

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
World Music and Cultures	SOAD224	4	Theory 3	Practice -	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	-	-	YES	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

<b>Language of Instruction</b>	English
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<b>Course Instructor</b>	Dr. Ataman Kınış	E-mail: ataman.kinis@arucad.edu.tr		
<b>Course Objectives</b>	This course aims to introduce students to the diverse musical traditions of the world and to develop their ability to listen critically and interpret music within its cultural context. Through guided listening, discussion, and analytical writing, students will gain foundational knowledge of ethnomusicological approaches and develop the skills necessary to connect musical sound to broader cultural meaning.			
<b>Course Learning Outcomes</b>	<b>By the end of the course, students will be able to:</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>	
	Identify and describe diverse musical traditions from multiple world regions and explain their cultural significance.	Case Study, Discussion, Direct Instruction	Midterm: Presentation Final: Project	
	Analyse music traditions using descriptive language and communicate how musical features relate to cultural meaning and tradition.	Case Study, Discussion, Direct Instruction	Midterm: Presentation Final: Project	
	Identify and analyse musical events and connect them to various musical cultures.	Case Study, Discussion, Direct Instruction	Midterm: Presentation Final: Project	
	Compare musical traditions across regions and synthesize similarities and differences in cultural function and historical development.	Case Study, Discussion, Direct Instruction	Midterm: Presentation Final: Project	
	Apply basic ethnomusicological research methods to investigate musical practices and interpret findings in written form.	Case Study, Discussion, Direct Instruction	Midterm: Presentation Final: Project	
<b>Course Content</b>	This course serves as an introduction to concepts, terminology, and genres of diverse musical traditions of the world. This will be achieved by covering diverse regions of the world and investigating musical traditions. This includes case studies and an introduction to research methods.			

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	<b>Introduction</b> Review of the concepts, course structure and assignments.  <b>The Music Culture</b> Soundscapes, components of music	T	

2	<b>Doing Musical Ethnography</b> Introduction to field methods and techniques	T	Titon, J. T. and Reck, D. B. (2009) 'Discovering and Documenting a World of Music', in Titon, J. T. (ed.) <i>Worlds of Music</i> . 5th edn. New York: Schirmer Cengage Learning, pp. 533–561.
3	<b>Middle East, North Africa &amp; West Asia: Makam World</b> Makam, diaspora, globalisation, music and religion	T	Jankowsky, R. (2021) 'Music of the Middle East and North Africa', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 56–93.
4	<b>Music of India</b> Raga and tala, colonialism and modernity, religion	T	Sykes, J. (2021) 'Music of South Asia', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 18–55.
5	<b>East Asia: Indonesia</b> Gamelan System, layers and texture	T	Ouyang, L. (2021) 'Musics of East Asia I: China and Taiwan', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 94–128.
6	<b>East Asia: China and the Chinese Diaspora</b> Folk traditions, ensembles, musical systems, religion	T	Ouyang, L. (2021) 'Musics of East Asia I: China and Taiwan', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 94–128.
7	<b>Feedback Session</b>	T	
8 MIDTERM	<b>Music of North America</b> Black American Music, Native American Music	T	Dueck, B. (2021) 'Music of Ethnic North America', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 430–460.
9	<b>Music of Latin America</b> Genres and Themes	T	Rommen, T. (2021) 'Music of Latin America', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 322–358.
10	<b>Music of Africa</b> Genres and Themes	T	Ndaliko, C. R. (2021) 'Music of Sub-Saharan Africa', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 254–287.
11	<b>Europe</b> European Folk Traditions	T	Bohman, A. F. (2021) 'Music and Europe', in Rommen, T. and Nettl, B. (eds.) <i>Excursions in World Music</i> . 8th edn. New York: Routledge, pp. 288–321.
12	<b>Documenting/Discovering Music</b> Music of home, ethnomusicological techniques	T	Titon, J. T. and Reck, D. B. (2009) 'Discovering and Documenting a World of Music', in Titon, J. T. (ed.) <i>Worlds of Music</i> . 5th edn. New York: Schirmer Cengage Learning, pp. 533–561.
13	<b>Feedback Session for Final Project</b>	T	
14	<b>Feedback Session for Final Project</b>	T	

<b>Required Course Material(s) / Reading(s) / Text Book(s)</b>	Nettl, B. and Rommen, T. (eds.) (2021) <i>Excursions in World Music</i> . 8th edn. New York: Routledge. doi: 10.4324/9781315619378. (Note: While the DOI link reflects the 7th edition, the 8th edition is the current standard for these authors).
<b>Recommended Course Material(s) / Reading(s) / Other</b>	Titon, J. T. (ed.) (1992) <i>Worlds of Music: An Introduction to the Music of the World's Peoples</i> . 2nd edn. New York: Schirmer Books.

