



MUS-109: WORLD MUSIC

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

MUS - Music

Course Number

109

Course Title

World Music

Short Title

World Music

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course introduces students to the indigenous music of cultures around the world. In addition to developing familiarity with basic musical concepts, this course is designed to assist students in developing an appreciation and respect for the cultures and music of Africa, China, Japan, Central Asia, India, Indonesia, Latin America, the Middle East, Eastern and Western Europe, Native America, and the Caribbean as well as American folk traditions.

Codes

TOP Code (CB 03)

1004.00 - Music

CIP Code

50.0905 - Musicology and Ethnomusicology.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Music (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective

- | |
|---|
| 1. Demonstrate an understanding of musical concepts in the context of global music traditions. |
| 2. Examine cultural concepts as applied to music from different parts of the globe. |
| 3. Identify musical characteristics and instruments common to styles of music around the world. |
| 4. Differentiate between musical styles and performers from various parts of the world. |
| 5. Compare and contrast styles associated with the same musical culture. |
| 6. Assess the artistic and musical merits of various world folk styles. |
| 7. Illustrate the roots of musical traditions in the United States by analyzing the music of various cultures including those from Africa, Europe, the Caribbean, and the Americas. |
| 8. Estimate the overall impact of other cultures upon the music of the United states. |
| 9. Evaluate and assess the artistic and musical skills of various live performers. |

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

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|--|
| 1. Analyze a musical performance or work based on specific musical elements: melody, rhythm, harmony, timbre, texture, form. |
| 2. Identify the origin of a musical piece by listening to it. |
| 3. Explain the impact of nonmusical influences (i.e. political, environmental, historical events) on music. |

Content

Course Lecture Content

1. Introduction to World Music Cultures
2. Fundamentals of Music
 - a. Pitch and Melody
 - b. Rhythm
 - c. Harmony
 - d. Texture
 - e. Timbre and Musical Instruments
3. Sub-Saharan Africa
 - a. Elements of Traditional African Music
 - b. Traditional African Instruments
 - c. Drumming in West Africa
 - d. Music of the Jali
 - e. Mbira Music
 - f. African Popular Music
4. The Middle East and North Africa
 - a. Elements of Middle Eastern Music
 - b. Instruments of the Region
 - c. Arabic Music Theory
 - d. Arabic Music Performance
 - e. Popular Music in the Arab World
 - f. Music in Iran
 - g. Jewish Music
5. Central Asia
 - a. Elements of Central Asian Music
 - b. Tibet
 - c. Mongolia
6. India

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- a. Elements of Indian Classical Music
 - b. Indian Instruments and Their Functions
 - c. Raga
 - d. Tala
 - e. Vocal Music in India
 - f. Filmi
7. China
 - a. Elements of Traditional Chinese Music
 - b. Traditional Chinese Instruments
 - c. Guqin Music
 - d. Folk and Contemporary Music
 - e. Chinese Dramatic Music
 - f. Popular Music
8. Japan
 - a. Elements of Japanese Music
 - b. Gagaku: Ancient Court Orchestral Music
 - c. Japanese Instrumental Music
 - d. Music of the Japanese Theater
 - e. Japanese Popular Music
9. Indonesia
 - a. Elements of Gamelan Music
 - b. Java, Its Gamelan and Instruments
 - c. Javanese Composition
 - d. Bali, Its Gamelan and Instruments
 - e. Balinese Composition and Performances
 - f. Popular Music in Indonesia
 - g. New Gamelan Music
10. Eastern Europe
 - a. Elements of Eastern European Folk Music
 - b. Hungary
 - c. Bulgaria
 - d. Russia
11. Western Europe
 - a. Elements of Western European Music
 - b. Music in Austria
 - c. Traditional Music of Ireland
 - d. Spain
12. Latin America
 - a. Elements of Traditional Latin American Music
 - b. Mexico
 - c. Brazil
 - d. Andean Countries
13. North America
 - a. Elements of European and African Musical Traditions in North America
 - b. Early European American Music
 - c. Music of Indigenous Americans
 - d. African-American Music
 - e. Popular Music in America

Methods of Instruction

Method

Directed Study

Integration

Instructor will guide listening of sociologically important musical examples to develop critical listening skills necessary to recognize musical styles from around the world.

DE Adaptations for MOI

In lieu of in-class or real-time directed listening, written listening guides can be provided to the student or directed listening can be incorporated into audio/video lecture materials such as accessible captioned videos and podcasts with transcripts and other visual guides.

