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14-18

LSC Use Only Proposal No: \_\_\_\_\_  
 LSC Action-Date: AP-10/17/13  
 UWUCC Use Only Proposal No: 13-796  
 UWUCC Action-Date: AP-10/13/15 Senate Action Date: App 11/3/15

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit <b>Music</b>	Phone <b>(724)349-9426</b>

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

**1. Course Proposals (check all that apply)**

New Course     
  Course Prefix Change     
  Course Deletion  
 Course Revision     
  Course Number and/or Title Change     
  Catalog Description Change

Current course prefix, number and full title: \_\_\_\_\_

Proposed course prefix, number and full title, if changing: **MUHI 223 Musical Cultures from Around the World**

**2. Liberal Studies Course Designations, as appropriate**  
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills   
  Knowledge Area   
  Global and Multicultural Awareness   
  Writing Across the Curriculum (W Course)  
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship   
  Information Literacy   
  Oral Communication  
 Quantitative Reasoning   
  Scientific Literacy   
  Technological Literacy

**3. Other Designations, as appropriate**

Honors College Course   
  Other: (e.g. Women's Studies, Pan African)

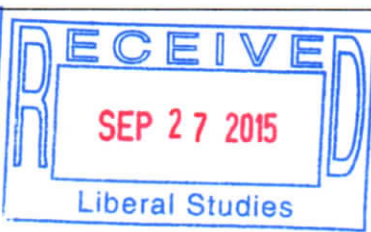
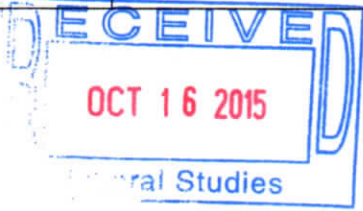
**4. Program Proposals**

Catalog Description Change   
  Program Revision   
  Program Title Change   
  New Track  
 New Degree Program   
  New Minor Program   
  Liberal Studies Requirement Changes   
  Other

Current program name: \_\_\_\_\_

Proposed program name, if changing: \_\_\_\_\_

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Matthew R. Bowen</i>	9/11/13
Department Chairperson(s)	<i>Paul Stump</i>	9/11/13
College Curriculum Committee Chair	<i>Paul Stump</i>	9/24/13
College Dean	<i>David A. D.</i>	9/26/13
Director of Liberal Studies (as needed)	<i>D. N. Kraft</i>	10/6/15
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		



## SYLLABUS OF RECORD

### I. Catalog Description

MUHI 223, Musical Cultures from around the World

(3c-01-3cr)

Prerequisites: none

Explores a variety of world cultures through their music. Focusses on music as a product and reflection of culture as well as an aesthetic art form. Introduces the basic elements of music, identifies the musical styles of different cultures, and analyzes how music communicates and reflects cultural values which enrich the lives of people in these communities. Provides concert attendance opportunities to gain familiarity with musical events in communities and reflect on the role of the individual in these musical culture.

### II. Course Outcomes and Assessment (Expected Student Learning Outcomes – EUSLO)

The student will be able to:

#### **Objective 1:**

Describe the most appropriate methodologies for analyzing musical events from different cultures selected for this course.

#### **Expected Student Learning Outcomes 1:**

Informed Learners

#### **Rationale:**

Assignments will require students to identify and recognize basic aspects of ethnomusicology. Essay questions on unit exams and the final exam and the field report will require students to discuss “the interrelationships within and across cultures and global communities,” as stated in the Global and Multicultural Awareness EUSLO’s.

#### **Objective 2:**

Describe the basic features of musical events of different cultural groups such as beat, meter, rhythm, melodic contour, harmonic modes, textures, instrumentation, and form.

#### **Expected Student Learning Outcomes 1:**

Informed Learners

#### **Rationale:**

Assignments will require students to identify and recognize these basic aspects of music specific to selected cultures.

**Objective 3:**

Identify the composition and/or performer(s), cultural origin, genre, and function, as appropriate, for each work in a diverse repertory chosen for the class.

