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3/27

General Education Course Proposal

Proposed Course: Mus 171 Introduction to the World's Music Units 3
Prefix No. Title

Department: Music School: Arts & Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
Breadth: B1___; B2___; C1___; C2___; D___; E___
Integration: B___; C X; D___; International/Multicultural X

Existing Course X; Revised Course ___; New Course ___

Course Included in Current GE Program No

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)
Introduction to the study of music as culture, with examples drawn from the music of various societies, including some combination of popular and folk music of Latin America, North America, Asia, Africa, Western and Eastern Europe and the Middle East.

Enrollment limit per section: 50

Expected number of sections per semester – Year 1 1; Year 3 1 or 2

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 3/24/98
Department Chair Date

[Signature] 4/22/98
School Curriculum Committee Date

[Signature] 4/23/98
School Dean Date

[Signature] 10/22/99
General Education Subcommittee Date

[Signature] 10/22/99
Associate Provost Date

ATTACHMENT #2:
Statement of Elements Common to all Sections

Mindful of the principle of academic freedom, we have nonetheless tailored all sections of Mus 171 to include certain basic elements designed to provide conceptual and technical continuity and to conform to GE policy. Pursuant to that policy, all sections will include the following:

I. Course Goals

Every section of Mus 171 will adhere to the following goals:

1. To provide students the theoretical basis for understanding the central tenet of ethnomusicology, or the study of music as culture—the inextricable relationship between musical means and social meaning;
1. To introduce students to musics with organizing principles (tonal, performative, structural, or compositional) and aesthetic norms substantially different from those of elite Western music;
2. To sensitize students to and increase their appreciation toward those non-elite or non-Western musics;
3. To broaden students' aesthetic horizons and increase their ability to evaluate a broad range of music-cultures;
4. To instill an appreciation for the interrelationship between music and other artistic forms and the social contexts that give shape to these artistic forms;
5. To enable students, through the study of music-as-culture, to gain knowledge and understanding of diverse cultures.

II. Course Content—Themes and Topics

The course will contain the following themes and topics as part of its content:

1. An introduction to the concept of music-as-culture;
 - a. music as humanly organized sound patterns
 - b. symbolic aspects of music
2. Interrelationship between music and social context
3. Study of selected (non-Western elite) music-cultures according to instructor's interests and specialization; the syllabus will include at least the following:
 - a. sound patterns, i.e., tonal concepts, compositional techniques, structural principles
 - b. interrelationship between sound structures and social structures—interface between musical forms and social forms (e.g., high-status musical forms, low-status forms)
 - c. politics and aesthetics of contextualized music
 - d. music and social identity; music and social difference
 - e. music and social change; music and cultural continuity

III. Required Student Activities

Students are required to participate in the following activities, which form the basis for individual grading:

1. regular attendance—a percentage of the grade is based on this;
2. class discussion; timely reading of assigned texts;
3. quizzes (variable number) given as a means of evaluating students' mastery of readings and lectures
4. at least two major exams (mid-term and final);
5. a written research project employing appropriate scholarly methods; instructor will provide further guidance and instructions;
6. a class presentation of research project, in the form of a summary, approximately 10 minutes in length (depending on class size).

IV. Grading Policy

In keeping with the principle of academic freedom, this proposal allows the instructor maximum freedom to exercise his or her judgment in formulating grading policy. However, in accordance with the required student activities, the instructor will tailor grading policy to correspond with those activities. The major share of the grade will thus be allocated on the basis of the major exams and the research project, with the other activities rounding out the final grade. Each syllabus will state explicitly the instructor's grading policy, with specific ratios given for each assignment, in the form of points earned per assignment and the standard for assigning letter grades. (See the model syllabus for an example of grading policy.)

V. Representative Texts

Selecting reading materials for a class such as Mus 171 is a highly personal matter: a number of high-quality textbooks exists—not to mention the myriad journal articles—and they do not necessarily share the same theoretical emphasis or geographic orientation. The following are thus recommended texts; they might not receive the unanimous endorsement of potential instructors for this course.

Blacking, John. Music, Culture and Experience

Blackwood, Alan. Music of the World

Feld, Steve and Charles Keil. Music Grooves

Nettl, Bruno, et al. Excursions in World Music

Titon, Jeff Todd, et al. Worlds of Music: An Introduction to the Music of the World's Peoples

VI. Approximate Schedule

A schedule for Mus 171 will depend on the individual instructor; however, the schedule shall reflect the themes and topics as outlined under **Course Content**, with adequate time allowed for sufficient coverage of the materials selected for study. The model syllabus (**Attachment #3**) provides an accurate representation of what a typical schedule will include.

VII. Special Costs

There are no special costs attached to Mus 171.

ATTACHMENT #3:
Model Syllabus
Mus 171: Introduction to the World's Music

Mus 171
Introduction to the World's Music

Instructor
Semester, Year

Course Summary

This course will explore a selection of the world's musics from an ethnomusicological perspective. Ethnomusicology distinguishes itself from other approaches to the study of music by its special theoretical orientation: It is the interdisciplinary study of music as culture—that is, music as a form of aesthetic communication that possesses significance only in relation to specific, situated sociocultural contexts. Stating it differently, ethnomusicology is the study of sound structures in relation to specific social structures. As such, a major organizing principle for this course is the recognition that although music may be a universal phenomenon, its meaning is not. At the same time, we will abide by the ethnomusicological maxim that to the extent they possess meaning, musical forms always and everywhere reflect, articulate, or in some fashion mediate the social structures that sustain them. Until recently, the emphasis in ethnomusicology was on non-Western musics and, to a lesser extent, Western folk musics. Today, however, even Western "art" and popular musics are coming more and more into the realm of ethnomusicological interpretation.

