

MUS 7.4 Course Outline as of Fall 2006**CATALOG INFORMATION**

Dept and Nbr: MUS 7.4 Title: INTRO TO WORLD MUSIC

Full Title: Introduction to World Music

Last Reviewed: 9/13/2021

| Units | Course Hours per Week | | Nbr of Weeks | | Course Hours Total | |
|---------|-----------------------|-------------------|--------------|------|--------------------|-------|
| Maximum | 3.00 | Lecture Scheduled | 3.00 | 17.5 | Lecture Scheduled | 52.50 |
| Minimum | 3.00 | Lab Scheduled | 0 | 17.5 | Lab Scheduled | 0 |
| | | Contact DHR | 0 | | Contact DHR | 0 |
| | | Contact Total | 3.00 | | Contact Total | 52.50 |
| | | Non-contact DHR | 0 | | Non-contact DHR | 0 |

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

Focusing on the interconnectedness and cross-fertilization between cultures, this class explores the musics of Africa, Asia, the Americas, and the Middle East with an emphasis on the many commonalities revealed through the music.

Prerequisites/Corequisites:**Recommended Preparation:**

Completion of English 100 or ESL 100.

Limits on Enrollment:**Schedule of Classes Information:**

Description: An introduction to the musics of Africa, Asia, the Americas, and the Middle East, focusing on the interconnectedness and cross-fertilization between cultures. (Grade Only)

Prerequisites/Corequisites:

Recommended: Completion of English 100 or ESL 100.

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

| | | | | |
|----------------------|----------------------|---|-------------------|------------------|
| AS Degree: | Area | | Effective: | Inactive: |
| | E | Humanities | Fall 2025 | |
| | H | Global Perspective and Environmental Literacy | | |
| | L3 | Arts and Humanities | | |
| | E | Humanities | Fall 2006 | Fall 2025 |
| | H | Global Perspective and Environmental Literacy | | |
| CSU GE: | Transfer Area | | Effective: | Inactive: |
| | C1 | Arts | Fall 2006 | |
| IGETC: | Transfer Area | | Effective: | Inactive: |
| | 3A | Arts | Fall 2006 | |
| CSU Transfer: | Transferable | Effective: | Fall 2006 | Inactive: |
| UC Transfer: | Transferable | Effective: | Fall 2006 | Inactive: |

CID:

Certificate/Major Applicable:

Not Certificate/Major Applicable

COURSE CONTENT

Outcomes and Objectives:

Upon completion of the course, the student will be able to:

1. Listen to recorded music and differentiate the musical traditions of broad regions of the world and specific cultures, as well as identify the the cross-fertilization or interconnectedness between these regions and cultures as evidenced in their musics.
2. Show the interdependence of the diverse musics of the world and be able to deduce and analyze basic elements of cultural diffusion apparent in the music (e.g., meters, modes, instrumentation, vocal styles, etc.) that clearly display the interconnectedness of various cultures revealed in their musical commonalities.
3. Analyze basic categories of instrumentation (membranophone, mettallophone, etc.) and accurately categorize the instruments in a given musical selection, as well as develop a working knowledge of several of the most common instruments in a given culture.
4. Examine the influence of various world music traditions in modern American popular music (beyond the obvious and frivolous synthesized "sampling" of world music recordings in pop tunes), as well as the influence of non-Western popular music on other non-Western cultures.
5. Demonstrate a knowledge of musics of other cultures and recognize the concerns of non-Western musicians whose cultures have been impacted by imperialism.
6. Evaluate and recognize ethnocentric views of music (e.g. Western

music is "superior"; "primitive" music is just wailing, noise, etc.).

7. Evaluate underpinnings revealed in varied cultures; underpinnings revealed through music, such as religion, mythology, folklore, attitudes toward love, romance, and family, sense of humor and lyricism.

8. Evaluate the connections between traditional musical styles and popular music, such as the influence of mbira (thumb piano) music in Zimbabwe on the unique guitar stylings found in Zimbabwe's popular music.

9. Determine that music is a powerful historical force that can transform a culture, giving a voice to people who may have no access to other venues of communication.

10. Be able to identify and produce with simple hand claps and/or singing, unusual meters, modes, and song forms found in other cultures.

11. Value world music as a rich mine of compositional ideas while remaining principled enough not to steal melodies or songs and claim them as their own.

12. Identify ethnomusicology as a discipline involving extensive research and field work, and evaluate various opportunities available to them for travel and research.

