

# College of San Mateo

## Course Outline

- New Course  
 Update/No change  
 Course Revision (Minor)  
 Course Revision (Major)

Date: 8-24-2005

Department: Mus. Number: 250

Course Title: World Music Units: 3

Hours/Week: Lecture: 3

Lab:

By Arrangement:

Length of Course

- Semester-long  
 Short course (Number of weeks \_\_\_)  
 Open entry/Open exit

Grading

- Letter  
 Credit/No Credit  
 Grade Option (letter or Credit/No Credit)

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

None

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None

3. Recommended Preparation (Attach Enrollment Validation Form.)

Eligibility for ENGL 848

4. Catalog Description (Include prerequisites/corequisites/recommended preparation.)

250 World Music (3) Three lecture hours per week. Recommended Preparation: Eligibility for ENGL 848. A course in comparative music styles of various cultures of the world. Each semester will explore one or more of the musical styles (popular, folk or classical) of Western Hemisphere, European, Asian and African cultures. Wherever possible, guest performers will present, and an opportunity shall be afforded to attend live performances. (CSU/UC)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation.)

MUS 250 World Music - A course in comparative music styles of various cultures of the world. Explores one or more of the musical styles (popular, folk or classical) of Western Hemisphere, European, Asian and African cultures. Recommended Preparation: eligibility for ENGL 848. (CSU/UC)

6. Course Outcomes (Identify 5-8 expected learner outcomes using active verbs.)

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

1. Describe how music reflects and expresses various cultural phenomena throughout the world.
2. Compare the folk, popular and classical approaches to music of each of the cultures studied.

3. Extrapolate from these studies general views of the ethos of the peoples studied.
4. Demonstrate the necessary musical knowledge to compare the music, social function, and instruments of different cultures.

7. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

Course materials for each semester shall be drawn from a minimum of four of the below topic areas:

Europe: Religious music. Folk tunes and ballads of the British Isles. Unusual meters of eastern European music. The infusion of Arabic music into the music of Spain and southern France. Survival of the forms and styles in the New World.

Native America: Native instruments and music of the North American Indian, Aztec, Peruvian and Brazilian cultures. European influences on those cultures. The "magical" properties of music in American Indian culture. The Catholic influence on the Indians of the American west.

Pacific Islands: Music of the Pacific Islands. Music of the Australian aborigine. The chants of the Maori. Religious (Christian) influences. The unique Hawaiian "pop" style.

Indonesia: The gamelan orchestra. Balinese influences. Music as part of the overall spectacle of drama, dance and myth (religion). The unusual aspect of melodic development which is rare in folk music of any culture.

Mongolia, Tibet, Siberia and the Eskimos. The shaman. The shaman as compared to that of native America. Drones and their relation to the religious experience.

Asia: Sound and silence in music. Tuning and scale systems based on different principles than those of European culture. Comparison of Chinese court music to Japanese Noh and Korean court music. Differing systems of music notation. The influence of Japanese and Chinese musical culture on the smaller nations of southeast Asia.

India: Raga, tala, drones, improvisation, ornamentation. The interwoven concept of classical, popular, folk and religious music. The Hindu tradition. Indian teaching methods. The Indian approach to instrumental performance.

Middle East: Persian, Egyptian and Turkish traditions. Influences on the European tradition. Dance music and Christian worship. Unusual scale tunings. The expressive power of ornamentation. The Copts.

Africa: Communal music. Importance of dance in the religious ritual. Polyrhythmic drumming. Call and response and "choral" music. Acceptance of western instruments. Influences on the New World (jazz, calypso and salsa). The song in South Africa.

8. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.)

Teacher-directed discussion covering assigned reading from textbook and other materials. Music will be played in class to illustrate discussion material. Written assignments will include a term paper and group research and presentation project.

9. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Students will be assessed on course material in the following ways:

Periodic quizzes and exams

Final exam

Term paper

Group research and presentation project

10. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

TEACHING MUSIC GLOBALLY (EXPERIENCING MUSIC, EXPRESSING CULTURES) by Patricia Shehan Campbell, Oxford University Press, New York, 2004

or

EXPERIENCING MUSIC EXPERIENCING CULTURE by C. Bonnie Wade, Oxford University Press, 2004

Prepared by:

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Submission Date:

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