing Red Face 'Indian' Costumes to Shows," <i>Huff Post Music</i> , 12 July 2013.  Marsh, Charity. "You Can't Stop the Hip Hop," <i>TEDx Talks</i> . <a href="http://www.youtube.com/watch?v=VpYnwDJYAm4">www.youtube.com/watch?v=VpYnwDJYAm4</a>

<b>Week 6</b>	<b>MIDTERM (25%)</b>		
<b>Week 7</b>	Latin American Music – Brazil	<b>Reading Quiz #4</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 11. <i>World Music: Traditions and Transformations</i> . (pp. 223 – 245). New York: McGraw-Hill.
<b>Week 8</b>	Latin American Music - Cuba	<b>Reading Quiz #5</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 11. <i>World Music: Traditions and Transformations</i> . (pp. 246 – 272). New York: McGraw-Hill.
<b>Week 9</b>	Indonesian Music	<b>Reading Quiz #6</b>  <b>Listening Journal #2</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 7. <i>World Music: Traditions and Transformations</i> . (pp. 85 – 114). New York: McGraw-Hill.
<b>Week 10</b>	Music in India – Hindustani Classical Music	<b>Reading Quiz #7</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 8. <i>World Music: Traditions and Transformations</i> . (pp. 115 – 142).
<b>Week 11</b>	Music in India – Carnatic, Bollywood, and Fusions	<b>Reading Quiz #8</b>  <b>Listening Quiz #2</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 8. <i>World Music: Traditions and Transformations</i> . (pp. 143 – 156)
<b>Week 12</b>	The Middle East – Music and Islam	<b>Reading Quiz #9</b>	<b>REQUIRED READING:</b> Rasmussen, Anne K. (2009) “The Arab World,” <i>Worlds of Music: An Introduction to the Music of the World’s Peoples, Fifth Edition</i> . ed. Jeff Todd Titon. Belmont, CA: Schirmer. pp. 484-491.  Bakan, Michael B. (2012). Chapter 12. <i>World Music: Traditions and Transformations</i> . (pp. 273-295; 298 [Insights and Perspective: Qur’anic Recitation versus Musical ‘Enchantment’ in Islamic Society])  Neubauer, Eckhard and Doubleday, Veronica. “Islamic Religious Music. I General, II Sufi and Popular Islam,” <i>New Grove Online. Oxford Music Online</i> . e-resource.

<b>Week 13</b>	Music in China	<b>Reading Quiz #10</b> <b>Listening Journal #3</b>	<b>REQUIRED READING:</b> Bakan, Michael B. (2012). Chapter 13. <i>World Music: Traditions and Transformations</i> . (pp. 315-352) Run, Mao Yu. "Music Under Mao, Its Background and Aftermath," <i>Asian Music</i> 22 (Spring-Summer 1991): 97-125.
<b>Week 14 7 Dec</b>	<b>FINAL EXAM (material from the midterm on only)</b>		

**Please note: this course schedule may change as resources and circumstances require.**

### **Student Evaluations**

<b>Listening Quiz 1 (5 October)</b>	10%
<b>Listening Quiz 2 (2 November)</b>	10%
<b>Listening Journal #1 (28 September)</b>	5%
<b>Listening Journal #2 (2 November)</b>	5%
<b>Listening Journal #3 (30 November)</b>	5%
<b>Weekly Reading Quiz (Online)</b>	10%
<b>Midterm Exam (12 October)</b>	25%
<b>Final Exam (7 December)</b>	30%
<b>TOTAL:</b>	100%

### **School Specific Field:**

Missed assignments, tests or exams will not be made up without a valid excuse approved by the instructor. A doctor's note or other documentation may be requested.

### **Degree Students:**

In addition to meeting all program specific course and credit requirements, students must have a Cumulative Program Grade Point Average (CPGPA) of  $\geq 65$  in order to be eligible for graduation.

### **Policies and Procedures**

All assignments must be submitted in class on the day they are due, in hard copy. Late assignments must be date stamped by the music office and put in the instructor's mailbox. Late assignments will be penalized at a rate of 10% per day, starting at 5 pm on the due date.