Course Goals

This class has the following as its goals:

1. To introduce students to musics with organizing principles (tonal, performative, structural, compositional) substantially different from those of Western, elite music;
1. To introduce students to musics whose social and aesthetic development is substantially different from that of elite Euro-American music;
2. to instill in students an appreciation for and sensitivity toward such "non-mainstream" musics and their social contexts;
3. to instill in students an appreciation for the interrelationship between music and other artistic forms and the social contexts that give shape to these artistic forms.
4. to enable students, through the study of music, to gain knowledge and understanding of diverse cultures, whether they be based on ethnicity, race, gender, class, generation or region;
5. To provide students the theoretical basis for understanding the central tenet of ethnomusicology—the inextricable relationship between musical means and social meaning, or the concept of music-as-culture.

Schedule of Class Activities

The class is organized around weekly topics, which we approach utilizing three types of class activity: lectures, musical demonstrations (audio, visual), and class discussions. The following is an outline of the topics to be covered, as well as the readings assigned. These readings form the basis for the class discussions.

I. Introduction

[Studying music-as-culture: symbolic aspects of music; politics and aesthetics of music; music, ID and difference]

Week 1: Ethnomusicology: The Anthropology of Music

Week 2: Worlds of Music

Worlds, Chap. 1

II. Native American Music

[Music of Native Americans; music and ritual; music and subsistence-based systems of reciprocity]

Week 3: North America

Worlds, Chap. 2

Week 4: Mexico and South America

Worlds, Chap. 9

III. African Music

[Music in Africa; music, ritual and polyrhythm; the aesthetics of subsistence-based societies and systems of reciprocity]

Week 5: Africa: Music of the Ewe

Worlds, Chap. 3 (pp. 71-101)

Week 6: Africa: Music of the Mande, Shona and BaAka

Worlds, Chap. 3 (pp. 101-139)

IV. African-American Music

[African-American music and hybridity; aesthetics of African-American religious and work music; influence of African-American music on American music; music and identity]

Week 7: Music of Worship and Work

Worlds, Chap. 4 (pp. 144-161)

Week 8: Music of Play

Worlds, Chap. 4 (161-207)

V. Afro-Caribbean Music

[Afro-Caribbean music: the aesthetics of hybrid music; music and contested identities; music and biculturalism; Afro-Caribbean influence on world music; music and ritual]

Week 9: The "Caribbean Crucible"

P. Manuel: "Introduction: The Caribbean Crucible;" "Cuba"
J. Duany, "Popular Music in Puerto Rico"

Week 10: Music, Play and Ritual

M. Marks: "Uncovering Ritual Structures."

VI. European Folk Music

[Eastern European music and "residual culture;" folk vs. modernist aesthetics; music, identity and difference]

Week 11: Traditional Music of Bosnia

Worlds, Chap. 5 (pp. 211-231)

Week 12: Popular Musics of Bosnia, Bulgaria and Hungary

Worlds, Chap. 5 (pp. 231-249)

VII. Mexican American Music

[Mexican Americans and bimusicality; music, identity and difference; "residual culture" vs. modernist aesthetics; music, cultural conflict and accommodation; music and social class]

Week 13: The Canción and Corrido

M. Peña, "Música Fronteriza/Border Music" (pp. 191-206)

Week 14: Norteño Music

M. Peña, "Música Fronteriza..." (pp. 207-213)

Week 15: Orquesta Music

M. Peña. Música Fronteriza..." (pp. 213-223)

Grading

You can earn a maximum of 100 points in this class, your grade based on the percentage of the correct total points after we have the scores for all assignments. The scores and corresponding grades are as follows:

<u>Points</u>	<u>Grade</u>
90 - 100	A
79 - 89	B
68 - 78	C
57 - 67	D
Below 57	F

You earn the points for this class on the basis of the following assignments:

4 quizzes (5 points each; total: 20 points)

Attendance & Discussion (10 points)

Regular attendance and participation in class discussion are imperative for learning in this class. Regular attendance earns you an automatic 10 points. However, excessive absences will be penalized. More than 3 in a MWF class, 2 in a TTh class and 1 in a once-a-week class will result in the loss of points, at the rate of 2 points per absence, until the full 10 points are deducted. At the instructor's discretion, your active participation in class discussion may offset points lost due to excessive absences.

Midterm Exam (25 points)

Final Exam (25 points)

Research project (20 points)

The research project consists of two parts—a written paper, at least 10 pages long, double-spaced type (approximately 5,000 words), and a class presentation at which you will give a summary of research findings. You will select your own topic, as long as it is related to any music-culture of the world. Please consult with the instructor. You will approach your research project from the same critical perspective we use in class, that is you should formulate an argument, or interpretive thesis, present your data, cite appropriate sources (at least four, drawn from scholarly journals or texts), and draw your conclusions on the basis of the data. The final draft of your paper is due on [date]. More information on the research project will be forthcoming.

Required Texts

Titon, Jeff, et al. Worlds of Music
A Class Reader, containing the following:

Manuel, Peter. "Introduction: The Caribbean Crucible;" "Cuba" (from Caribbean Currents)

Duany, Jorge. "Popular Music in Puerto Rico" (article from Latin American Music Review)
Marks, Morton. "Uncovering Ritual Structures in Afro-American Music" (article in Religious
Movement in Contemporary America, ed. Irving Zaretsky and Mark Leone)
Peña, Manuel. "Música Fronteriza/Border Music" (article in Aztlan: Journal of Chicano Studies)

Other Information

Your participation in this class is governed by the rules and regulations as stipulated in the California State University, Fresno, Catalogue, as these rules and regulations apply to student conduct, to cheating and plagiarism, and to other matters. Please consult your Catalogue.

Students with disabilities: Please consult with the instructor so that an arrangement can be worked out to accommodate your special needs.