I. Catalog Information

MUSI 1C Introduction to Music: World Music in America 4 Unit(s)

(See general education pages for the requirement this course meets.)

Advisory: English Writing 1A or English as a Second Language 5.

(Formerly Music 7B.)

Four hours lecture, one additional hour to be arranged through required concert attendance outside regular class meeting times.

An introduction to music through world music and its influence on current musical trends in the United States. Music of diverse cultures which may include Native Americans, Asia/Pacific Rim, India, Africa, South and Central America, Mexico, and the Caribbean are presented in conjunction with American and European traditions; listening skills for distinguishing musical cultures, instrumentations, and artists.

II. Course Objectives

A. Demonstrate an understanding of the common functions and elements of music

B. Identify genres, musical elements and cultural contexts

C. Compare and contract the historic musical development of regions from around the world and relate their contributions to major trends in American popular music

D. Distinguish various styles of world music and representative artists who have integrated their musical/cultural backgrounds into music in the United States

E. Analyze aspects of inter- and intra-cultural conflict such as colonialism, class, racism and sexism in relation to world music

III. Essential Student Materials

Computer and Internet access
Access to CD player

IV. Essential College Facilities

Classroom with piano, high-fidelity audio-video playback system (for audiocassette, record, compact disk, mp2, VHS tape, DVD), computer with Internet access and projector, overhead projector. Extensive collection of audio and video recordings.

V. Expanded Description: Content and Form

A. Demonstrate an understanding of common functions and elements of music

1. Music as entertainment
2. Ritual music
3. Art music (Asian and Western emphasis)
4. Sacred vs. secular music
5. Modern pop/rock/jazz developments (combining musical elements from various cultures in America)
6. Basic elements of musical sound
   a. Pitch - Asian, Western, African and Native American concepts
   b. Rhythm - additive, divisive, and polyrhythms
   c. Dynamics
   d. Tone color/timbre
7. Performing media
a. Voice - Western vs. non-Western concepts
b. Instruments
   1. Western instrument classification concepts
   2. Hornbostel-Sachs instrument classification: Chordophones, Aerophones, Ideophones, Membranophones
8. Electrophones
9. Melody, form, and texture (polyphony, monophony, heterophony, homophony)
10. Introduction to the field of ethnomusicology
   a. Issues, terms, historical and current trends

B. Identify genres, musical elements and cultural contexts for several musical traditions, which may include
1. Native Americans
   a. Ceremonial music combined with dance
   b. Vocables/syncopation in vocals
   c. Percussion instruments/additive rhythms
   d. Flutes and strings (Apache fiddle)
2. Mexican/Hispanic music
   a. Regional styles and instruments
   b. Canciones - corridos
   c. Mariachi bands - instrumentation and function
   d. Banda music - concert bands with vocals based on polkas and quadrilles
3. African musical influences
   a. Religious, political, social ceremonies - all with dance
   b. Percussion instruments - "talking drums"; polyrhythms
   c. Vocal traditions - call and response and work songs
   d. Pentatonic scales
   e. Choral music traditions
4. Music of Japan
   a. Scale and tuning systems
   b. Art music accompanies Noh and Kabuki theaters
   c. Nohgaku instruments - flute, drums
   d. Koto and other stringed instruments
   e. Shinto festival music
   f. Shakuhachi flute and Buddhist ritual music
5. Music of China
   a. Scale and tuning systems
   b. Representative Instruments - sheng, ch'in, p'i/p'a, yanqin
   c. Music and politics
      1. Confucius
      2. Western influence
      3. Mao and music in Communist China
   d. Chinese opera
   e. Modern contexts for traditional music
6. Music of India
   a. Vadi - drone tone played by tamboura
b. Rag - scales or modes, 200 types from which ragas are based

c. Tala - rhythmic cycles played by tabla (tunable percussion)

d. Sitar - improvised rag - creates rasas (feeling)

7. Indonesia

a. Gamelan orchestras; heterophony
  1. Balinese gamelan: Gamelan gong gede, Gamelan kebyar
  2. Javanese Gamelan: Gendhing - compositions; levels of organization; Gongan - gong cycles; Punctuation, core melody, elaborating melody