Topics and Scope:

I. Basic Elements of Music

A. Melody: phrase, cadence, range, mode

B. Harmony: intervals, triads, chords

C. Rhythm: meter, metrical patterns (simple and compound meter), measures (bars), and syncopation

D. Texture: monophonic, homophonic, polyphonic

E. Form: song form (ABA or AABA)

F. Instrumentation: idiophones, membranophones, aerophones, and chordophones

G. An introduction to ethnomusicology as a discipline that bridges music, anthropology, and the humanities

H. Ground rules for the acceptance and respect of other cultures

II. The Music of Africa

A. "Simple" sounding traditional musics, level of complexity, and attempted classroom performances

B. Ashanti, Aka, and Gbaya ("pygmies"), Shona and Woloff musics examined and explored via:

1. History of the region and the people

a. The primary culture

b. The impact of imperialism

c. Independence and modernization

2. Instrumentation, song forms, interlocking melodies, and polyrhythms

3. The religious roots of traditional music

a. Common models of African religious experience

b. Music as an avenue of spirit possession

C African Popular Music (including music from Zimbabwe, Mali, South Africa, Ghana, and Nigeria)

D. The role of African traditional music in transforming American culture

1. The slave trade

2. Song forms, polyrhythms, new instruments, new approaches to established instruments, shouted vocal attacks

E. Influence of other cultures on Africa's music: global connections and commonalities

III. The Music of the Americas

A. Roots of Latin American music: global connections and commonalities, with other cultures

1. Traditional Indian musics

2. Traditional Spanish music

3. African music (a quick review)

4. The blending and development of the three cultural traditions above into new Latin American musics

B. The Musics of Mexico, Argentina, Peru, Brazil, Cuba, and North America

1. History of the regions and the people

a. The primary culture

b. The impact of imperialism

c. Independence and modernization

2. Instrumentation song forms, interlocking melodies, and polyrhythms

3. The religious roots of traditional music

a. Common models of religious experience

b. Music as an avenue for spirit possession in voodoo, Santeria, and candamble

C. The world of Latin American popular music: samba, son, bossa nova, and tango

D. Impact of Latin American music on American culture

1. Jazz

2. Pop culture and fusion (Santana, et al)

E. The influence of other cultures on modern Latin American music: global connections and commonalities, the "cultural tossed salad"

F. Music as an element of social change in Latin America's history

IV. The Music of Asia

A. The musics of India, China, Burma (Myanmar), Japan, Indonesia, Australia, and Oceania

1. History of the region and the people

a. The primary culture

b. The impact of imperialism

c. Independence and modernization

d. The cultural diffusion of the region

e. Music as a vehicle for social change

2. Instrumentation, song forms, interlocking melodies, and polyrhythms

a. Extended song forms

b. Unusual meters (talas)

c. Unique modes (ragas)

d. Aesthetic sensibilities of the region

e. Application of unusual meters and modes to American songs

3. Religious roots of Asian music

a. Mythic cycles (Ramayana) in music of India and Indonesia

b. Music as avenue for spiritual advancement

c. Music as prayer

- d. Music's place in philosophical traditions of China
- B. Indian popular music: (examples of evolution and interdependence of cultures)
- C. Asian traditional music in the transformation of Western culture
 - 1. Debussy and the Gamelan at Paris Exposition (1889)
 - 2. The Beatles
 - 3. Various Asian fusion musics
- D. The influence of other cultures on Asia's music: global connections and commonalities
- V. The Music of the Middle East
 - A. Arabic, Persian, and Sufi music
 - 1. History of the region and the people
 - a. The primary culture
 - b. The impact of imperialism
 - c. Independence and modernization
 - d. Cultural diffusion of the region
 - 2. Instrumentation, song forms, interlocking melodies, and polyrhythms
 - a. Extended song forms
 - b. Unusual meters
 - c. Unique modes
 - 3. Religious roots of Middle Eastern music
 - a. Music as prayer
 - b. Music's place in Islam
 - B. Middle Eastern popular music (examples of evolution and interdependence of cultures)
 - C. Impact of Middle Eastern culture on Western culture
 - 1. Debt owed to the Renaissance
 - 2. Elements of Middle Eastern culture infused into our own
 - 3. Middle Eastern influence on Western pop music (Sting, et al)
 - D. Influence of other cultures on Middle Eastern music: global connections and commonalities
- VI. Using World Music Elements for Original Compositions
 - A. Extracting ideas
 - B. Ethical issues and concerns

Assignment:

1. Weekly reading (10-20 pp per week) and brief listening assignments from the textbook (CDs are included in the text). The sections of the textbook dealing with the specific areas of the world that we focus on will be assigned.
2. Daily in-class writing assignments as well as 1-2 assigned essays requiring critical thinking: evaluation of ideas, finding connections, uncovering meanings and linking disciplines (e.g. history, religion, sociology, and music). For instance: analysis of connections between cultures revealed through their musics; of relationships between social and historical movements and musical traditions; explorations of connections between myth, religion, and music of cultures that reveal broad commonalities.
3. Listen to approximately 1 hour per week of additional pieces provided by instructor for class discussion and identification on listening

examinations.

4. Participate in simple in-class performances, such as clapping rhythms and singing songs.

5. Attend a live performance of music from one of the regions that we study, and write a detailed report about the music as if they were an ethnomusicologist in the field.

6. 4 short answer music identification quizzes.

7. 4 multiple choice exams and a final exam.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, In-class writing, essays, Live Performance report

Writing
20 - 25%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations
5 - 10%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, Short answer listening quizzes

Exams
45 - 60%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation in class discussions, fieldwork

Other Category
15 - 20%

Representative Textbooks and Materials:

WORLDS OF MUSIC, Edited by Jeff Titon; Wadsworth Thompson Learning; Belmont; 2001.