

CATALOG INFORMATION

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Dept & Nbr: MUS 208 Title: MUSIC/WORLD CULTURE

Full Title: Music in World Culture

Units	Course Hours	Per Week	Nbr of Weeks	Course Hours	Total
Max: 3.0	Lecture	3.0	17	Lecture	51.0
Min: 3.0	Lab	0.0		Lab	0.0
	Contact DHR	0.0		Contact DHR	0.0
	Contact Total	3.0		Contact Total	51.0
	Non-contact DHR	0.0		Non-contact DHR	0.0

Title 5 Category: 01 AA Degree Applic
Grading: GC Credit course for grade or CR/NC
Repeatability: 00 No repeatability allowed or defined
Also listed as:

CATALOG DESCRIPTION:

Music of Polynesia, Africa, Asia, and the Americas through lecture, listening, film, and music-making, looking at musical instruments; the role of music in culture; musical elements of rhythm, melody, texture, and form; and 20th century music which incorporates styles of many cultures.

PREREQUISITES:

COREQUISITES:

RECOMMENDED PREPARATION:

ENG 200

LIMITS ON ENROLLMENT:

SCHEDULE OF CLASSES INFORMATION:

Recommended: ENG 200

The musical cultures of our world offer a rich array of instruments, rhythm, melody, and musical texture. Increase your listening skills while enjoying music from Polynesia, Africa, Asia, and the Americas. Meets cross-cultural requirement for graduation. (Grade or CR/NC)

Transfer Credit: CSU; UC.

ARTICULATION and CERTIFICATE INFORMATION

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ASSOCIATE DEGREE: Effective: FALL 1981 Inactive:
Area: C HUMANITIES

CSU GE: Effective: FALL 1981 Inactive:
Transfer area: C1 ARTS

IGETC: Effective: FALL 1981 Inactive:
 Transfer area: 3A ART

CSU TRANSFER: TRANSFERABLE Effective: FALL 1981 Inactive:

UC TRANSFER: TRANSFERABLE Effective: FALL 1981 Inactive:

CAN:

CERTIFICATE APPLICABLE: N NOT CERTIFICATE/MAJOR APPLICABLE

APPROVAL AND DATES

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Version 01 Submitted by: LES PFUTZENREUTER Date: 06/01/1981
 Department approved: Date:
 Curriculum approved: 06/01/1981 Version approved: 06/01/1981
 Prerequisites approved: 06/01/1981 Last reviewed: 09/01/2003
 Term effective: FALL 1981 Last taught: SUMMER 2004 Inactive:

COURSE CONTENT

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OUTCOME AND OBJECTIVES:

1. Employ a working musical vocabulary.
2. Use critical listening skills in identifying the elements of music and discussing their specific structures in numerous musical examples.
3. Define and assess musical textures.
4. Recognize, compare, and contrast musical instruments and styles in different non-western cultures, tracing musical innovation and acculturation.
5. Evaluate the role of music in culture through the study of other cultures, a written musical autobiography, and a field project.
6. Experiment with sound quality and musical instrument construction and decoration.
7. Practice musical styles of several non-western musics in hands-on music-making experiences.
8. Describe the relationship of representational music to applicable historical and contemporary political, sociological and cultural institutions.
9. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions.

TOPICS AND SCOPE:

1. Introduction
 - a. What is ethnomusicology?
 - b. The elements of music
 - 1) Rhythm
 - 2) Melody
 - 3) Texture
 - 4) Timbre
 - 5) Form
2. Music of Hawaii
 - a. Ancient chant, acculturation, and the '70's renaissance of Hawaiian music
 - b. Hula - its mythology and evolution