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>

Mid-Term	1	40
Quiz & Tutorials	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Discussion	-	-
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		100

<b>CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES</b>						
No	<b>PROGRAMME LEARNING OUTCOMES</b>	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Gain a firm understanding of music theory and harmony. Develop skills in solfege and ear training, identify intervals, scales and chords with hearing. Gain knowledge in written music, musical symbols and the creation of scores and arrangements.					
2	Develop essential keyboard skills for use in a wide variety of applications, from music production to sound design.					
3	Comprehend the history of sound design, the development of its various tools, equipments, their impact on sound creation processes, and the methodologies of research in sound creation.					
4	Comprehend the history and evolution of Western Music, its various eras, their stylistic traits, and the development of acoustic instruments, their roles in ensembles and orchestras.					
5	Gain practical skills in music composition, structure, and developing a harmonic and rhythmic language.					
6	Gain knowledge on tools of the trade, including audio and MIDI systems, software and hardware tools, recording and playback equipment and sound creation equipment (i.e. synthesizers).					

7	Develop advanced practical skills in a range of commercial and creative contexts including sound design for various media (i.e. film, jingles, game audio etc.) soundtracks, sound installations, and staged works.					
8	Develop advanced skills in recording, editing and mixing in a wide variety of styles and mediums. Master the multi-track recording and mixing techniques for use in any given medium, for example sound and music for film, video games, and other bespoke music productions.					
9	Enabling students to develop interdisciplinary thinking by interpreting or reaching out meaning from texts.					
10	Enable students to develop knowledgeable, critical and creative approaches to understanding essential design principles, such as form and function as well as subliminal meaning.					
11	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
12	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.					

<b>ECTS / STUDENT WORKLOAD</b>				
<b>ACTIVITIES</b>	<b>NUMBER</b>	<b>UNIT</b>	<b>HOUR</b>	<b>TOTAL (WORKLOAD)</b>
Course Teaching Hour (X weeks * total course hours)	15	-	4	60
Preliminary Preparation and self- study	15	-	2	30
Mid-Term	1		12	12
Quiz	-	-	-	-
Assignment	-	-	-	-
Project	-	-	-	-
Field Study	-	-	-	-
Presentation / Seminar	-	-	-	-
Studio Practice	-	-	-	-
Final Examination/ Final Project/ Dissertation	1	-	18	18
Other	-	-	-	-
<b>TOTAL WORKLOAD</b>	-	-	-	120
<b>TOTAL WORKLOAD / 25</b>				4.8
<b>ECTS</b>				<b>5</b>

**ETHICAL RULES WITH REGARD TO THE COURSE**

**Plagiarism Disclaimer**

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

**Community Agreements for Using BA LPC01**

1. No food or beverages are allowed in this room. Water in lidded bottles only, kept away from equipment.
2. Please wash your hands before using the computers or any other equipment. Leave your station clean and tidy for the next user.
3. Do not move, remove, or reposition computers, MIDI keyboards, monitors, or peripherals; do not detach cables. Report issues—no DIY repairs.
4. Do not take any lab equipment out of the room without permission.
5. Always bring your own USB flash drive to save projects. Alternatively, save only to the “Student Space” folder on the desktop for temporary use. Create a personal folder within Student Space for use throughout the semester. Lab desktops are wiped at the beginning of each term; the school is not responsible for any data loss.
6. The piano in this room is for educational purposes only. Use it to practice, compose, or prepare homework. It is not for entertainment.
7. Keep the lights on while the room is in use.
8. Vacate the room promptly for scheduled classes.
9. Set phones to silent; step outside to take calls.
10. Treat everyone and everything in this room with care and respect.

**Community Agreements for Using BA SIN03**

1. No food or beverages are allowed in this room. Water in lidded bottles only.
2. Please wash your hands before using the Piano.
3. Do not move or reposition the chairs.
4. The piano in this room is for educational purposes only. Use it to practice, compose, or prepare homework. It is not for entertainment.
5. Keep the lights on while the room is in use.
6. Vacate the room promptly for scheduled classes.
7. Set phones to silent; step outside to take calls.
8. Treat everyone and everything in this room with care and respect.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

**ASSESSMENT DETAILS AND EVALUATION CRITERIA:**

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below and comply with the Education and Examination Regulation set forth by the University.

**Assignments Overview**

**Midterm %40**

- Presentation **(80 Points)**
- Classwork, Term Progress, Attendance **(20 Points)**

**Final %60**

- Final Project **(80 Points)**
- Classwork, Term Progress, Attendance **(20 Points)**

**Guidelines:**

- Late homework submissions will be accepted but with a reduction of **%10 of the grade.**
- The students are expected to attend all the classes. However, in accordance with the university regulations, the students may be absent from %30 of the total number of class hours. In case of absence, health reports are invalid. Only if the Midterm or Final exam cannot be taken due to health problems, doctor-approved reports brought from any health institution will be accepted as valid.
- Participation and attendance grades will be determined by your performance throughout the semester. The lecturer is responsible for monitoring your progress, dedication, and your overall performance.
- Poor preparation for classes, showing no progress from previous session, etc, will result in a poor grade.

Mandatory attendance rate:

The attendance requirement for all our courses is 70% regardless of health reports. Reports will only be valid in case of not being able to attend the exams. Students who cannot take the exam due to health reasons must submit a report to the faculty secretary within three working days following the exam. Therefore, students who miss 30% or more of the class will automatically fail the class.

<b>PREPARED BY</b>	Dr. Ataman Kınış
<b>UPDATED</b>	02/03/2026
<b>APPROVED</b>	