

MUS R109: MUSIC OF LATIN AMERICA

Originator

swolf

College

Oxnard College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

R109

Course Title (CB02)

Music of Latin America

Banner/Short Title

Music of Latin America

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

This course is a survey of the diverse and rich musical traditions of Latin America from pre-colonialism to the present day. The course will focus on the origins, influences, and styles within specific countries and regions such as Mexico, Brazil, the Andes, the Caribbean, the United States, and others. The course will highlight consistencies throughout Latin American musical culture, as well as the aesthetic and stylistic differences that make these varied musical traditions unique.

Taxonomy of Programs (TOP) Code (CB03)

1004.00 - Music

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

Concert attendance is a possibility.

Grading method

Letter Graded

Alternate grading methods

Student Option- Letter/Pass

Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Laboratory

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | Explain and define the basic elements of music such as harmony, melody, rhythm, tone color, and dynamics |
| 2 | Explain and define the stylistic historical periods of Latin American music from pre-colonialism to the present day |
| 3 | Compare Latin American regional traditions, including a discussion of their histories, aesthetics, instruments, and stylistic features |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | Explain and define the basic elements of music |
| 2 | Explain and define stylistic historical periods in Latin American music from pre-colonialism to the present day. |
| 3 | Synthesize acquired listening skills to analyze musical components of Latin American music |
| 4 | Compare Latin American regional traditions in terms of aesthetic value, history, and style |

Course Content

Lecture/Course Content

1. The Elements of Music
 - a. Sound: Pitch, Tone Color, and Dynamics
 - b. Instrumental Categories and Vocal Types
 - c. Melody
 - d. Harmony
 - e. Texture
 - f. Form
2. Colonialism and Hybridity

- a. Spanish Secular Musical Styles and Dances, Sacred Music, the Moorish Conquest, and the Flamenco Tradition
- b. African Influences
- c. Other European Influences
- 3. Regional Styles
 - a. Mexico
 - i. Indigenous Cultures: Maya and Aztec
 - ii. Colonialism
 - iii. Charro Culture
 - iv. Women in Charro Culture
 - v. Regional and Stylistic Forms
 - 1. Canción Ranchera
 - 2. Dances
 - 3. Son Jarocho
 - 4. Son Huapango
 - 5. Son Jalisciense
 - 6. Jarabe
 - 7. Corrido
 - 8. Norteña and Conjunto
 - vi. Instrumentation
 - 1. Marimba, Arpa, Mariachi Instrumentation, etc.
 - vii. The United States and 20th Century Mexican Styles
 - b. Cuba and Caribbean Styles
 - i. Indigenous Culture: The Caribs
 - ii. Colonialism and the Slave Trade
 - iii. Santería and other African Connections
 - iv. Counterculture in Cuba
 - v. Musical Styles
 - 1. Rumba
 - 2. Danzón
 - 3. Son
 - 4. Mambo
 - 5. Nueva Trova
 - 6. Salsa and other 20th century developments
 - vi. Instrumentation
 - 1. Tres, Clave, Guiro, Timbales, Maracas, etc.
 - vii. The United States and other effects of globalization on Cuban music
 - c. Brazil
 - i. Indigenous Culture
 - ii. Portuguese Colonialism and the Slave Trade
 - iii. Religious Syncretism: Candomblé, Umbanda
 - iv. Musical Styles
 - 1. Samba, Carnaval, and Entrudo
 - 2. Bossa Nova
 - 3. Capoeira
 - 4. Modinha, Lundu, and Maxixe
 - 5. Choro
 - 6. Baião, Fossa, and Forró
 - 7. Counterculture in Brazil
 - 8. MPB
 - v. Instrumentation
 - 1. Cuica, Pandeiro, Surdo, Atabaque,
 - vi. The United States and other 20th century developments
 - d. Argentina
 - i. Indigenous Culture
 - ii. Spain and Colonialism
 - iii. Rural vs. Urban: The Gaucho
 - iv. Musical Styles

