

(Formerly MU 1038 MUSIC AROUND THE WORLD)
(Revised Fall 2022)

PREREQUISITES:	None							
CATALOG DESCRIPTION:	This course focuses on the study of traditional and folk musical practices from selected cultures around the world. Students will undertake an interdisciplinary exploration of music both as sound, as cultural expression and as means of organizing human activity. Issues of identity, gender, representation, meaning and globalization will be explored and will be framed within a geographical and topological organization.							
RATIONALE:	This course introduces the study of traditional and folk musical practices and non-Western music focusing on selected case studies of musical cultures around the world. The course offers an ethnomusicological approach to musical studies within a program largely focused on Western music. Students develop an aural recognition of the basic musical elements as they are organized in different musical cultures. This course offers an informed understanding and appreciation of cultural diversity.							
LEARNING OUTCOMES:	<p>After successfully completing this course students should be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate understanding of the theoretical and methodological approaches of ethnomusicological research related to music, culture, and identity. 2. Demonstrate knowledge and understanding of studied musics around the world within their cultural, historical and social environments. 3. Show an understanding of how various modes of musical transmission (oral tradition, notation, media) affect musical practices over time. 4. Identify the fundamentals of music making and relate them to their context. 							
METHOD OFTEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • class lectures (including class discussions and group work); • structured writing activities in which students produce, share, and submit writing individually or collaboratively; • individual and/or group presentations; • short take-home writing exercises (preparatory work for the assessed coursework); • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 							
ASSESSMENT:	<p>Summative:</p> <table border="1" data-bbox="459 1760 1257 1928"> <tr> <td data-bbox="459 1760 1066 1861">First assessment: Midterm portfolio: Written assignments: 50% Presentation: 50%</td> <td data-bbox="1066 1760 1257 1861" style="text-align: center;">60%</td> </tr> <tr> <td data-bbox="459 1861 1066 1928">Final assessment: Exam</td> <td data-bbox="1066 1861 1257 1928" style="text-align: center;">40%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="459 1962 1257 2029"> <tr> <td data-bbox="459 1962 1066 2029">Preparatory written work for the summative assessments</td> <td data-bbox="1066 1962 1257 2029" style="text-align: center;">0</td> </tr> </table>		First assessment: Midterm portfolio: Written assignments: 50% Presentation: 50%	60%	Final assessment: Exam	40%	Preparatory written work for the summative assessments	0
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Final assessment: Exam	40%							
Preparatory written work for the summative assessments	0							

	<p>The formative assessments aim to prepare students for both summative assessments.</p> <p>Learning Outcomes 1,2, 3 & 4 are assessed in the first assessment Learning Outcomes 1, 2, 3 & 4 are assessed in the final assessment <i>Students are required to resit failed assessments in this course.</i></p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Barz, Gregory F, and Timothy J Cooley. <i>Shadows in the Field : New Perspectives for Fieldwork in Ethnomusicology</i>. 2nd ed., Oxford University Press, 2008.</p> <p>Le Menestrel, Sara, et al. <i>Lives in Music: Mobility and Change in a Global Context</i>, 1st ed., Routledge, 2020.</p> <p>Nettl, Bruno. <i>The Study of Ethnomusicology : Thirty-Three Discussions</i>. Third edition., Third ed., University of Illinois Press, 2015.</p> <p>Nettl, Bruno, et al., editors. <i>The Garland Encyclopedia of World Music</i>. Garland Pub, 1998.</p> <p>Nettl, Bruno. <i>Nettl's Elephant : On the History of Ethnomusicology</i>. University of Illinois Press, 2010.</p> <p>Rice, Timothy. <i>Ethnomusicology : A Very Short Introduction</i>. Oxford University Press, 2014.</p> <p>RECOMMENDED READING: Additional readings will be provided by the professor</p> <p>Marks, Essica, et al. <i>Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Study</i>. Cambridge Scholars Publishing, 2014.</p> <p>Nettl, Bruno. <i>Excursions in World Music</i>. 5th ed., Prentice Hall, 2008.</p> <p>Nidel, Richard. <i>World Music : The Basics</i>. Routledge, 2005.</p> <p>Tenzer, Michael. <i>Analytical Studies in World Music</i>. Oxford University Press, 2006.</p> <p>Wald, Elijah. <i>Global Minstrels : Voices of World Music</i>. Routledge, 2007.</p> <p><i>All required and recommended readings can be found in the J.S Bailey Library</i></p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL:</p> <p>Titon, Jeff Todd. <i>Worlds of Music : An Introduction to the Music of the World's Peoples</i>. 5th ed., Schirmer Cengage Learning, 2009.</p> <p>Wade, Bonnie C. <i>Thinking Musically : Experiencing Music, Expressing Culture</i>. Second ed., Oxford University Press, 2009.</p> <p><i>All required material can be found in the J.S. Bailey Library</i></p> <p>RECOMMENDED MATERIAL: N/A</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Microsoft Word (or similar word processing program), PowerPoint, Blackboard</p>

<p>WWW RESOURCES:</p>	<p>J.S. Bailey Library resources www.acg.edu/academics/library</p> <ul style="list-style-type: none"> • The New Grove Dictionary (www.oxfordmusiconline.com) • International Repertory of Music Literature (www.rilm.org) • Academic Resource Site JSTORE (www.jstore.org) • Project MUSE (muse.jhu.edu) • In addition students will be encouraged to make use of the main music research library for Greece, <i>The Lilian Voudouri Music Library</i> (www.mmb.org.gr).
<p>INDICATIVE CONTENT:</p>	<p>Introduction to Ethnomusicology: theories and methodologies</p> <ul style="list-style-type: none"> • Defining ethnomusicology • Music as a product and as a process • Ancient Greek philosophical treatises on music towards the construction of behavioral, cultural and psychological patterns • Social structures and cultural systems as determinants of musical style and practice • Conducting ethnomusicological research: fieldwork <p>Musical Considerations</p> <ul style="list-style-type: none"> • Instrumental families: chordophones, aerophones, idiophones, membranophones • Musical pitch and melody • Mechanisms of harmony • Everything we do is rhythm • Texture and form • Cross-cultural musical structures <p>Cultural Considerations</p> <ul style="list-style-type: none"> • Urban and popular music • The role of music in religious life • Gender and music • Use of technology • Music and politics • Effect of migration, diaspora and globalization • Minority Identities: Insider, Outsider, Mixed, Case study: Armenia-Greece-the West; conflict of identities <p>Selected Case Studies</p> <ul style="list-style-type: none"> • The Middle East • Sub-Saharan Africa • India • The Far East • Latin America