8. South American Music

a. Brazilian - bossa nova, samba batucada, candomble religious music and dance, capoeira music and dance

b. Argentina - tango music; bandeon, drums, bass, clarinet

c. Peru - flutes (pan pipes), guitars, and percussion, mestizo traditions

9. Music of the Caribbean

a. Trinidad and Tobago - steel drums

b. Jamaica - Reggae and ska

c. Cuba - Salsa music - merengues

10. Jewish-American music - Klezmer instrumentation and traditions from Eastern Europe

11. Cajun and Zydeco music

a. Based on quadrilles and other French folk songs and dances

b. Instrumentation - washboard, bass, guitar, drums, violin, vocals, harmonica

C. Compare World-wide historical developments, such as

1. Current Native American developments which may include tribal/techno Pop, waila, contemporary stomp dances, powwow

2. Aztec and Spanish influences in Mexico and Southwest United States

   a. Tejano music

   b. Latin rock/rock en espanol

3. African influences in Gospel, Rhythm and Blues, Jazz, Rock and Roll, Rap and Hip-Hop

4. Asian concept of classical music in Asia meant to stay preserved and not to evolve as in Western traditions

   a. New concept of blending ancient Japanese music (gakaku) with western-style compositions - Hideki Togi

   b. Karaoke - "empty orchestra"

5. Hindu vedas as basis of Indian music and evolves into use in jazz and progressive rock

6. Brazilian music - syncretized indigenous, Portuguese, and African cultures

7. Cuban music - syncretized Spanish, and African cultures

D. Distinguish various styles of world music and representative artists who have integrated their musical/cultural backgrounds into music in the United States, which may include

1. Native Americans - Jack Teagarden, Buffy St. Marie, Robbie Robertson and Men of the Wolf, Carlos Nakai


3. African Americans

   a. Spirituals and Gospel music - Mahalia Jackson, Staple Singers, Take Six, Charles Tindley, Thomas Dorsey

   b. Rural Blues - Robert Johnson, Leadbelly, and Charlie Patton

   c. Urban Blues - Ma Rainey, Bessie Smith, B.B. King, and Muddy Waters

   d. Motown - Supremes, Temptations. Four Tops, Marvin Gaye, and Stevie Wonder

   e. Rap artists - MC Hammer, Tupac, Guru, and Puff Daddy

   f. Urban contemporary - Aretha Franklin, Whitney Houston, Anita Baker, Lionel Ritchie, and Luther Vandross
g. Other rock, pop artists: Jimi Hendrix, Earth, Wind and Fire, Prince
4. Japanese artists - Hiroshima, Toshiko Akiyoshi, Midori, Kitaro, and Hideki Togi
5. Chinese artists - Yo-Yo Ma, Jon Jang, Twelve Girl Band, Cui Jian
6. Indian musicians - Ravi Shankar, Ali Akbar Khan, and Zubin Mehta
7. Filipino-Americans - vocal group, Kai and Bobby Rodriguez
8. Brazilian artists - Antonio Carlos Jobim, Joao Gilberto, Tonhino Horta, Milton Nascimento, Elaine Elias, and Sergio Mendes
9. Argentine - Astor Piazzolla and Columbia - Claudia Gomez
12. Local and area clubs, artists and ensembles

E. Analyze aspects of inter- and intra-cultural conflict including colonialism, class, racism and sexism in relation to world music
1. The effects of European and US colonialism on the music of North and South America, the Caribbean, Indonesia, India, and the African continent
2. Creole musicians; black military bands in the U.S; race records in the 1920s-1950s; Black Musicians Union in San Francisco until 1962
3. Historical sexism world-wide against women instrumentalists
   a. Women encouraged to sing and dance but not perform as professional instrumental musicians
   b. Japanese Noh and Kabuki theatres banned women musicians
   c. In Uganda and other parts of Africa, women not allowed to play royal percussion instruments
   d. European orchestras were all male until recently - Vienna Philharmonic currently has only one female member
4. American women's role in rock/pop, jazz and music education from 1950s to the present
   a. Bay Area Women's Philharmonic
   b. Maiden Voyage big band in Los Angeles; Diva in New York
   c. Three Non-Blondes, Janis Joplin

VI. Assignments
A. Required reading from the text
B. Required weekly listening to selected music and written assignments on each
C. Written report on one live world music concert, including background research on music culture represented in concert
D. Written assignments from each chapter using study guides or handouts

VII. Methods of Instruction
Lecture and visual aids
Discussion of assigned reading
Quiz and examination review performed in class
Homework and extended projects
Collaborative learning and small group exercises
Live Concert Attendance
In-class listening to audio examples

VIII. Methods of Evaluating Objectives
A. Classroom participation
B. Weekly quizzes
C. Mid-term exams; objective and essay with listening
D. One concert report with background research

IX. Texts and Supporting References
A. Examples of Primary Texts and References

B. Examples of Supporting Texts and References
   1. Print media
   2. Video Resources: