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## American Public University System

# MUSI250

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## Course Summary

**Course:** MUSI250 **Title:** World Music and Cultures

**Length of Course:** 8

**Prerequisites:** N/A **Credit Hours:** 3

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## Description

### Course Description:

World Music and Cultures explores traditional and popular from major regions of the world, and how music relates to its culture. Students develop knowledge of representative styles and regional characteristics in world music, including cultural context and perspectives.

### Course Scope:

World Music and Cultures explores and analyzes folk, popular, and art music from around the world. Students develop knowledge of representative styles and regional characteristics of various world music styles. This course is divided into eight weeks and is organized to give students a broad context in which to study music. Instruction is primarily textbook driven, including the accompanying listening examples with additional online lessons and online weekly discussion. There is a link to the .pdf file for the course text on the homepage of our online classroom. The required listening is embedded in Lessons. Because this is a survey course of a broad subject, it will out of necessity cover each topic with a broad brush. Students will also use the internet to research topics related to the material discussed and covered in the textbook.

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## Objectives

After completing this course, students will be able to:

CO-1: Identify various world music styles.

CO-2: Apply musical terminology, concepts and critical listening skills to world music styles.

CO-3: Examine the social, political, and cultural influences on world music.

CO-4: Analyze different fusion music styles that combine non-Western and Western elements.

(In the Course Outline below, these are referred to as CO: 1, CO: 2, CO: 3, and CO: 4.)

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## Outline

### Week 1: Introduction

### Learning Objectives

- Understand the field of ethnomusicology.
- Be conversant in music fundamentals, including pitch, melody, timbre, harmony, dynamics and rhythm.
- Evaluate ethnocentrism in relation to understanding and interpreting world music.

## Required Readings

Miller, Terry E. and Andrew Shahriari. [World Music: A Global Journey](#). New York: Routledge, 2012.

Chapter 1 “Before the Trip Begins: Fundamental Issues”

Chapter 2: “Aural Analysis: Listening to the World’s Music”

## Assignments

- Read Chapter 1 “Before the Trip Begins: Fundamental Issues” and Chapter 2: “Aural Analysis: Listening to the World’s Music” in the course text (hyperlinked on the homepage of our online classroom)
- Lessons: Week 1 Lesson
- Participate as required in the Week 1 Discussions
- Submit the Week 1 Quiz in Quizzes by Sunday of Week 1

## Week 2: Oceania

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### Learning Objectives

- Understand the relationship between music and spirituality, ethics and the environment
- Analyze the music of Oceania
- Explore styles of music from Australia, Papua New Guinea, Hawaii and Kiribati
- Evaluate how traditional Australian Aboriginal music differs from Western pop music

## Required Readings

Miller, Terry E. and Andrew Shahriari. [World Music: A Global Journey](#). New York: Routledge, 2012.

Chapter 3: “Cultural Considerations: Beyond the Sounds Themselves” and Chapter 4: “Oceania: Australia, Papua New Guinea, Hawaii, Kiribati” in the course text (hyperlinked on the homepage of our online classroom)

## Assignments

- Read Chapter 3: “Cultural Considerations: Beyond the Sounds Themselves” and Chapter 4: “Oceania: Australia, Papua New Guinea, Hawaii, Kiribati” in the course text (hyperlinked on the homepage of our online classroom)
- Listen to the Week 2 musical examples in Lessons > Week 2 Required Listening
- Lessons: Week 2 Lesson
- Participate as required in the Week 2 Discussion
- Submit the Week 2 Quiz in Quizzes by Sunday of Week 2

## Week 3: South Asia & Indonesia

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## Learning Objectives

- Analyze elements of Carnatic and Hindustani classical music
- Understand key aspects of Hindu *bhajan* devotional song
- Explore *qawwali*, the Sufi devotional song style from Pakistan
- Be conversant in Balinese and Javanese gamelan music
- Evaluate how culture is expressed through South Indian and Indonesian music

## Required Readings

Miller, Terry E. and Andrew Shahriari. [\*World Music: A Global Journey\*](#). New York: Routledge, 2012.

Chapter 5: “South Asia: India, Pakistan” and Chapter 6, pp. 147-160: Indonesia (Bali & Java) in the course text

## Assignments

- Read Chapter 5: “South Asia: India, Pakistan” and Chapter 6, pp. 147-160: Indonesia (Bali & Java) in the course text
- Listen to the Week 3 musical examples in Lessons > Week 3 Required Listening
- Lessons: Week 3 Lesson
- Participate as required in the Week 3 Discussion
- Submit the Week 3 Quiz in Quizzes by Sunday of Week 3

## Week 4: East Asia

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### Learning Objectives

- Explore instruments and practices of Chinese music, including Beijing Opera (*Jingju*)
- Understand key elements of Mongolian throat singing
- Be conversant in aspects of music from Korea and Japan
- Understand the role of Tibetan Buddhism in music and ritual
- Evaluate how tradition and modernization has affected music differently in China, Korea and Japan

### Required Readings

Miller, Terry E. and Andrew Shahriari. [\*World Music: A Global Journey\*](#). New York: Routledge, 2012.

Chapter 7: “East Asia: China, Mongolia, Korea, Japan, Tibet” in the course text

### Assignments

- Read Chapter 7: “East Asia: China, Mongolia, Korea, Japan, Tibet” in the course text
- Listen to the Week 4 musical examples in Lessons > Week 4 Required Listening
- Lessons: Week 4 Lesson
- Participate as required in the Week 4 Discussion
- Submit the Week 4 Quiz in Quizzes by Sunday of Week 4
- Submit Music and Cultural Appropriation project due Sunday of Week 4 (see Assignments)

## Week 5: The Middle East & Europe

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### Learning Objectives

- Learn key attributes of Arabic and Persian music
- Understand religious music styles, including Sufi, Jewish and Greek Orthodox traditions
- Be conversant in *balalaika* orchestra music from Russia and Spanish flamenco performance
- Explore the similarities and differences of Scottish and Irish bagpipe music
- Comprehend how music is an expression of national identity in Hungary and Bulgaria
- Evaluate the musical relationships between Middle Eastern and European music
- Analyze the appropriation of music from other cultures

### Required Readings

Miller, Terry E. and Andrew Shahriari. [\*World Music: A Global Journey\*](#). New York: Routledge, 2012.

Chapter 8: “The Middle East: Islam and the Arab World, Iran, Egypt, Sufism, Judaism” and Chapter 9: “Europe: Greece, Spain, Russia, Scotland, Ireland, Hungary, Bulgaria” in the course text

### Assignments

- Read Chapter 8: “The Middle East: Islam and the Arab World, Iran, Egypt, Sufism, Judaism” and Chapter 9: “Europe: Greece, Spain, Russia, Scotland, Ireland, Hungary, Bulgaria” in the course text
- Listen to the Week 5 musical examples in Lessons > Week 5 Required Listening
- Lessons: Week 5 Lesson
- Participate as required in the Week 5 Discussion
- Submit the Week 5 Quiz in Quizzes by Sunday of Week 5

## Week 6: Sub-Saharan Africa

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### Learning Objectives

- Understand the use of polyrhythms in the music of sub-Saharan Africa
- Explore the role of the *jali* in maintaining history and culture
- Recognize songs styles from Central Africa, Senegal-Gambia, and The Republic of South Africa
- Be conversant in sub-Saharan African instruments, including the *atumpan* (talking drum), *mbira* (thumb piano), *akadinda* (xylophone), and *kora* (bridge harp)
- Evaluate how sub-Saharan African music reflects collective community and group participation

### Required Readings

Miller, Terry E. and Andrew Shahriari. [\*World Music: A Global Journey\*](#). New York: Routledge, 2012.

