



EFFECTIVE: SEPTEMBER 2010 CURRICULUM GUIDELINES

A. Division: EDUCATION Effective Date: September 2010

B. Department / PROGRAM AREA: LANGUAGE, LITERATURE AND PERFORMING ARTS MUSIC

Revision ☒ New Course ☐

If Revision, Section(s) Revised: D, F, M, N, P, Q

Date of Previous Revision: September 2004

Date of Current Revision: May 2010

C: MUSC 1121 **D:** LISTENING IN CONTEXT I **E:** 3

Subject & Course No.	Descriptive Title	Semester Credits
F: Calendar Description: Introduction to skills for active listening to music, with emphasis on the elements of music as they appear in selected historical, geographical, and cultural contexts. Music will be discussed in relation to the arts, belief systems, politics, society, economics, and technology. This course will focus on music of various world cultures as well as on popular music, including jazz, rock, film music, and contemporary developments.		
G: Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: Classroom Related Number of Contact Hours: (per week / semester for each descriptor) 4 hours per week Number of Weeks per Semester: 15	H: Course Prerequisites: NIL	
	I: Course Corequisites: NIL	
	J: Course for which this Course is a Prerequisite MUSC 1221	
	K: Maximum Class Size: 35	
L: PLEASE INDICATE: <div style="display: flex; align-items: center;"> <input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer: </div> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)</p>		

M: Course Objectives / Learning Outcomes

The successful student should be able to recognize aurally:

- 1) The basic elements of music.
- 2) The relationship of musical components to their cultural context.
- 3) The broad developments in style and form in various types of jazz and popular music.

N: Course Content:

1. The elements of music
 - a) Basic sound characteristics
 - b) The dimensions of music: temporal (rhythm), horizontal (melody), vertical (harmony)
 - c) Musical texture: monophony, polyphony, homophony, heterophony
 - d) Pitch source and organization
 - e) Dynamics and timbre
 - f) Musical instruments: instrumentation; classifications including aerophones, chordophones, membranophones, idiophones, electrophones
 - g) Musical style: composition vs. improvisation-; form, and genre
 - h) Vocal parts: the relation of music and text; vocal styles
 - i) Cultural contexts for music: the relation of music to the other arts, as well as history, geography, belief systems, politics, society, economics, and technology.
2. Music of various representative world cultures such as the following:
 - a) native North American, including Canadian west coast and/or Inuit
 - b) South American, including Peruvian and/or Brazilian
 - c) European folk music, including Celtic, Balkan, and/or Klezmer
 - d) Middle Eastern, including Persian, Islamic and/or Jewish
 - e) Far Eastern, including Indian, Chinese, Japanese, and/or Javanese
 - f) North African and/or Sub-Saharan
3. Jazz Styles and Forms:
 - a) styles such as ragtime, vocal blues, Dixieland, big-band swing, bebop, cool jazz, free jazz, and jazz-rock fusion
 - b) composers/arrangers and/or improvisers/performers such as Scott Joplin, Bessie Smith, Louis Armstrong, Duke Ellington, Oscar Peterson, Charlie Parker, and Miles Davis
 - c) forms such as 12-bar blues and 32-bar song form
4. Popular Styles:
 - a) styles and/or genres such as Tin Pan Alley, musical theater, country and western, rhythm and blues, rock-and-roll, Gospel, Motown, close harmony, folk-rock, acid-rock, reggae, Latin, Afro-Cuban, Latin, pop, punk, heavy metal, rap, hip hop, alternative, bhangra and film music
 - b) composers and/or performers such as Irving Berlin, Cole Porter, Little Richard, Elvis Presley, The Beatles, Beach Boys, Aretha Franklin, The Supremes, Jimi Hendrix, Frank Zappa, Bob Dylan, Joni Mitchell, Carlos Santana, Iron Maiden, Sex Pistols, John Williams, and Tan Dun

O: Methods of Instruction

The lecture time will be spent in the analysis and discussion of and listening to the musical materials that form the content of this course. In addition, pertinent information with respect to the cultural, social, and political background will be introduced at appropriate times. As much time as possible will be devoted to listening during the lecture but all lectures will prescribe listening assignments of the music studied in class and other similar compositions.

P:	<p>Textbooks and Materials to be Purchased by Students</p> <p>Required texts such as the following:</p> <p>Bonds, Mark Evan. <i>Listen to This</i>. Upper Saddle River: Prentice Hall, 2010. With access to <i>Pearson My Music Lab</i> online e-book and full streaming audio, and/or 5-CD set.</p> <p>OR</p> <p>Willoughby, David. <i>The World of Music</i>, 7th ed. New York: McGraw-Hill, 2010. With access to Online Learning Center and 3-CD set.</p>																
Q:	<p>Means of Assessment</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 80%;">Introductory class presentation</td> <td style="text-align: right;">5 %</td> </tr> <tr> <td>Test on Elements of Music</td> <td style="text-align: right;">10 %</td> </tr> <tr> <td>Test on World Music</td> <td style="text-align: right;">20 %</td> </tr> <tr> <td>Test on Jazz</td> <td style="text-align: right;">20 %</td> </tr> <tr> <td>Test on Popular Music</td> <td style="text-align: right;">20 %</td> </tr> <tr> <td>Library assignment and Field Trip participation</td> <td style="text-align: right;">5 %</td> </tr> <tr> <td>Assignments: minimum of two projects</td> <td style="text-align: right;"><u>20%</u></td> </tr> <tr> <td style="text-align: right;">Total</td> <td style="text-align: right;">100%</td> </tr> </table>	Introductory class presentation	5 %	Test on Elements of Music	10 %	Test on World Music	20 %	Test on Jazz	20 %	Test on Popular Music	20 %	Library assignment and Field Trip participation	5 %	Assignments: minimum of two projects	<u>20%</u>	Total	100%
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<p>Prior Learning Assessment and Recognition: specify whether course is open for PLAR</p> <p>Yes.</p>																	

 Course Designer(s): John Glofcheskie

 Education Council / Curriculum Committee Representative

 Dean / Director

 Registrar