**Expected Student Learning Outcomes 1:**

Informed Learners

**Rationale:**

Assignments will help students learn to identify and recognize these qualities of the musical works chosen for the class.

**Objective 4:**

Describe a work and its cultural context and articulate preferences using an informed vocabulary including technical and historical terms, after listening to a piece of music.

**Expected Student Learning Outcomes 1:**

Informed and Empowered Learners

**Rationale:**

Essay questions, discussion assignments, and concert reports will require students to address music in these terms, and to make informed judgments about what they hear based on the aesthetic criteria appropriate to different kinds of music.

**Objective 5:**

Identify the modes of listening most appropriate to a diverse range of musical events and cultures.

**Expected Student Learning Outcomes 1, 2 and 3:**

Informed, Empowered and Responsible Learners

**Rationale:**

Course assignments will require students to identify how different musics reflect cultural aspects, and how different kinds of music are created for different functions. Concert reports and the field report will require students to evaluate these differing aesthetics and functions of music against their own aesthetic and cultural preferences. These assignments will also require students to demonstrate "understanding of themselves and a respect for the identities, histories, and cultures of others," as stated in the Global and Multicultural Awareness EUSLOs.

**Objective 6:**

Evaluate the cultural significance of musical events.

**Expected Student Learning Outcomes 1, 2, and 3:**

Informed, Empowered, and Responsible Learners

**Rationale:**

Course assignments will require students to identify how different musics reflect cultural aspects, and how different kinds of music are created for different functions. Concert reports and the field report will require students to evaluate these differing aesthetics and functions of music against their own aesthetic and cultural preferences. These assignments will also require students to demonstrate "understanding of themselves and a respect for the identities, histories, and cultures of others," as stated in the Global and Multicultural Awareness EUSLOs.

**III. Course Outline****Unit 1: Fundamentals of Studying Musical Cultures (8 hours of instruction)**

- A. Methods and research techniques of Ethnomusicology in exploring musical cultures (2 hours)
- B. Elements and structure in music across cultures (2 hours)
- C. Musical transmission, history and change (1 hour)
- D. Ethnicity, identity and music (1 hour)
- E. Religious perspectives in music (1 hour)
- F. Exam (1 hour)

**Unit 2: Music of India and the Middle East (9 hours of instruction)**

- A. Role of music and dance in Indian culture (4 hours)
  - a. Relationship between sound and the sacred
  - b. North Indian Hindustani raga
  - c. South Indian Carnatic classical songs
- B. Role of music and musicians in Middle Eastern cultures (4 hours)
  - a. Iranian classical music and modal improvisation
  - b. Religious values in music of Sufism
- C. Exam (1 hour)

**Unit 3: Music of Asia (10 hours of instruction)**

- A. Classical music traditions of the Han Nationality (3 hours)
  - a. The value and functions of music in China
  - b. Social status of classical instrumental music in China
  - c. Peking Opera and the influence of Confucianism
- B. Sacred meanings in Tibetan Buddhist ritual music (1 hour)
- C. The role of music and dance in Indonesian cultures (3 hours)
  - a. Influence of music and dance of India
  - b. Javanese gamelan and dance
  - c. Balinese gamelan and dance
- D. The role of music and theater traditions in Japanese culture (2 hours)
  - a. Religious expressions in Japanese arts
  - b. Kabuki, Banraku, and Noh theater styles
- E. Exam (1 hour)

**Unit 4: Music of Africa and Its Influence in the Americans (7 hours of instruction)**

- A. Musical Values, Practices and Social Style in Africa (3 hours)
  - a. Drumming of Ghana
  - b. Pygmy Music of Central Africa
  - c. Mbira Music of Zimbabwe
  - d. Akadinda Xylophone music of Uganda
- B. Influence of African musical values and style in other cultures (3 hours)
  - a. Vodou ritual in Haiti
  - b. Afro-Cuban-derived Salsa
  - c. African-American spiritual, gospel music & blues in the U.S.
- C. Exam (1 hour)