Chapter 10: “Sub-Saharan Africa: Ghana, Nigeria, Central Africa, Zimbabwe, Uganda, Senegal, The Republic of South Africa” in the course text

### Assignments

- Read Chapter 10: “Sub-Saharan Africa: Ghana, Nigeria, Central Africa, Zimbabwe, Uganda, Senegal, The Republic of South Africa” in the course text
- Listen to the Week 6 musical examples in Lessons > Week 6 Required Listening

- Lessons: Week 6 Lesson
- Participate as required in the Week 6 Discussion
- Submit the Week 6 Quiz in Quizzes by Sunday of Week 6

## Week 7: The Caribbean, South America and Mexico

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### Learning Objectives

- Understand various musical styles of the Caribbean, including Jamaican reggae music, calypso and steel pan music from Trinidad and Tobago, and Bahamian spirituals
- Recognize how European music and West Africa religion influenced Caribbean and South American music
- Be conversant in Caribbean, South American and Mexican instruments, including the *güiro* (scraped idiophone), *sikuri* (panpipe), *bandoneón* (accordion), *berimbau* (musical bow), and *vihuela* and *guitarrón* (plucked lutes)
- Evaluate how music of the Caribbean, South America and Mexico music reflects pre-Columbian, European, and/or African musical traits

### Required Readings

Miller, Terry E. and Andrew Shahriari. [World Music: A Global Journey](#). New York: Routledge, 2012.

Chapter 11: “The Caribbean” and Chapter 12: “South America and Mexico” in the course text

### Assignments

- Read Chapter 11: “The Caribbean” and Chapter 12: “South America and Mexico” in the course text
- Listen to the Week 7 musical examples in Lessons > Week 7 Required Listening
- Lessons: Week 7 Lesson
- Participate as required in the Week 7 Discussion
- Submit the Week 7 Quiz in Quizzes by Sunday of Week 7
- Submit the Global Popular Music project in Assignments

## Week 8: Canada and the United States

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### Learning Objectives

- Learn how Scottish dance music influenced the fiddling tradition of Cape Breton
- Be conversant in various traditional song styles found in the U.S. and Canada
- Understand bluegrass and country blues, which are uniquely American musical styles
- Explore fusion music from New York City and Louisiana
- Recognize elements of Native American music
- Evaluate what differentiates “American” music from European and African music

### Required Readings

Miller, Terry E. and Andrew Shahriari. [World Music: A Global Journey](#). New York: Routledge, 2012.

Chapter 13 “Canada and the United States” in the course text

## Assignments

- Read: Chapter 13 “Canada and the United States” in the course text
- Listen to the Week 8 musical examples in Lessons > Week 8 Required Listening
- Lessons: Week 8 Lesson
- Participate as required in the Week 8 Discussion
- Submit the Week 8 Quiz in Quizzes by Sunday of Week 8

## Evaluation

### Grading:

Name	Grade %
<b>Discussions</b>	<b>30.00 %</b>
WK1 Discussion participation	3.75 %
WK2 Discussion participation	3.75 %
WK3 Discussion Participation	3.75 %
WK4 Discussion Participation	3.75 %
WK5 Discussion Participation	3.75 %
WK6 Discussion Participation	3.75 %
WK7 Discussion Participation	3.75 %
WK8 Discussion Participation	3.75 %
<b>Short Project</b>	<b>20.00 %</b>
Week 4 Project: Cross-Cultural Fusion Analysis	
<b>Final Project</b>	<b>25.00 %</b>
Week 7 Final Project: Global Popular Music	
<b>Quizzes</b>	<b>25.00 %</b>
MUSI250 WK1 Quiz	3.13 %
MUSI250 WK2 Quiz	3.13 %
MUSI250 WK3 Quiz	3.13 %
MUSI250 WK4 Quiz	3.13 %
MUSI250 WK5 Quiz	3.13 %
MUSI250 WK6 Quiz	3.13 %
MUSI250 WK7 Quiz	3.13 %
MUSI250 WK8 Quiz	3.13 %

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# Materials

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**Book Title:** *World Music: A Global Journey* - e-book available in the APUS Online Library; Please visit [eReserve](#) to access

**Author:** Miller, Terry E. and Andrew Shahiari

**Publication Info:** Routledge

**ISBN:** 9781138911314

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