

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 250 **TITLE:** World Music
Semester Units/Hours: 3.0 units; a minimum of 48.0 lecture hours/semester
Method of Grading: Letter Grade Only
Recommended Preparation:
Eligibility for ENGL 838 or 848.
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
IGETC Area 3: ARTS AND HUMANITIES: A: Arts
3. **COURSE DESCRIPTIONS:**
Catalog Description:
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.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
Upon successful completion of this course, a student will meet the following outcomes:
 - A. compare the folk, popular and classical approaches to music of each of the cultures studied
 - B. describe how music reflects and expresses various cultural phenomena throughout the world
 - C. effectively compare the music, social function, and instruments of different cultures
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
Upon successful completion of this course, a student will be able to:
 - A. Compare the folk, popular and classical approaches to music of each cultures studied.
 - B. Describe how music reflects and expresses various cultural phenomena throughout the world.
 - C. Demonstrate the necessary musical knowledge to compare the music, social function and instruments of different cultures.
6. **COURSE CONTENT:**
Lecture Content:
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.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Other (Specify): 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.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- Concert Report
- Essays

Reading Assignments:

- Weekly reading from the assigned text.

Other Outside Assignments:

- Listening Identification Quizzes
- Concert Attendance

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Exams/Tests
- B. Quizzes
- C. Periodic quizzes and exams Final exam Term paper Group research and presentation project

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Wade, Bonnie . *Thinking Musically: Experiencing Music, Expressing Culture*, 3rd ed. Oxford University Press, 2012
- B. Alves, William. *Music of the People of the World*, 3rd ed. Schirmer/Cengage Learning, 2013
- C. Netl, Bruno. *Excursions in World Music*, 6th ed. Pearson, 2011

Origination Date: August 2010

Curriculum Committee Approval Date: February 2013

Effective Term: Fall 2013

Course Originator: Christine Bobrowski