- c. Contrast culture: Tahiti
- 3. Music of Africa, South of the Sahara
 - a. Musical instruments
 - b. Music in the life cycle
 - c. Polyrythm and polymeter
 - 1) Music of the Pygmies of C.A.R
 - 2) Mbira music from Zimbabwe
 - d. African roots of Black American music
 - e. Contrast culture: Music of North Africa
- 4. Native American Music
 - a. Music and ritual
 - b. Origins, musical texture, and melodic contour
- 5. Music of Mexico
 - a. Regional hybrid music
- 6. Music of Indonesia
 - a. Japanese and Balinese gamelan music
 - b. Indonesian influences in 20th century western music
- 7. Music of India
 - a. Rasa, rag, and tal
 - b. Musical form in the north Indian classical tradition
- 8. Music of China
 - a. Classical, folk styles and Chinese opera
 - b. Music and philosophy
- 9. Music of Japan
 - a. Theatre, court, and chamber music
 - b. The Japanese aesthetic

ASSIGNMENTS:

READING ASSIGNMENTS:

Students are required to read handout articles and assigned chapters from two textbooks covering the major topic areas (approximately 300 pages total)

WRITING ASSIGNMENTS:

Students will write a musical autobiography, develop an essay on a theme topic of their choice, and submit a set of interview questions for their field project. Themes include: Music and movement, music and belief systems (religion), music and philosophy, and music and the effect of historical and political change of music.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of two hours per week out of for each unit of credit by doing the following:

1. Applying course material to music on listening tapes.
2. Further development of listening skills with outside listening to music of choice in preparation for oral listening reports.
3. Concert attendance when possible.
4. Reading, studying vocabulary, and developing essay topic.
5. Constructing musical instrument and conducting field project.

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:

1. Listening tapes and reports require that students employ a musical vocabulary, evaluate musical examples, define and identify musical elements, and assess musical texture.
2. The essay assignment requires that students synthesize course material in composition with personal ideas.

3. The field project requires the formulation of relevant questions for an interview with a musical person or group with integration of interview information for the development of added questions.
4. Building a musical instrument requires selection of materials, evaluation of sound qualities, and construction-related decision-making.

METHOD OF INSTRUCTION:

Lectures, lecture/listening/discussion, slide presentations, films, handouts, reading and writing assignments, music-making, field experience.

METHODS OF EVALUATION:

1. Writing assignments (see "C" above) - approximately 25%. 2. Problem solving demonstrations (listening reports and quizzes)- approximately 35%. 3. Skill demonstrations (musical instrument and field project)- approximately 25%. 4. Objective examinations (vocabulary exam) - approximately 15%. Student projects will reflect individual, creative interpretation, completed in accordance with course content and instructor/syllabus guide- lines.

BASIS FOR GRADING:

The assignment of a grade is based on the level of achievement of the outcomes and objectives of the course outline and is reflected in quantifiable terms in the course syllabus.

REPRESENTATIVE TEXTBOOKS:

Worlds of Music, second edition; hardbound/1992, MacMillan Publisher

RATIONALE

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RESOURCES REQUIRED

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MISCELLANEOUS

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Advisory generate desc:	N	NO
Area department:	MUS	MUSIC
Audit flag:	N	NOT AUDITABLE
Basic skills:	X	NOT BASIC SKILLS
Classification:	A	Liberal Arts and Sciences
Cost level:	01	
Disciplines:		MUSIC
Division:	01	GAITHER LOEWENSTEIN
Faculty service areas:		MUSIC
Fee:	\$0.00	
In-service:	X	NOT IN-SERVICE
Level below transfer:	X	NOT APPLICABLE
Matric-requiring:	X	Exempt from assessment
Maximum class size:	0	
Maximum wait list:	0	
Method of instruction:	02	LECTURE
	72	DELAYED INTERACTION
Non-credit category:	X	NOT APPLICABLE, CREDIT COURSE
Open entry/exit:	N	Not open entry/exit
Pacs activity:	1004	MUSIC
Pacs program project:	0000	
Preq/coreq generate desc:	N	NO
Preq/coreq provisional:	N	NO
Preq/coreq reg check:	N	NO PREREQUISITE RULES EXIST
Repeat group id:		
Requires instructor sig:	N	INSTRUCTOR'S SIGNATURE NOT REQUIRED
SAM classification:	E	Non-occupational
Selected/special topic:	N	NOT A SELECTED TOPIC COURSE
Special class:	X	NOT A SPECIAL COURSE
TOP code:	1004.00	MUSIC
Workload:	0.0000	