Method

Discussion

Integration

Instructor-directed discussions and debates will explore and reinforce key topics including analysis of various musical cultures and the relationship between music and society.

DE Adaptations for MOI

Discussions will be adapted to an online format within the CMS. Discussions begin with a prompt from the instructor. Students post and reply to each other, with the instructor taking an active role to facilitate discussion over a set, limited time period, with grading and feedback provided within a week of the discussion closing.

Method

Lecture

Integration

Instructor will lecture and lead discussions on topics such as musicians, musical styles, and cultural elements using a combination of accessible audio-visual media including CD, DVD, video, and online resources illustrating music from various cultures.

DE Adaptations for MOI

Presentations will be covered using a combination of e-Lecture and online audio-visual resources embedded or linked in the CMS.

Method

Live Performance Viewing

Integration

Instructor will guide students to view video examples including educational/documentary excerpts, as well as attend live performances that better illustrate performance practices of musical cultures around the world. This leads to the development of skills necessary to differentiate between musical styles and performers.

DE Adaptations for MOI

In addition to accessible online streaming video linked in the CMS, students will be directed to attend and critically analyze various live performances throughout the duration of the course. Performances may be suggested by the instructor. Ultimately, the responsibility falls to the students to find and attend appropriate events. For students unable to attend events in person, an accessible alternative assignment can be provided, such as viewing a real-time online streamed performance, or completing a written comparative analysis of music from a particular region of the world.

Methods of Evaluation**Method**

Exams/Tests

Integration

Exams test both learned cultural knowledge of world music as well as aural identification of world music recordings recordings, styles, and artists assigned for listening throughout the course. Students' recognition of musical instruments, cultures, and styles will be evaluated. Exams are a combination of true/false, multiple choice, short answer, and essay questions covering important concepts (covered in class, in the textbook or in other assigned reading material). Students will be evaluated based on their understanding of key concepts and listening skills, such as being able to identify the style and origin of a particular excerpt by sound. Exams will be presented in a format accessible to all students and special accommodation adjustments may be made at the instructor's discretion.

DE Adaptations for MOE

Exams are formatted to use the CMS exam/quiz feature, with students completing and submitting work via the CMS. Accessible audio clips can be embedded into questions. Students will receive feedback through the CMS in a timely manner, with many questions being auto-graded by the CMS, and any written responses graded individually.

Method

Research Projects

Integration

Students will research a specific musical style or performer relevant to the curriculum and present their findings to the class. Students will be evaluated based on their comprehension of specific musical characteristics and their ability to discuss issues related to world music.

DE Adaptations for MOE

This research project can be formatted as a written term paper and submitted via the CMS, rather than an oral presentation. Students may opt to submit a pre-recorded audio/video file to the CMS. Feedback is provided via the CMS in a timely manner.

Method

Quizzes

Integration

Periodic short exams will measure students' retention of facts and concepts covered in recent lectures and reading assignments. Listening quizzes will require students to recognize musical characteristics, instruments, and genre upon listening to a recording. Quizzes will be presented in a format accessible to all students and special accommodation adjustments may be made at the instructor's discretion.

DE Adaptations for MOE

Listening quizzes will be accomplished via a timed test that requires students to listen and respond to excerpts of audio recordings within the course management system.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Concert Report:

Attend a live concert of world music and submit a report (at least 2 pages) that describes the music of three or more works you heard, using specific musical vocabulary. The instructor will provide a list of eligible performances in the area (including options with free admission) or will pre-approve other performances at the student's request.

How assignment will be adapted in online format

Complete instructions will be provided in the CMS and the paper will be submitted electronically. Students may be eligible to view live streaming performances as available.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Listening Log:

Choose a song from the playlist provided by your instructor. Listen to it multiple times, taking notes on the musical characteristics of the music. Identify the region of the world this music is likely from and, in about 150 words, explain and defend your choice using the musical characteristics of the music as evidence (such as the instrumentation and timbre, dynamics, and texture). Use complete sentences. Avoid giving opinions or subjective, non-specific language.

How assignment will be adapted in online format

The Listening Log assignment can be adapted to use the CMS assignments feature. A link to the playlist can be included in the instructions. Students can submit their work by uploading a Word document or PDF, or type their assignment directly into the CMS. Feedback is provided via the Grading feature of the CMS in a timely manner.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Research Project: Explore a song or genre that represents a fusion of different cultures. Write a paper (at least 2 pages) or give an oral presentation (at least 5 minutes) discussing the specific musical elements and how the blending of elements from diverse cultures contributes to the creation of a unique sound.