It is the student's responsibility to be aware of the College Academic Regulations which can be found on the following website: <http://www.humber.ca/academic-regulations>

In addition, and the music department also has a handbook which outlines specific program-based policies and procedures. This handbook, can be found on the following websites: [www.humbermusic.ca](http://www.humbermusic.ca)

### **Academic Integrity**

Academic integrity is essentially honesty in all academic endeavors. Academic integrity requires that students avoid all forms of academic misconduct or dishonesty, including plagiarism, cheating on tests or exams or any misrepresentation of academic accomplishment.

### **Research Activity**

*This course does not include any research activities that involve human participants. Students will gather data ONLY from publicly available sources.*

### **Academic Concern/Appeals**

If a student has questions or concerns regarding a grade on an assignment or test, the student should discuss the matter with the faculty member. The Program Co-ordinator and/or the Associate Dean may be asked to assist if the faculty member and student are unable to resolve issues. For additional information please refer to Section 13 of College's Academic Complaint and Appeal Policy at the web site identified above.

### **Prior Learning Assessment Recognition (PLAR)**

Course credits may be granted in recognition of prior learning, and that Application for Consideration is made through the Office of the Registrar at <http://www.humber.ca/plar/docs/pla.pdf>.

<b>Challenge Exam</b>	<b>Portfolio</b>	<b>Skills Test</b>	<b>Interview</b>	<b>Other (Specify)</b>	<b>Not Available For PLAR</b>
X					

## **Disability Services**

Humber seeks to create a welcoming environment where equity, diversity and safety of all groups are fundamental. Humber is dedicated to providing equal access to students with disabilities. The Disability Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. If you require academic accommodations, contact:

Disability Services: <http://www.humber.ca/disabilityservices/>

North Campus: (416) 675-6622 X5180

Lakeshore Campus: (416) 675-6622 X3265

## **Disclaimer**

While every effort is made by the professor/faculty to cover all material listed in the outline, the order, content, and/or evaluation may change in the event of special circumstances (e.g. time constraints due to inclement weather, sickness, college closure, technology/equipment problems or changes, etc.). In any such case, students will be given appropriate notification in writing, with approval from the Dean (or designate) of the School.

## **Appendix**

<b>Essential Employability Skills (MTCU Requirements)</b>	<b>Graduates of the program reliably demonstrate the ability to:</b>
Communication	
Reading	1. communicate clearly, concisely and correctly in the written, spoken and visual form that fulfills the purpose and meets the needs of the audience  2. respond to written, spoken, or visual messages in a manner that ensures effective communication
Writing	
Speaking	
Listening	
Presenting	
Numeracy	
Understanding and Applying Mathematical Concepts and Reasoning	3. execute mathematical operations accurately
Analysing and using Numerical Data	
Conceptualizing	
Critical Thinking & Problem Solving	
Analysing	4. apply a systematic approach to solve problems



<b>Essential Employability Skills (MTCU Requirements)</b>	<b>Graduates of the program reliably demonstrate the ability to:</b>
Synthesising	5. use a variety of thinking skills to anticipate and solve problems
Evaluating	
Decision-Making	
Creative and Innovative Thinking	
<b>Information Management</b>	
Gathering and managing information	6. locate, select, organize and document information using appropriate technology and information systems 7. analyse, evaluate and apply relevant information for a variety of sources
Selecting and using appropriate tools and technology for a task or project	
Computer literacy	
Internet skills	
<b>Interpersonal</b>	
Teamwork	8. show respect for the diverse opinions, values, belief systems n and contributions of others 9. interact with others in groups or teams in ways that contribute to the effect working relationships and the achievement of goals
Relationship management	
Conflict resolution	
Leadership	
Networking	
<b>Personal</b>	
Managing self	10. manage the use of time and other resources to complete projects 11. take responsibility for one's actions, decisions, and consequences
Managing change and being flexible and adaptable	
Engaging in reflective practice	
Demonstrating personal responsibility	