



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Music 112
Descriptive Title: Music Cultures of World

Course Disciplines: Music

Division: Fine Arts

Catalog Description: This course focuses on the styles, techniques, performers, and historical evolution of Western and non-Western music. Emphasis is placed on African, Asian, Latin American, and Polynesian music and the relationship between the music and culture. In addition, American ethnic music and jazz will be presented.

Conditions of Enrollment: Recommended Preparation
eligibility for English 1A

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 3.00 hours per week ☐ TBA
Hours Laboratory: 0 hours per week ☐ TBA
Course Units: 3.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: Prior to July 1992

General Education:
El Camino College:

3 – Humanities

Term:

Other:

CSU GE:

C1 - Arts, Dance, Music, Theater

Term:

Other: Approved

IGETC:

3A - Arts

Term: Fall 1991

Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Students will be able to recognize musical style periods after listening to pre-recorded musical examples

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify and define musical terms related to rhythm, meter, melody, harmony, and form.

Objective Exams

2. Identify and define basic non-Western music terms such as mele, raga, griot, and tala.

Objective Exams

3. Identify and define musical genres such as the mass, opera, gagaku, bebop, and kahiko.

Objective Exams

4. Describe terms relating to musical performance including oli, solo, call and response, gamelan ensemble, jazz combo, haka, koto, yidaki, and ipu heke.

Objective Exams

5. Describe by genre, instrument, and style period the main performers of Western and non-Western music.

Objective Exams

6. Describe the cultural contributions of the most influential Western and non-Western musicians.

Objective Exams

7. Compare terms of a similar type such as opera and oratorio, samba and bossa nova.

Objective Exams

8. Compare the musical and cultural aspects of Western and non-Western music.

Objective Exams

9. Summarize the main style periods of Western and non-Western music in terms of instrumentation, texture, rhythm, melody, harmony, form, dynamics, and function.

Objective Exams

10. Compare different style periods of Western music in regards to instrumentation and form.

Objective Exams

11. Aurally analyze a piece of Western and non-Western music in regards to rhythm, meter, melody, harmony, and form.

Objective Exams

12. Assess the impact of recording techniques on the music and culture of indigenous peoples.

Objective Exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	3	I	A. Course Overview and Syllabus B. Elements of Music 1. -rhythm, melody, timbre, instruments, harmony, texture, dynamics, form
Lecture	3	II	A. Course Overview and Syllabus B. Elements of Music 1. -rhythm, melody, timbre, instruments, harmony, texture, dynamics, form
Lecture	3	III	A. Music from Japan, China, Mongolia and Tuva 1. -taiko, gagaku, Chinese opera, xoomiji, kagaraa 2. -Kodo, Beijing Opera, Paul Pena B. Music from Indonesia, India, Pakistan 1. -gamelan, sitar, tabla, raga, tala, tambura 2. -Ravi and Anoushka Shankar 3. -the music of "Bollywood" 4. -Qawaali and Nusrat Fateh Ali Khan
Lecture	3	IV	A. Aboriginal Australia and Papua New Guinea 1. -yidaki, bull roarer, bilma, songlines 2. -David Hudson, Gavin Flick, Bangarra Dance Theater 3. -sing sing, Sepik river, Sepik flutes, Wagi Brothers Band
Lecture	6	V	A. Polynesian Triangle 1. -Hawai'i, Fiji, Tahiti, Tonga, Samoa, and New Zealand 2. -mele, kahiko, a'wana, toere, powhiri, haka, waiata songs 3. -slack-key guitar and the ukulele 4. -Te Amokura, Jake Shimabukuro, Keali'i Reichel
Lecture	3	VI	A. Africa and the Roots of Rhythm 1. -music from Sub-Saharan and North Africa 2. -Mali, Senegal, Ivory Coast, Botswana bushmen 3. -Martinique and Cuba- the Caribbean connection
Lecture	6	VII	A. Latin American music 1. -Brazilian samba and candomble 2. -Tropicalia art and music

			3. -Post-Tropicalia and Axe music 4. -Mariachi and Mexican folk music 5. -Reggae and Zydeco music
Lecture	3	VIII	A. European and Celtic folk music 1. -England, Ireland, Scotland, Germany and Spain 2. -Uilleann pipes and bagpipes 3. -Afro-Celtic Sound System, The Chieftains
Lecture	6	IX	A. American Ethnic Music 1. -religious music - gospel, spirituals 2. -folk, country and western music 3. -recordings and the record player
Lecture	3	X	A. Native American Music 1. -Inuit (Eskimo), Hopi, Navajo, Cheyenne and Pueblo music 2. -drum circles, powwow music and dance, and flutes 3. -Floyd Westerman, Ed Lee Natay, Robert Mirabal, R. Carlos Nakai
Lecture	6	XI	A. Jazz-Origins and Styles 1. -elements of jazz in early New Orleans work and prison songs 2. -blues, ragtime, Dixieland, swing, bebop, cool, eclectic 3. -jazz ensembles- combos, big bands, club bands 4. -Scott Joplin, Louis Armstrong, Duke Ellington, John Coltrane 5. -Rhapsody in Blue, West Side Story
Lecture	6	XII	A. Western Vocal Art Music 1. -art song and opera 2. -The Erlking, Atlas, Magic Flute, La Boheme, Carmen, Salome 3. -Franz Schubert, W.A. Mozart, Giacomo Puccini, Georges Bizet, Richard Strauss
Lecture	3	XIII	A. Western instrumental music 1. -piano, program, and dance music 2. -W.A. Mozart, Ludwig van Beethoven, Hector Berlioz, P.I. Tchaikovsky, Igor Stravinsky 3. -Impressionism- art and music 4. -Claude Debussy, Maurice Ravel
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Listen to "Suffering and Smiling" by Fela Kuti. Write a two to a three page essay in which you aurally analyze the musical example paying particular attention to the elements of music and how the composer has utilized them.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Compare the samba and the bossa nova in regards to size, instrumentation of ensembles, rhythmic characteristics, and style. Discuss the emergence of these styles in Brazil, and explain the cultural differences that helped to create the musical differences.
2. Listen to an unidentified piece of music in class and name the instruments used, the structure of the piece, the style period it represents, and two or more musical features that identify its style period and the country from which it originates. Present your findings in a 1-2 page written paper.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams

Other exams

Quizzes

Written homework

Term or other papers

Multiple Choice

Completion

Matching Items

True/False

Other (specify):

Concert reports

V. INSTRUCTIONAL METHODS

Demonstration

Guest Speakers

Lecture

Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study

Required reading

Written work

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

David Willoughby. The World of Music. 8th edition ed. W.C. Brown, 2010.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

Musical Voyages, by William E. Doyle, Pacific Coast Publishing, 3rd edition, 2012

Music of Many Cultures, by Elizabeth May, University of California Press, 1983

(Discipline standard)

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Non-Course Recommended Preparation eligibility for English 1A	The exams require the ability to write a grammatically correct essay.

D. Recommended Skills

Recommended Skills
The ability to write a grammatically correct essay. ENGL A - Read and apply critical thinking skills to college-level expository prose for the purposes of writing and discussion. ENGL 84 - Select and employ reading strategies to interpret the content of a college-level textbook, with special focus on constructing a thesis statement and providing valid support. ENGL A - Apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Ray Giles on 05/16/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by William Doyle on 01/28/2014

18300