**Unit 5: Native American Music and Folk Music Styles of Europe and North American (6 hours of instruction)**

- A. The world of Native American culture and music (2 hours)
  - a. Plains Chippewa dance song
  - b. Inuit throat singing
  - c. Native American flute music
- B. Folk music styles of Europe (2 hours)
  - a. Flamenco music of Spain
  - b. Balalaika music of Russia
  - c. Hurdy Gurdy music of Hungary
  - d. Bulgarian Women's Chorus
  - e. Celtic traditions of Ireland
- C. Folk Music Styles of the U.S. (2 hours)
  - a. Fiddling styles in the U.S.
  - b. Conjunto music from Texas
  - c. Cajun music from New Orleans

**Final Exam Covering Unit 5 along with some comprehensive material (2 hours)**

**IV. EVALUATION METHODS**

**1. Four Unit Exams, 40% of final grade**

Four unit tests – four tests during the semester and a fifth test during exam week. Each test will consist of listening recognition, identification of important terminology and questions regarding the cultural and musical significance of the different types of music listed in the course outline.

**2. Concert Reports, 10% of final grade**

Students are required to attend two live musical events from a culture which the student is unfamiliar and write a 300-500 word (1-2 pages, double-spaced) essay identifying and describing the event, giving some specific information about the music played and reaction to the musical event. Each report is worth 5% of the final grade.

3. Fieldwork Report, 20% of final grade

A four-six page paper examining a live performance of a culture with which the student is unfamiliar. The paper will include objective observations of all the musical and cultural aspects pertaining to the event, an interview with one of the participating musicians or dancers, and conclusions drawn about the musical style and cultural significance of the music and event observed.

4. Musicultural Journal, 15% of final grade

Students are required to submit five journal responses to in-class and out-of-class experiences relative to the role of music and culture in students' lives. The topical content may include responses to issues and concepts that arise in class or in the textbook; essay-style overviews of chapter content that will aid in organizing study materials for exams; and/or discussion of musical examples from the CD set, applying listening skills developed in class. Each journal entry must be 300-500 words and is worth 2% of the final grade.

5. Final Exam, 15% of final grade

The final exam will be similar to the other unit exams, with the addition of a comprehensive section covering material from throughout the course.

**V. GRADING SCALE**

Grade	Percentage
A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Below 60%

**VI. ATTENDANCE POLICY**

IUP attendance policy will be followed as outlined in the Undergraduate Catalog.

**VII. REQUIRED TEXTBOOK, SUPPLEMENTAL BOOKS, AND READINGS**

**Textbook:**

Nettl, Bruno, Rommen, Timothy, Capwell, Charles, Wong, Isabel, Bohlman, Philip, Turino, Thomas and Dueck, Byron. *Excursions in World Music*. 6<sup>th</sup> ed. UpperSaddle, River, NJ: Pearson Education Inc., 2012.

Nettl, Bruno, Rommen, Timothy, Capwell, Charles, Wong, Isabel, Bohlman, Philip, Turino, Thomas and Dueck, Byron. *MyMusicLab – Instant Access – for Excursions in World Music*.

6<sup>th</sup> ed. UpperSaddle, River, NJ: Pearson Education Inc., 2012. (This is a website with interactive listening guides, quizzes and other assignments and resources.)

**Supplemental Books and Readings:**

Beck, Guy L., ed. *Sacred Sound: Experiencing Sound in World Religions*. Waterloo, ON, Canada: Wilfred Laurier University Press, 2006.

McPhee, Colin. *A House in Bali*. N. Clarendon, Singapore: Periplus, 2000.

Xerox Packet: Collection of materials selected from the resources below. Will be available at Copies Plus and on Library Reserve.

Alves, William. *Music of the Peoples of the World*. Belmont, CA: Schirmer, 2006.

Fleuran, Gerdès. *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite (Contributions to the Study of Music and Dance)*. Santa Barbara, CA: Greenwood Press, 1996.

Golden, Arthur. *Memoirs of a Geisha*. New York: Alfred A. Knopf Inc., 1997.

Sakata, Hiromi Lorraine. *Music in the Mind: The Concepts of Music and Musician in Afghanistan*. Kent, OH: Kent State University, 2002.

