

MUS 2D: WORLD MUSIC: ROOTS TO CONTEMPORARY GLOBAL FUSION

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	5
Hours:	4 lecture, 3 laboratory per week (84 total per quarter)
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area 3: Arts & Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will demonstrate an understanding of non-Western (world) music as a reflection of its societal, cultural and historical context.
- A successful student will discriminate - via an understanding of such musical elements as melody, harmony, rhythm, form, and texture - between various styles from different non-Western cultural contexts.

Description

A survey of world music styles from their roots in the ethnic traditions of a specific culture through their evolution into new forms that retain vitality and relevance in contemporary society. Traces the elements that make each style distinctive from a purely musical perspective, as well as the social, historical, and cultural context that shaped each style's development. Styles include salsa, reggae, Rai, Celtic, fado, flamenco, South African township, Bollywood filmi, and more.

Course Objectives

The student will be able to:

1. Demonstrate detailed knowledge of musical styles from a variety of global cultures, including the historical and cultural context in which those styles were created and interpreted.
2. Demonstrate proficiency in distinguishing between musical styles from a variety of global cultures, based on structural characteristics related to melody, harmony, rhythm, instrumentation, and form.
3. Think critically, as they analyze, compare, and contrast this repertoire through familiarity with a broad sampling of representative listening examples.
4. Discuss, with insight and understanding, the social and personal implications of the ways music can be a powerful tool for communicating our common humanity within the context of diverse cultures.
5. Demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own learning process.

Course Content

1. Preparing for the journey
 - a. Learning about learning
 - i. Active learning
 - ii. What we know from cognitive psychology
 - iii. The role of transfer in active learning
 - iv. The role of memory in active learning
 - v. How to learn "actively"
 - b. Music and culture
 - i. Introduction: establishing a framework for studying music within a global context.
 - ii. Defining "world music" (compare and contrast conflicting definitions; explore embedded issues and concepts associated with culture, ethnicity, identity, and the preservation and adaptation of indigenous music traditions)
 - iii. Vocabulary for listening to and understanding world music
 - iv. Structural characteristics (including pitch, rhythm, melody, dynamics, timbre, texture, form, harmony)
 - v. Cultural characteristics (including composition and improvisation, notation and oral traditions, functions of music in culture, role and status of musicians)
2. Africa
 - a. North Africa
 - i. Historical and social context
 - ii. Overview of commonalities in structural characteristics
 - iii. Styles and genres: Al-Andalous, Bedoui and Rai, Egyptian classical, folk, and "street" music
 - b. Sub-Saharan Africa
 - i. Historical and social context
 - ii. Overview of commonalities in structural characteristics
 - iii. Styles and genres: varied
 - c. South Africa
 - i. Historical and social context, including apartheid and the development of the townships
 - ii. Overview of structural characteristics in music from the townships
 - iii. Styles and genres: marabi, kwela, mbaganga
 - iv. From townships to the world
3. The music of Asia
 - a. The music of China
 - i. Historical and social context, including influence of Confucian philosophy on Chinese music
 - ii. Structural characteristics of traditional Chinese music
 - iii. Styles and genres: Peking/Beijing opera
 - iv. Music from the Republic of China
 - v. Popular music of China
 - b. South Asia - the music of India
 - i. Historical and social context
 - ii. Stylistic and structural characteristics of Northern Indian music
 - iii. Stylistic and structural characteristics of Southern Indian music
 - iv. Filmi and Bollywood
 - c. Southeast Asia - music of Indonesia

- i. Historical and social context
 - ii. Structural characteristics of Balinese Gamelan music
 - iii. Structural characteristics of Javanese Gamelan music
4. The "world" music of Europe and North America
 - a. The British Isles - Celtic and Irish music
 - i. Historical and social context
 - ii. Stylistic and structural characteristics of Celtic and Irish music, including jigs, reels, and hornpipes
 - iii. Across the Atlantic to America and the return to Ireland, including protest music and Irish identity through music of the diaspora
 - iv. Global popularity of Celtic and Irish music
 - b. Native American music
 - i. Historical and social context
 - ii. Structural characteristics of traditional Native American music
 - iii. Commonalities and differences in tribal traditions
 - iv. Native American music in the 20th and 21st centuries
 - c. The Iberian Peninsula - Portugal and Spain
 - i. Historical and social context for music of Portugal
 - ii. Structural characteristics of fado
 - iii. Historical and social context for music of Spain
 - iv. Structural characteristics of flamenco
5. The Caribbean and South America
 - a. The music of Cuba
 - i. Historical and social context, including Cuban music in the United States
 - ii. Stylistic and structural characteristics, focusing on Afro-Cuban
 - b. The music of Jamaica
 - i. Historical and social context
 - ii. Stylistic and structural characteristics, focusing on reggae
 - iii. Reggae's expansion and hybridization
 - c. South American sampler
 - i. Historical and social context of several different countries, including Argentina, Brazil, and Columbia
 - ii. Stylistic and structural characteristics in varied national styles

9. Mbube (Solomon Linda's Original Evening Birds)
10. Wimoweh (Mbube) (The Weavers)
11. The Lion Sleeps Tonight (The Tokens)
12. Shosholoza (Ladysmith Black Mambazo)
13. Under African Skies (Paul Simon)
14. Sondela (Malik Mthulise)