How assignment will be adapted in online format

The paper will be submitted electronically and the oral presentation will be submitted as a video via the CMS.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Discussion: Using both the textbook as well as outside sources (such as JSTOR), research the music-culture of jali and kora in West Africa and lead a student-to-student discussion on the topic in class.

How assignment will be adapted in online format

The discussion will take place online on the CMS.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Discussion: The Question of Authenticity

Using both the textbook and articles such as "Britten and the Sho" by Mervyn Cooke and Ping-hui Liao's "Of Writings Words for Music Which is Already Made," research the issues facing world music cultures as they are adapted into Western music styles such as ballet and opera. Discuss with your peers whether this approach is authentic and inclusive to all cultures, and if not, what are some of the issues that may arise?

How assignment will be adapted in online format

The discussion will take place online in the CMS.

Course Materials**Textbooks**

Titon, Jeff Todd (2018). Worlds of Music, Shorter Version, Fourth Edition Cengage. ISBN: 9781337525640

Nettl, Bruno, and Timothy Rommen (2021). Excursions in World Music, Eighth Edition Routledge. ISBN: 9781138359390

Miller, Terry E., and Andrew Shahriari (2020). World Music: A Global Journey, Fifth Edition Routledge. ISBN: 9780367423148

Bakan, Michael (2024). World Music: Traditions and Transformations, Fourth Edition McGraw Hill. ISBN: 9781264881406

Class Size Information**Class Size**

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Learning Objective 2 focuses on cultural concepts in music from around the world. Examples of these include discussing the symbolism of Chinese traditional instruments such as the pipa and the erhu and the role of gender in Gamelan ensembles throughout its history.

CLO 3 asks students to explain of the impact of nonmusical influences (i.e. political, environmental, historical events) on music. A keen awareness of such issues is essential to understanding the music that is studied. Understanding Chinese music in the 20th century requires knowledge of the cultural revolution and its impacts on the arts. Likewise, an awareness of the impact of colonization in Africa and the Americas deeply shapes our understanding of the music and culture.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

As an introductory level course, the content assumes no prior knowledge of music. Listening skills are developed through explanation and demonstration, supported by guided, in-class writing and discussion assignments, ultimately preparing students for a larger, summative listening report.

Collaborative activities, such as group discussions, enable students to check their understanding and gain confidence in their responses and analysis.

Instruction and evaluation in the class is varied, giving students the opportunity to learn and be graded in multiple ways, including lecture, guided listening, discussion, writing, exams, and interactive materials. The content balances listening activities with historical and cultural studies that might be found in a typical college history course.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will regularly be asked to compare their listening experiences to check for accuracy and practice using musical vocabulary. Assignments such as research projects will facilitate meaningful student-to-student interactions, as each presenting student will lead the class on a topic of their choosing, fostering peer interactions that embed course content. For online modalities, this is accomplished via discussion assignments in the CMS (at least once every week). As students discuss specific course topics, such as the musical culture of West Africa, they must engage with posts from their peers on the CMS, and explain why they agree or disagree with a particular perspective on the music heard.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will interact with students as a class through weekly lectures (in-person, video, or written), as well as providing introductions and explanations of assigned guided listening samples. The instructor will also participate in weekly group discussions (in the classroom or in the CMS), responding to student comments either individually or as a group. The instructor will provide individual feedback on students written analysis of assigned listening exercises. The instructor will also communicate to the class via weekly announcement posts, such as an overview of each new module and information and reminders of upcoming musical performances in the community that students may attend.

Explain how the course will incorporate student-to-content interaction.

In the face to face class, students engage with content via assigned readings, listening to music recordings, watching videos of music performances, and attending live music performances. In the online class, students engage with the content by taking interactive online listening quizzes, watching digital concerts, reading assigned materials, and listening to recordings.

Explain how the course will incorporate student-to-self interaction (metacognitive).

In both the face to face and online classes, students will reflect on their personal responses as they listen to various musical examples and consider ways that they personally use and enjoy music. For instance, in their discussion on authenticity, students will reflect on how culture shapes their musical tastes and preferences and how this may reveal new ways of appreciating and understanding musical cultures around the world.