I. Course Title: MU 103 World of Music  
   Date of Preparation: 8/22/98  
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   Reviewed by: David Kopplin, 1/2011

COURSE OUTLINE

I. Catalogue Description

MU 103 World of Music (4 units)

Introduction to selected music cultures of the world. At least one culture from each continent will be covered in some depth. 4 hours lecture/problem solving.

II. Required Background or Experience

No previous experience required.

III. Expected Outcomes

1. The student will acquire greater knowledge of individual music cultures of the world.
2. Exposure to the musical practices and theories of various cultures will create an awareness of the students’ own culture in an internationalized context.
3. Students will be able to identify instruments from around the world according to the Sachs-Hornbostel classification system.

IV. Text and Readings

Mark Slobin, Subcultural Sounds: Micromusics of the West, (Hanover, NH: Wesleyan University Press, 1993)
Jacques Attali, Noise: the political economy of music, trans. Brian Massumi (Minneapolis, 1985)
J. H. K Nketia, Folk Songs of Ghana, (Legon, 1963)
Robert W. Clack, *Celestial Symphonies: History of Chinese Music* (1975);

V. **Minimum Student Materials**

Textbook and standard notebook.
VI. Minimum College Facilities

A classroom with audiovisual equipment. It is desirable to have access to the Internet.

VII. Course Outline

1. The significance and implications of ethnomusicology in describing the music cultures of the world. Music as a component of society; music makers, music consumers. Functions of music in society; religion, rites of passage, entertainment, socio-political. Musical transmission; oral, literary, origins of vocal, instrumental music.

2. Cultural characteristics in musics; aesthetics, social structures/musical structures, musical value, musical textures, performance contexts. Basic music theories; concepts of pitch, intervals, scales, modes (and modal modulations), mood, ornamentation. Rhythm; rhythmic components, meter, tempo. Musical/non-musical ingredients in musical performance.

3. Geographical, racial, linguistic, socio-cultural considerations; ensemble organizations, musical instrument-making technologies, the musical instrument maker, the performer, symbologies of musical instruments and the decorations that adorn them. Cross-cultural borrowings and influences; the musical acculturation process. Musical instrument classification systems.


VIII. Instructional Methods

Classes will be taught via lecture, with some use of classroom discussion in large and/or small groups, with liberal presentation of recordings and videotapes of the various music cultures. Live performances will be used when possible.

IX. Evaluation of Outcomes

1. There will be objective and essay question tests.
2. Students will be assigned an extended written project.
3. There will be a comprehensive final exam containing objective and essay questions.