Representative listening examples for music of Asia (including India):

1. Jasmine (Silk and Bamboo Ensemble)
2. The Wandering Girl Singer (Tian Ya Ge Nv) (Zhou Xuan)
3. The Communist Party and Chairman Mao Lead the People to Revolt (Beijing opera: The Story of the Red Lantern)
4. Yue Liang Dai Biao Wo De Xin (The Moon Represents My Heart) (Teresa Teng)
5. A Love Before Time (Coco Lee from "Crouching Tiger, Hidden Dragon" film score)
6. Yuan Jing (Andy Lau)
7. Raga Bihag (Ravi Shankar)
8. Traveller (Anoushka Shankar)
9. Riots (A.R. Rahman from "Slumdog Millionaire")
10. Jai Ho (Sukhvinder Singh, Tanvi Shah, Mahalaxmi Iyer)
11. Segera Madu (Gamelan Music of Bali)
12. Ladrang Sri Kondur (Gamelan Music of Java)
13. Kemayoran (Grup Bamba Puang - Smithsonian Folkways Music of Indonesia Volume 20)
14. Pangeran Hati (Dangdut Version, Nymrilla)
15. Kroncong Protol (Bondan Prakoso and Fade2Black)

Special Facilities and/or Equipment

1. Classroom with piano, computer, and audio/video equipment.
2. Access to comprehensive digital music library for representative listening examples.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities, email address.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

The student will demonstrate detailed knowledge of musical styles from a variety of global cultures, including the historical and cultural context in which those styles were created and interpreted, in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to distinguish between musical styles from a variety of global cultures based on structural characteristics related to melody, harmony, rhythm, instrumentation, and form, in module/chapter laboratory worksheets and quizzes

The student will demonstrate ability to compare and contrast repertoire in module/chapter-level quizzes and a comprehensive examination

The student will demonstrate ability to discuss, with insight and understanding, the social and personal implications of the ways music can be a powerful tool for communicating our common humanity within the context of diverse cultures, through participation in online discussions and in brief essays posted in a comprehensive journal (see below)

The student will demonstrate self-managed learning in a comprehensive journal, in which they reflect upon, evaluate, and describe their own

Lab Content

Laboratory activities are provided for students to practice and apply their theoretical knowledge regarding each topic area's structural characteristics (rhythm, melody, form, instrumentation, and harmony), style, genre, and important musicians. Activities consist of online laboratory worksheets correlated with listening examples.

Representative listening examples for music of Africa:

1. Ya Zalemni (Oum Kalthoum)
2. Qum Tara (Reinette L'Oranaise)
3. Bara Bara (Rachid Taha)
4. Desert Rose (Sting)
5. African Dances (Djembe/African Drums Music)
6. Kule Kule (Congotronics; Konono No. 1)
7. Kaba Mansa (Kasse Mady Diabate)
8. Obiero (Ayub Ogada)

learning process by writing two reflections on each module/chapter-level topic area: a pre-reflection that includes what the student already knows about the topic and a post-reflection in which students summarize what they learned and want to remember, clarify, or pursue in more depth

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

The student will read online lecture information

The student will listen to representative examples of music that illustrate concepts related to the historical/social context, stylistic categories, and structural characteristics for the varied topic areas

The student will participate in discussion (on-campus and/or online)

The student will complete laboratory worksheets that provide additional information, as well as ask application questions correlated with listening examples

The student will learn from feedback on quizzes, examinations, discussion postings, and comprehensive journal writing delivered via email or Canvas

Representative Text(s) and Other Materials

Barkley, Elizabeth. World Music: Roots to Contemporary Global Fusions. 2018.

Although its publication year is older than five years, this digital textbook includes robust listening labs that are updated throughout the year. It is a fully integrated digital learning environment.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Reading assignments: Textbook chapters.
2. Writing assignments: Comprehensive journal, in which students first reflect upon what they already know about the topic, and then after they have completed all the learning activities associated with that topic, summarize what they have learned, what they need to clarify, and what they wish to pursue in more depth.
3. Participation in formal threaded discussion, that includes written responses to prompts for each topic.
 - a. Example: Contrast "Eastern" concepts of music (e.g., the Confucian influence) with "Western" concepts of music (as you understand them in mainstream European-based classical or popular music). How do both of these compare to your own personal values and approach to music?
 - b. Example: Paul Simon's Graceland album raised the consciousness of many people about apartheid in South Africa. Give an example of a recent (within the last 15 years) song of political protest from any country, and describe how the musician(s) use the music to reinforce the message of the text.
 - c. Discussion postings are assessed on the following criteria:
 - i. Appropriateness: Did the student "answer" the question and address all components of the question?
 - ii. Thoughtfulness and accuracy: Does the posting include correct information and demonstrate that the student is thinking about and understanding the material?

iii. Overall organization: Does the student's posting form a coherent paragraph with main statements, support statements, conclusion, and so forth?

iv. "ESWE" (edited standard written English): Does the student's posting contain correct grammar and spelling?

Discipline(s)

Music