

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE  
FACULTY SENATE

Senate Document Number 5919S  
Date of Senate Approval 05/02/19

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Statement of Faculty Senate Action:

**APC Document 48 (MUSC):** **Add new courses: MUSC 350, 367, and 368**

**Effective Date: Fall 2019**

**1. Add:** On page 245 new course: **MUSC 350, North American Roots Musics & North Carolina**

**350 North American Roots Musics and North Carolina (4)**

Explores the many so-called “roots musics” of North America. It also serves as an introduction to basic concepts of ethnomusicology—the study of the interactive relationship between musical and cultural practices. Case studies in Native American vocal and instrumental, in Mexican border balladry, in Appalachian country music traditions, the dynamic genre called “the Blues” will explore the concept of the “invention of tradition” in all its cultural, historical and political complexity. A final paper will be based on research and original fieldwork in the local Western North Carolina region. This course may substitute for MUSC 367 as a prerequisite to MUSC 368. Odd years Spring.

**2. Add:** On page 245, new course: **MUSC 367, Ethnomusicology I: Music, Culture, and Communication**

**367 Ethnomusicology I: Music, Culture, and Communication (4)**

An introduction to ethnomusicology—the study of the interactive relationship between musical and cultural practices. Students will see how musical communication and expression—what some have called “musicking”—is used dynamically to generate and maintain social identities in complex cultural, historical and political contexts. Considering case studies from many cultures around the world, students will learn to use analytic tools from linguistic and cultural anthropology to examine how music is a communicative process, in some ways very much like language, and quite different in others. Odd years Fall.

**3. Add:** On page 245, new course: **MUSC 368, Ethnomusicology II: Music, Power, and Social Identity**

**368 Ethnomusicology II: Music, Power, and Social Identity (4)**

Careful consideration of the connections between the ways a culture’s music is organized and the ways its society is structured. Students will examine musical patterns that have emerged from within a given culture, as well as ones that have resulted from powerful social forces imposed from without. Further, students will consider the changing significance of musics that have been “re-located” whether through migration and diaspora, or through sampling and media circulation. Students may repeat the course as content varies for a total of eight hours. Prerequisite: MUSC 350 or 367. Even years Fall.

**Impact:** The addition of MUSC 350, 367, and 368 formalize the Special Topics courses (350: “Roots Musics of North Carolina”, and 367/368: geographically rotating subjects of inquiry: Africa, East Asia, South Asia, Southeast Asia & Oceania, the Caribbean, Latin & South America...) that have been taught successfully since 2014. These additions reflect current teaching practice in the Music Department, and will not lead to any changes in staffing. Each course will be taught by Jonathan T. King, though William Bares is also qualified to teach them if Dr. King is unavailable. The courses may be taken to fulfill part of the music history requirement in the three music degrees and the minor. The department will also apply to have the courses designated as Diversity Intensive and/or ARTS to contribute to LAC.

Additional information about the courses:

1. Course SLOs (including references to Arts & Ideas and Diversity Intensive SLOs):
  - a. To familiarize students with **the field of ethnomusicology**, through reading of **significant scholarly literature** including classic or notable musical ethnographies that document historical and contemporary **cultural encounters and asymmetries of social power** (DI SLO #2, #3)
  - b. To explore how music is used **to both articulate and interpret individual and social identities** (DI SLO #1, #4).
  - c. To be able to **identify musics** associated with various cultures and communities **from diverse regions, origins and/or backgrounds, and cultural cohorts** (A/I SLO #2, DI SLO #3, #4).
  - d. To identify relevant socio-musical **analytical techniques** relevant and appropriate to each music studied, and the cultural group that produces it (in line with A/I SLO #1, DI SLO #5)
  - e. To generate an **original research paper** drawing upon both history and ethnography (in line with A/I SLO #3)
2. Classes have typically been 8-10 students per semester, and this amount is expected to continue.
3. Classes are 200 minutes per week (4 credit hours)
4. Instructional format: Seminar

**Rationale:** These classes articulate the scholarly field of ethnomusicology, which links music, anthropology, history, and other Humanities disciplines, a core tenet of COPLAC institutions. Classifying MUSC 367 and MUSC 368 sequentially as “Ethnomusicology I” and “Ethnomusicology II” will allow for the progressive development of analytical and writing skills crucial to disciplines in the humanities and social sciences.