Shelemay, Kay Kaufman. *Soundscapes: Exploring Music in a Changing World*. 2<sup>nd</sup> ed. New York: W.W. Norton, 2006.

Titon, Jeff Todd. *Worlds of Music: An Introduction to the Music of the World's Peoples* 5<sup>th</sup> ed. Belmont, CA: Schirmer, 2008.

**VIII. SPECIAL MATERIALS -- None are required.**

**IX. BIBLIOGRAPHY**

Alves, William. *Music of the Peoples of the World*. Belmont, CA: Schirmer, 2012.

Beck, Guy L., ed. *Sacred Sound: Experiencing Sound in World Religions*. Waterloo, ON, Canada: Wilfred Laurier University Press, 2006.

Becker, Judith. *Gamelan Stories: Tantrism, Islam, and Aesthetics in Central Java*. Phoenix, AZ: Arizona State University, 1993.

Fleuran, Gerdès. *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite (Contributions to the Study of Music and Dance)*. Santa Barbara, CA: Greenwood Press, 1996.

Malm, William P. *Music Cultures of the Pacific, the Near East, and Asia*. 3<sup>rd</sup> edition. Englewood Cliffs, NJ: Prentice Hall, 1995.

Magrini, Tullia, ed. *Music and Gender: Perspectives from the Mediterranean*. Chicago, IL: University of Chicago Press, 2003.

- May, Elizabeth. *Musics of Many Cultures*. Berkeley, CA: University of California Press, 1983.
- Merriam, Alan P. *The Anthropology of Music*. Evanston, IL: Northwestern University Press, 1964.
- Nettl, Bruno, Rommen, Timothy, Capwell, Charles, Wong, Isabel, Bohlman, Philip, Turino, Thomas and Dueck, Byron. *Excursions in World Music*. 6<sup>th</sup> ed. UpperSaddle, River, NJ: Pearson Education Inc., 2012.
- Rahkonen, Carl. "What is World Music?" in *World Music in Music Libraries*. Canton, MA: Music Library Association, 1994.
- Rahkonen, Carl. Overview: European-American Music." *Garland Encyclopedia of World Music, Volume 3: United States and Canada*, pp. 820-30. New York: Garland, 2001.
- Sakata, Hiromi Lorraine. *Music in the Mind: The Concepts of Music and Musician in Afghanistan*. Kent, OH: Kent State University, 2002.
- Shelemay, Kay Kaufman. *Soundscapes: Exploring Music in a Changing World*. 2<sup>nd</sup> ed. New York: W.W. Norton, 2006.
- Shelemay, Kay Kaufman, ed. *The Garland Library of Readings in Ethnomusicology*. 7 volumes. New York: Garland, 1990.
- Smith, Huston. *World's Religions*. New York, NY: HarperOne, 2009.
- Solie, Ruth A., ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Los Angeles: University of California Press, 1995.
- Stobart, Henry. *The New (Ethno)musicologies*. Lanham, MD: Scarecrow Press, Inc. 2008.
- Stokes, Martin, ed. *Ethnicity, Identity and Music: The Musical Construction of Place*. New York: Berg Publishers, 1997.
- Titon, Jeff Todd. *Worlds of Music: An Introduction to the Music of the World's Peoples* 5<sup>th</sup> ed. Belmont, CA: Schirmer, 2008.
- Van Tongeren, Mark C. *Overtone Singing: Physics and Metaphysics of Harmonics in East and West*. Amsterdam, Netherlands: Fuscia, 2002.
- Waring, Dennis. *Making Folk Instruments in Wood*. New York: Sterling, 1981.



**VIDEOS/DVD's:**

Belic, Roko, Director. *Genghis Blues*. DVD. New Video Group, 1999.

Birch, Miriam. *Bali, Masterpiece of the Gods*. Video recording. Washington, DC: National Geographic Society, 1990.

Brockway, Merrill, producer and director. *Onoe Baiko the Seventh as "The Salt Gatherer."* Video recording. Kent, CT: Creative Arts Television, 1997.

Broughton, Simon, director. *Breaking the Silence, Music in Afghanistan*. Netherlands: BBC, 2002.

Broughton, Simon, director. *Sufi Soul: The Mystic Music of Islam*. London World Music, Network, 2008.

Davaa, Byambasuren and Falorni, Luigi, producers. *The Story of the Weeping Camel*. DVD. National Geographic World Films, 2003

*The JVC Video Anthology of World Music and Dance*. 30 volumes. Cambridge, MA: Rounder Records, 1990.

*The Sufi Way*. Video recording. Cos Cob, CT: Hartley Film Foundation, 1969.

Malm, William P., writer; Brown, Sidney and Enrico, Eugene, directors and producers. *Music of Bunraku*. Video recording. Norman, OK: University of Oklahoma, 1991.

Missolz, Jerome, director and executive producer. *Nusrat Fateh Ali Khan: The Last Prophet*. DVD. Shanachi Entertainment Corporation, 2003.

Oka, Michiko and Shigematsu, Ken-ichi, executive producers. *Kodo: One Earth Tour Special*. DVD. Tokyo, Japan: Sony Music Japan International, 2004.

Wilets, Bernard, director. *Discovering the Music of India*. North Hollywood, CA: Hollywood Select Video, 1987.

## IV. Course Analysis Questionnaire

### Section A: Details of the Course

A1. This course will serve as an elective in the Liberal Studies in the Global and Multi-cultural Awareness and Global Citizen categories at IUP. Currently, the Liberal Studies program does not offer a course into which it would be appropriate to integrate the subject of World Music. The two introductory music courses currently offered (MUHI 101 and MUHI 102) touch upon aspects of world music. But, due to the extent and scope of this topic, it is not practical to integrate its extensive content into these classes in a meaningful way without compromising the content and integrity of these classes.

A2. It does not require changes in any other programs.

A3. No, this course has not been offered at IUP before, although Carl Rahkonen offered a similar course as a synthesis course, LS 499, Ethnic Music and Culture. However, this course was limited to a small population and taught infrequently.

A4. This course will not be dual-level.

A5. This course is not to be taken for variable credit.

A6. World Music courses have become standard in curriculums at higher education institutions across the country. Here is a list of only a few institutions that currently offer this course.

- Duquesne University, World Music (MUSC 414, 2 credits)
- Kent State University, Music as a World Phenomenon (MUS 22121, 3 credits)
- Ohio State University, Music of Cultures of the World (MUSIC 2250, 3 credits)
- Penn State University, An Introduction to World Musics (MUSIC 009, 3 credits)
- UW-Whitewater, Survey of World Musics (MUSC 450, 3 credits)
- UW-Madison, Music Cultures of the World I (MUSC 401, 3 credits)

A7. The content of the proposed course in world music is recommended for all music degree programs by the music program accrediting organization, the National Association of Schools of Music (NASM). See *NASM Handbook 2012-2013*, (<http://nasm.arts-accredit.org/index.jsp?page=Standards-Handbook>): Pg 97 for Bachelor of Arts degrees (VII, D), Pg 100-101 for Performance and Music Education degrees (VIII, B).

**Section B: Interdisciplinary Implications**

- B1. This course will be taught by a single instructor from the music department.
- B2. No other course on campus covers the same content of this course.
- B3. This course will not be cross-listed with other departments.
- B4. Seats in this course will be made available to students in the School of Continuing Education.

**Section C: Implementation**

- C1. Faculty resources are adequate to teach this class. No new faculty member is required. The course will be counted as 3 hours of equated workload and 1 preparation. This course will be offered approximately once every one or two years. Offering this course is possible due to the flexibility of workload allocation in the Music Department. With planning applied workloads can be managed to accommodate the workload needed to teach a world music course.
- C2. Current resources are adequate to offer this course. Current space allocations, equipment and library materials are adequate to offer this course. No laboratory supplies or travel funds are necessary for this course.
- C3. No grants are needed to fund this course.
- C4. This course will be offered once a year.
- C5. One section will be offered at a time.
- C6. Up to 50 students can be accommodated in this class.
- C7. No professional society recommends enrollment limits or parameters for this course.
- C8. This course does not involve the use of distance education.

## Sample Assignment for MUHI 330 Musical Cultures from Around the World

### Field Report

Length: 4-6 pages double spaced

Font size: 11-12 point

Margins: 1 inch all sides

In this assignment you will attend a live music event of a culture with which you are not familiar. You may pick from the list of world music concerts/events included in your syllabus or you may request permission from the instructor to attend a musical event not listed. In addition to attending the event, you will interview at least one of the participating performers (musicians/dancers). Based on your experience at this event, you will present a paper describing the event and drawing conclusions about the aesthetic and social values of the event. The paper should cover the following information:

- Objective observations of three musical and three cultural aspects of the event
- Interview with one or more of the performers
- Discussion of methodologies most appropriate in evaluating the event
- Your analysis of the cultural significance of the event
- Discussion of relationship to your own musical culture (what similarities, differences do you find in our musical culture?)

#### Grading Criterion:

To receive an A, a paper must meet the following criterion:

- It falls within the 4-6 page requirement.
- It is well organized and well structured. Easy to comprehend.
- It has no or very few spelling or grammatical mistakes.
- It presents at least one interview of a performer in clear language.
- It presents observations of 3 musical and 3 cultural aspects of the musical event in concise, objective language.
- It demonstrates appropriate choice and use of methodologies of ethnomusicology.
- It provides an appropriate and clear analysis of the cultural significance of the musical event.
- It provides an appropriate and clear discussion relating the musical event to the students own musical culture

To receive a B, a paper must meet the following criterion:

- It falls within the 4-6 page requirement.
- It is mostly well organized and well structured.
- It has a few spelling or grammatical mistakes.
- It presents at least one interview of a performer in generally clear language.
- It presents observations of 3 musical and 3 cultural aspects of the musical event in language that is sometime not clear or objective.

- It generally demonstrates appropriate choice and use of methodologies of ethnomusicology, although student has misunderstood or misapplied one of the methodologies.
- It provides a generally appropriate and clear analysis of the cultural significance of the musical event, although the student has missed or misunderstood one aspect of the cultural significance.
- It provides a generally appropriate and clear discussion relating the musical event to the students own musical culture, although the student has missed or misunderstood some of the connections between the two musical cultures assessed.

To receive a C, a paper must meet the following criterion:

- It does not meet the 4-6 page requirement.
- It is not well organized and well structured. It is difficult to understand in some parts.
- It has several spelling or grammatical mistakes that impedes comprehension of the paper.
- It presents at least one interview of a performer in generally unclear language.
- It presents observations of 2 musical and 2 cultural aspects of the musical event in language that is clear and concise.
- It demonstrates appropriate choice and use of methodologies of ethnomusicology for only a portion of the musical event. The student has misunderstood or misapplied one or more of the methodologies.
- It provides an unclear analysis of the cultural significance of the musical event. The student has missed or misunderstood some aspects of the cultural significance.
- It provides an unclear discussion relating the musical event to the students own musical culture. The student has missed or misunderstood some of the connections between the two musical cultures assessed.

To receive a D, a paper must meet the following criterion:

- It does not meet the 4-6 page requirement.
- It is poorly organized and well structured. It is difficult to understand a significant portion of the paper.
- It has many spelling or grammatical mistakes that impedes comprehension of the paper.
- It does not present an account of an interview.
- It presents observations of 2 musical and 2 cultural aspects of the musical event in unclear language.
- It demonstrates poor choice and use of methodologies of ethnomusicology. The student has misunderstood or misapplied one or more of the methodologies.
- It provides a poor analysis of the cultural significance of the musical event. The student has missed or misunderstood several aspects of the cultural significance.
- It provides a poor discussion relating the musical event to the students own musical culture. The student has missed or misunderstood several of the connections between the two musical cultures assessed.

