

**PALOMAR COLLEGE**  
**COURSE OUTLINE OF RECORD FOR**  
**DEGREE CREDIT COURSE**

**Transfer course**       **A.A. degree applicable course**  
(check all that apply)

**COURSE NUMBER AND TITLE:**      **MUS 171**      **World Music**

**UNIT VALUE:**      **3**

**MINIMUM NUMBER OF SEMESTER HOURS:**      **48**

**BASIC SKILLS REQUIREMENTS:**

Appropriate language skills.

**ENTRANCE REQUIREMENTS:**

**PREREQUISITE:** None

**COREQUISITE:** None

**RECOMMENDED PREPARATION:**      None

**SCOPE OF COURSE**

A survey of world music including that of the North American Indian, African American, Latin America, Mexico, Africa, Japan, India, Indonesia, the Middle East and China, with emphasis on understanding the cultural background, instruments, musical characteristics and the impact of world music on 20th century culture.

**SPECIFIC COURSE OBJECTIVES:**

**Upon completion of course student will be able to:**

1. Identify the music and its importance in the belief systems, the rituals, the work songs, as well as entertainment music in each of the specific cultures prominent in the U.S. such as African American, Native American, Asian-American (Japan and Indonesia), and Latino.
2. Compare the social and artistic position of women and men in the composition and performance of music of various cultures as pertains to their ritual, work, and child-rearing, as well as their contribution to the music which has as its goal artistic expression for its own sake.
3. Identify in each musical culture that music which reflects class difference, social concern, political protest and religious fervor as well as that music which is written specifically for dance and entertainment.
4. Explain music as a cultural phenomenon.

5. Characterize the significance of music in religion and in the integration of society.
6. Identify the traditional meanings of music in each culture, what its powers are, and how it relates to other aspects of life.
7. Deduce some aspects of each culture's view of the world as seen through each music.
8. Define the nature of musical sound from a holistic picture of musical life and musical culture.
9. Identify musical instruments and specific characteristics of each music.
10. Identify each musical culture in its geographical setting.
11. Compare and contrast musical cultures as they exist in the 20th century.
12. Contrast the specific world view of Eurocentrism with a variety of world views about music.

## **CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE**

This course will survey the musics of several cultures around the world and will include the philosophy upon which each musical culture has emerged, the instruments developed, and general technical aspects of each musical theory. Each section will be based upon an opening philosophical précis which includes those aspects which all cultures have in common.

### **I. Introduction**

- A. Definition, purpose and importance of world music studies;
- B. Basic assumptions underlying our understanding of musical cultures;
- C. Pre-judgment in a Eurocentric society;
- D. Universal elements pervading all musical cultures;
- E. Why different cultures have different kinds of music;
- F. Meaning of ethnomusicology;
- G. The world music opportunities in San Diego County.

### **II. The following musical cultures will be studied throughout the semester**

- A. African-American
- B. North American Indian
- C. Japan
- D. Latin American (including Latinos)
- E. Mexico
- F. India
- G. Middle East
- H. China
- I. Indonesia
- J. Sub-Saharan Africa
- K. Old World Cultures in North America

**III. The following considerations will be addressed during the study of each musical culture:**

- A. Historical significance
- B. Development of instruments
- C. Specific musical traditions of each culture
- D. The religious and/or philosophical and social basis out of which each music specifically evolves including music for ritual, dance, work, and child rearing.
- E. The music which expresses class difference, social concern, political protest and religious fervor
- F. The significance of women and/or men in musical composition and performance
- G. The importance of music in dance and poetry for its own sake;
- H. The impact of each world music tradition on contemporary society through the musical, poetic and social attitudes it expresses, through its immediate influence upon changing rituals in our society and in commercial popular and/or classical music.
- I. The theoretical aspects of each music which can be understood by non-musicians.
- J. The identification of unique musical characteristics in each culture through the listening of music.

**IV. During the last two weeks of the class, a discussion will evolve around the similarities and differences of world cultures with the traditional European classical culture.**

**REQUIRED READING:**

Tilton, Jeff Todd. Worlds of Music: An Introduction to the Music of the World's Peoples. 3rd edition. New York: Schirmer Books, 1996.

**REQUIRED LISTENING:**

A 3-CD set (or tapes) comes with the text and includes several pieces of music for each chapter. Students must listen to this music and read the appropriate pages about each piece in the text.

**SUGGESTED READING:**

At the end of each chapter in the text additional reading, listening and video viewing is suggested. Students are encouraged to pursue additional study from this list on some aspect of the music they are particularly interested in.

