



El Camino College  
COURSE OUTLINE OF RECORD – Official

<b>Course Acronym:</b>	MUSI
<b>Course Number:</b>	112H
<b>Descriptive Title:</b>	Honors Music Cultures of the World
<b>Division:</b>	Fine Arts
<b>Department:</b>	Music
<b>Course Disciplines:</b>	Music
<b>Catalog Description:</b>	This honors course, intended for students in the Honors Transfer Program, 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. This course is enriched through extensive, rigorous reading, writing, and research assignments.
<b>Prerequisite:</b>	
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	eligibility for English 1A
<b>Enrollment Limitation:</b>	
<b>Hours Lecture (per week):</b>	3
<b>Hours Laboratory (per week):</b>	0
<b>Outside Study Hours:</b>	6
<b>Total Course Hours:</b>	54
<b>Course Units:</b>	3
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	4/18/2016
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	Fall 2017
<b>General Education: ECC</b>	Area 3 - Humanities
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	Area C1 - Arts and Humanities - Arts: Arts, Cinema, Dance, Music, Theatre

	<b>Term:</b>
	<b>Other:</b>
	<b>IGETC:</b> Area 3A - Arts
	<b>Term:</b>
	<b>Other:</b>
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Elements of Music</b></p> <p>Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.</p> <p><b>SLO #2 Compare and Contrast</b></p> <p>Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.</p> <p><b>SLO #3 Various Historical Musical Style Periods</b></p> <p>Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. Identify and define musical terms related to rhythm, meter, melody, harmony and form</li> <li>2. Identify and define basic non-Western music terms such as mele, raga, griot, and tala.</li> <li>3. Identify and define musical genres such as the mass, opera, gagaku, bebop, and kahiko.</li> <li>4. Describe terms relating to musical performance including oli, solo, call and response, gamelan ensemble, jazz combo, koto, yidaki, and ipu heke.</li> <li>5. Describe by genre, instrument, and style period the main performers of Western and non-Western music.</li> <li>6. Describe the cultural contributions of the most influential Western and non-Western musicians.</li> <li>7. Compare terms of a similar type such as opera and oratorio, samba and bossa nova.</li> <li>8. Compare the musical and cultural aspects of Western and non-Western music.</li> <li>9. Summarize the main style periods of Western and non-Western music in terms of instrumentation, texture, rhythm, melody, harmony, form, dynamics, and function.</li> <li>10. Compare different style periods of Western music in regard to instrumentation and form.</li> <li>11. Aurally analyze a piece of Western and non-Western music in regards to rhythm, meter, melody, harmony and form.</li> <li>12. Assess the impact of recording techniques on the music and cultures of indigenous peoples.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Course Overview and Syllabus (6 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Elements of Music - rhythm, melody, instruments, harmony, texture, dynamics, form</li> <li>B. World Music settings - polyrhythm, chordophones, idiophones, membranophones, aerophones, improvisation</li> </ol>

- C. Cultural and physical characteristics of music in various locations

**II. Music from Japan, China, Mongolia and Tuva (3 hours, lecture)**

- A. Taiko, gagaku, Chinese opera, xoomiji, kagaraa
- B. Kodo, Beijing Opera, Paul Pena

**III. Music from Indonesia, India, Pakistan (3 hours, lecture)**

- A. Gamelan, sitar, tabla, raga, tala, tambura
- B. Ravi and Anoushka Shankar
- C. The music of "bollywood"
- D. Gawaaili and Nusrat Fateh Ali Khan

**IV. Aboriginal Australia and Papua, New Guinea (3 hours, lecture)**

- A. Yidaki, bull roarer, bilma, songlines
- B. David Hudson, Gavin Flick, Bangerra Dance Theater
- C. Sing Sing, Sepik River, Sepik Flutes, Wagi Brothers Band

**V. Polynesian Triangle (3 hours, lecture)**

- A. Hawai'i, Fiji, Tahiti, Tonga, Samoa, and New Zealand
- B. Mele, kahiko, a'wana, toere, powhiri, haka, waiata songs
- C. Slack-key guitar and the ukelele
- D. Te Amokura, Jake Shimabukuro, Keali'i Reichel

**VI. Africa and the Roots of Rhythm (3 hours, lecture)**

- A. Music from the Sub-Saharan and North Africa
- B. Mali, Senegal, Ivory Coast, Botswana Bushmen
- C. Martinique and Cuba - the Caribbean connection

**VII. Latin American music (6 hours, lecture)**

- A. Brazilian samba and candomblé
- B. Tropicalia art and music
- C. Post-Tropicalia and Axe music
- D. Mesoamerica, mariachi and Mexican folk music
- E. Reggae and Zydeco music

**VIII. European and Celtic folk music (3 hours, lecture)**

- A. England, Ireland, Scotland, Germany and Spain
- B. Uilleann pipes and bagpipes
- C. Afro-Celtic Sound System, The Chieftains