1. Tango
 - a. La Guardia Vieja
 - b. La Guardia Nueva - Tango Cancion
 - c. Nuevo Tango and Astor Piazzolla
 - d. Contemporary developments
2. Payada
3. Malambo
4. Milonga
5. Classical Music: Ginastera
- v. Instrumentation
- vi. The United States and other 20th century developments
- e. Peru and the Andes
 - i. Indigenous Culture: The Inca
 - ii. Music in Inca Culture - The Haravecs and the Yaravís
 - iii. Colonialism
 - iv. Dance and Song: Yaravi and Huayno, Danca de las Tijeras,
 - v. Musical Styles by Geography
 1. European derived music in urban contexts
 2. The African influence in coastal regions
 3. Native musics of the Amazon
 4. Native/Mestizo music of the highlands
 - vi. Instrumentation
 1. Runatinya, charango, flutes and panpipes, Zampoñas, shells, other drums, the Zampoña ensemble, etc.
 - vii. Modern Andean Music and Globalization
 - viii. Afro-Peruvian Music
 - ix. Musica Criolla: Songs and Dances
- f. Central America, Colombia, and Venezuela
 - i. Indigenous Culture: The Maya
 - ii. Instrumentation
 1. Tun, Shakers, Rattles, and Marimba variants
 - iii. Central American Popular Music
 1. Punta and the Garífuna
 2. Other popular musics - Romulo Castro and Ruben Blades
4. 21st Century Latino Popular Music

Laboratory or Activity Content

N/A

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams

Essays

Group projects

Individual projects

Oral presentations

Quizzes

Reports/papers

Research papers

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations

Computer-aided presentations

Collaborative group work

Class activities

Class discussions
Distance Education
Demonstrations
Field trips
Group discussions
Guest speakers
Instructor-guided interpretation and analysis
Lecture
Small group activities

Describe specific examples of the methods the instructor will use:

- Lecture and discussion on topics related to culture, history, and music within various Latin America contexts
- Analytical listening exercises utilizing various media, such as audio recordings, music recording software, and videos
- Documentary videos followed by instructor-guided discussion and analysis
- Instructor-led group exercises

Representative Course Assignments

Writing Assignments

1. Written responses in response to relevant documentaries, podcasts, movies, or other popular music coverage in the news.
2. Written reflection papers on concerts attended.
3. Some quizzes may be given within the district approved LMS and will often require short answer and essay responses
4. A term paper. Examples might include:
 - a. Comparing two of the Latin American musical traditions studied, including music's role in society, the role of indigenous music post- Colonialism, and the effects of globalization.
 - b. A historical paper focused on a specific region and including the development of popular, classical, and folk styles, taking into account the influence of indigenous music, European styles, and globalization.

Critical Thinking Assignments

1. Written responses in response to relevant documentaries, podcasts, movies, or other popular music coverage in the news.
2. Discussion and analysis of issues of race and gender in Latin American music
3. Comparing two of the Latin American musical traditions studied, including music's role in society, the role of indigenous music post- Colonialism, and the effects of globalization.

Reading Assignments

1. Students may be required to do reading that is made available via the LMS or other publicly available source.
2. Library materials will be referenced and there may be assigned group exercises that require these materials.
3. Students will have assigned reading in their textbook

Outside Assignments

Representative Outside Assignments

If available, attendance at a live Latin American musical event with corresponding reflection paper.

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****CSU GE-Breadth****Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionMoore, R. (2012). *Musics of Latin America* ((Latest Edition)). W.W. Norton.**Resource Type**

Other Resource Type

Description

Any further readings will be available via the district approved LMS.

Resource Type

Textbook

Description

Music of Latin America and the Caribbean 2nd Edition, Mark Brill, Routledge; 2nd Edition (December 22, 2017)

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51%–99% online)
Hybrid (1%–50% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Students will frequently discuss various musical and cultural elements of musical styles studied
E-mail	Email is always an effective means of instructor-student communication
Other DE (e.g., recorded lectures)	Video lectures on various musical terminology and listening skills
Other DE (e.g., recorded lectures)	Video quizzes and other interactive materials

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Students will frequently discuss various musical and cultural elements of musical styles studied
E-mail	Email is always an effective means of instructor-student communication
Other DE (e.g., recorded lectures)	Video lectures on various musical terminology and listening skills
Other DE (e.g., recorded lectures)	Video quizzes and other interactive materials

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Students will frequently discuss various musical and cultural elements of musical styles studied
E-mail	Email is always an effective means of instructor-student communication
Other DE (e.g., recorded lectures)	Video lectures on various musical terminology and listening skills
Other DE (e.g., recorded lectures)	Video quizzes and other interactive materials

Examinations

Hybrid (1%–50% online) Modality

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

MUSIC

Review and Approval Dates

Department Chair

08/24/2020

Dean

08/25/2020

Technical Review

09/09/2020

Curriculum Committee

09/09/2020

Curriculum Committee

11/25/2020

CCCCO

MM/DD/YYYY

Control Number

CCC000599729

DOE/accreditation approval date

MM/DD/YYYY