**REQUIRED WRITING:**

Students are required to do the following:

1. Take notes on their text and lectures in class;
2. Write a two page report on each of three (3) concerts attended throughout the semester following the guidelines of *Rules of Thumb*; at least one of these concerts must involve either African American, Native American, or Latino music.
3. Answer in paragraph form approximately fifteen questions on every test given throughout the semester.
4. Develop in outline form a chart comparing the music cultures studied throughout the semester. This chart outline will include for each culture the significant historical dates and events; instruments; types of rhythms and scales used; the philosophical and/or religious background, and social settings and rituals out of which music evolves; and the significance of gender in musical composition and performance.

## **OUTSIDE ASSIGNMENTS:**

**Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short term classes.**

1. Read and take notes on assigned readings in the text;
2. Listen to the assigned taped musical examples each week and read the appropriate section in the text which explains the technical aspects of the music as well as the place of each piece of music within the culture (as ritual, work song, child rearing song, dance and entertainment).
3. Attend three different concerts of world music, one of which must be from either the African American, Native American, or Latino music culture. Write a two page report on each concert which should include the name of the person or group, the types of instruments used, the form and/or social setting of the songs sung or instrumental music played, the content of the lyrics (if possible), whether a narrator or program attempted to place each piece performed in its cultural or historical setting, and the student's evaluation of whether the music itself showed the influences of its own culture by way of religious and/or philosophical beliefs, social rituals or work ethics, or child rearing attitudes. In a final paragraph students will express their opinion as to whether they liked or disliked the concert and why.

## **INSTRUCTIONAL METHODOLOGY:**

### **Check all that apply:**

- lecture  
 laboratory  
 lecture-laboratory combination  
 directed study

**This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.**

Yes  No

**If yes, check all that apply.** (See guidelines for preparation for definitions.)

- telecourse** (Course is taught by televised lessons not under direct supervision of an instructor. Usually some on campus lecture/discussion sessions are required.)
- mediated instruction** (Instruction is by audio-visual means in various combinations. Usually conducted in a learning resources center not under immediate supervision of a qualified instructor.)
- computer assisted instruction** (A specialized form of mediated instruction relying primarily on student access to information and prepared lessons or teaching materials through a computer terminal, but not under immediate supervision of a qualified instructor.)

**GRADING POLICY AND STANDARDS** (include methods of determining whether the stated objectives have been met by students).

- 40% 8 quizzes (written and multiple choice, including music listening)
- 20% 2 more extensive tests, including music listening (multiple choice and written)
- 20% Concert attendance and written reports for three world music concerts.
- 10% Outline covering major issues of each music studied
- 10% final exam (holistic questions, including music listening)

**Methods used to determine whether stated objectives have been met:**

- 1) There are 68 musical examples on the 3-CD tape. As each chapter is studied, students must be able to identify each piece, its purpose in the specific culture (ritual, work songs, etc.), its musical techniques (scales used, rhythms), the instruments, whether the music reflects social concerns or class distinctions, political protest, religious fervor.
- 2) The cumulative outline must include major components of each culture or subculture studied: significant historical dates and events which fostered the development of certain musics; unique instruments; rhythms and scales used; the philosophical and/or religious background out of which the music may have evolved; the social setting in which music is composed and/or performed; the significance of women and men in musical composition and performance; the rituals important to music such as work or ceremony; and the importance of music in dance and poetry for its own sake.
- 3) 90% of all tests are answered in paragraph or essay form. Specific questions referring to the objectives are asked on each test. After tests have been returned to students, there is a discussion on the questions of the test.
- 4) In the three concert reports students must address at least three of the following concerns in relation to the music performed: philosophy/religion; social setting; significance of gender in the musical setting; evidence of rituals either spiritual and/or social; the relationship of dance and poetry in the music. Each paper must relate what was discovered during the concert with material covered in class either through lectures, discussions or readings.

For the second and third paper students must fulfill all the above plus compare this specific concert with the one they previously reported on and bring out what they consider to be the similarities and/or differences. One concert and its report must be on a concert of African American, Native American, Asian-American, or Latino music.

- 5) For the two extensive tests and the final, students are given the questions and/or topics of concern. Comparison, analysis, and synthesis will be required to answer the questions.
- 6) Discussions throughout the course on the specific objectives foster the integration and synthesis of ideas.

**IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?**

Yes \_\_\_\_\_ No  Number of times course may be taken for credit:

If yes, identify specific provision of Title 5 Division 2 section(s) 55761-55763 and 58161 which qualifies course as repeatable:

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