To receive an F, a paper must meet the following criterion:

- It does not meet the 4-6 page requirement.
- It is poorly organized and well structured. It is difficult to understand the majority of the paper.
- It has great deal of spelling or grammatical mistakes that impedes comprehension of the paper.
- It does not present an account of an interview.
- It presents observations of 1 musical and 1 cultural aspects of the musical event in unclear language.
- It demonstrates very poor choice and use of methodologies of ethnomusicology. The student has misunderstood or misapplied much of the methodologies.
- It provides a very poor analysis of the cultural significance of the musical event. The student has missed or misunderstood much of the cultural significance.
- It provides a very poor discussion relating the musical event to the students own musical culture. The student has missed or misunderstood much the connections between the two musical cultures assessed.

### **III. Liberal Studies Checklist**

1. **Multiple Instructors:** This course will not be a multiple-section, multiple-instructor course.
  
2. **Perspectives and contributions of ethnic and racial minorities and of women:** This course presents musical perspectives from several different minority groups and from women. Sections 4 and 5 of the course outline contain music of ethnic minorities in the United States such as African American spirituals, gospel and blues; the Conjunto music of German, Polish and Hispanic immigrants near the southern border of the U.S.; the distinctive Cajun musical style of New Orleans Creole population; and musical styles of Native Americans. Ritual music of Tibet, an ethnic minority of China, will also be explored in Section 3. The Bulgarian Women's Chorus will highlight a distinctive style of women's singing found in Section 5.
  
3. **Non-textbook work of fiction or non-fiction or a collection of related articles:** As demonstrated in the syllabus under "Required Textbooks, etc" students will be required to read one book of non-fiction, *A House in Bali*, by McPhee Colin. In addition, students will also be required to read selections from a prepared packet of readings which includes the following fiction and non-fiction books: *Memoirs of a Geisha* by Arthur Golden, *Music in the Mind: the Concepts of Music and Musicians in Afghanistan* by Hiromi Sakata, and *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite* by Gerdes Fleuran.
  
4. **Introductory Course:** This course is designed as an introductory course to world music cultures for both students enrolled in music degree programs as well as the general liberal studies student population. The current introductory music history classes (MUHI 102 required for all music degree programs, and MUHI 101 which satisfies the liberal studies fine arts requirement) introduces students to a broad spectrum of music and literature of various genres, time periods and nationalities, including some from non-Western traditions. However, the large scope of both music and literature in these courses does not allow for an in-depth study of many non-Western musical traditions. A separate course focusing solely on music of non-Western cultures will allow students to gain knowledge of many more different musical cultures around the world in greater depth in addition to gaining a deeper understanding of how music functions in different cultures. This course requires no previous musical experience.

**Rationale for the Global and Multicultural Awareness (GMA) and LS Elective Global Citizenship (GZ) categories.**

MUHI 330 meets the requirements of Global and Multi-cultural Awareness category as well as the Global Citizen competency of the liberal Studies elective.

The course's design meets the required content of Global and Multicultural Awareness. This course introduces students to diverse peoples across the world through music as a reflection of culture. Common to all societies, music reflects and expresses the social and cultural values of each community. In this context, music is a powerful doorway for students to better understand interrelationships within and across cultures and global communities. Students will begin by reflecting on their favorite styles of music and how this music functions in our society and what cultural values are embedded in this music. Throughout the course, students will explore music's influence within and between different cultures. For example, students will explore how different religious traditions are expressed in music of India in which Hindu traditions shaped the Karnatic music style of southern India and Islaamic traditions influenced the Hindustani music style in the north. Students will further explore how musical and dance styles of India were transformed as they influced and interacted with other communities in southeast Asia. Overall, the course content emphasizes cross-cultural awareness, deepens students' understanding of different cultures, and introduces different perspectives to view the world.

MUHI 330 meets the Liberal Studies Global Citizen competency requirements primarily through examining diversity in musical cultures, but also through exploring community and civic values engendered by different world musical cultures. Throughout the course students will examine how political and social structures and values are expressed through music. For example, the Ayamar communities of Southern Peru, in which life is based on community solidarity, reciprocity, and egalitarian structures, full community participation and quality of interaction are valued more highly over performance quality.