**IX. American Ethnic Music (6 hours, lecture)**

- A. Religious music - gospel, spirituals
- B. Folk, country and western music

	<p>C. Recordings and the record player</p> <p><b>X. Native American Music (3 hours, lecture)</b></p> <p>A. Inuit (Eskimo), Hopi, Navajo, Cheyenne and Pueblo music  B. Drum circles, powwow music and dance, and flutes  C. Floyd Westerman, Ed Lee Natay, Robert Mirabal, R. Carlos Nakai</p> <p><b>XI. Jazz-Origins and Styles (6 hours, lecture)</b></p> <p>A. Elements of jazz in early New Orleans work and prison songs  B. Blues, Ragtime, Dixieland, swing, bebop, cool, eclectic  C. Jazz ensembles - combos, big bands, club bands  D. Scott Joplin, Louis Armstrong, Duke Ellington, John Coltrane  E. Rhapsody in blue, West Side Story</p> <p><b>XII. Western Vocal Art Music (6 hours, lecture)</b></p> <p>A. Art song and opera  B. The Erlking, atlas, Don Giovanni, carmen, Salome, Wozzeck.  C. Franz Schubert, WA Mozart, G. Bizet, R. Strauss, A. Berg.</p> <p><b>XIII. Western instrumental music (3 hours, lecture)</b></p> <p>A. Piano, program, ballet music  B. WA Mozart, Ludwig Van Beethoven, H. Berlioz, P.I. Tchaikovsky, I. Stravinsky  C. Impressionism - art and music  D. Debussy, M. Ravel</p>
<b>Total Lecture Hours:</b>	54
<b>Total Laboratory Hours:</b>	0
<b>Total Hours:</b>	54
<b>Primary Method of Evaluation:</b>	1) Substantial writing assignments
<b>Typical Assignment Using Primary Method of Evaluation:</b>	Using the critical thinking skills you have learned in this class, write a 5 - 6 page essay analyzing/evaluating one composer that we discussed and listened to in class. Your thesis must focus on their musical style and compositional process found in the selected work(s) you have chosen, and it must include at least two outside sources to support your thesis.
<b>Critical Thinking Assignment 1:</b>	Examine the creation narratives and tales of Aboriginal Australian cultures in order to establish their concept of world-view and the origins of music. Analyze the poetic texts and stories from at least five different sources. Analyze their texts for poetic content in relation to their world-view and discuss their performance forces/instrumental usage. This essay must be 5 - 6 pages, in MLA format, and include citations and works cited.
<b>Critical Thinking Assignment 2:</b>	The influence of the USA Civil Rights movement affected much of American policy and the way our world works today. In a 6 - 8 page essay, discuss the music of the American Civil Rights Movement (ACRM) and the effect it had on the sub-Saharan region of Africa. Using at least 3 outside sources (texts, interviews, magazines), trace the roots of the ACRM and

	show that its influence has been heard in the music from sub-Saharan - including the music of Fela Kuti. In this 3-4 page essay, quotes from participants in the ACRM and from Fela Kuti are to be included in an MLA style paper with citations and works cited.
<b>Other Evaluation Methods:</b>	Essay Exams, Matching Items, Multiple Choice, Quizzes, Written Homework
<b>Instructional Methods:</b>	Demonstration, Discussion, Guest Speakers, Lecture, Multimedia presentations
<b>If other:</b>	
<b>Work Outside of Class:</b>	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Required reading, Study, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	Listen to selected musical examples
<b>Up-To-Date Representative Textbooks:</b>	Bruno Nettl. Excursions in World Music, 8th edition, 2020, Routledge Press. Discipline Standard
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	Musical Travelogue, by William E. Doyle, Pacific Coast Publishing, 2020 Musics of Many Cultures, Elizabeth May, University of California Press, 2003 Discipline Standard
<b>Other Required Materials:</b>	
<b>Requisite:</b>	
<b>Category:</b>	
<b>Requisite course(s): List both prerequisites and corequisites in this box.</b>	
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	
<b>Requisite Skill:</b>	
<b>Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable</b>	
<b>Requisite course:</b>	
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	
<b>Requisite Skill:</b>	eligibility for English 1A

<p><b>Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable</b></p>	<p><b>This course has assignments relative to reading and writing. Having these skills which will enhance the student's success.</b></p> <p><b>Ability to compose a written report.</b> Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.</p> <p><b>Ability to read and interpret a college-level textbook.</b> Summarize, analyze, evaluate, and synthesize college-level texts.</p>
<p><b>Enrollment Limitations and Category:</b></p>	
<p><b>Enrollment Limitations Impact:</b></p>	
<p><b>Course Created by:</b></p>	William Doyle
<p><b>Date:</b></p>	03/12/2015
<p><b>Original Board Approval Date:</b></p>	04/18/2016
<p><b>Last Reviewed and/or Revised by:</b></p>	William Doyle
<p><b>Date:</b></p>	04/18/2022
<p><b>Last Board Approval Date:</b></p>	06/20/2022