

SEMESTER AT SEA COURSE SYLLABUS

University of Virginia, Academic Sponsor

Voyage: Spring 2016

Discipline: Music

MUSI 1070-501&502&503: Global Music

Division: Lower

Faculty Name: Mark Brill

Credit Hours: 3; Contact Hours: 38

Time: B Day, 16:10-17:35

Place: CR5

There are no pre-requisites for this course.

Course Description

This course investigates traditional and contemporary music in each region and port-of-call on our journey. The discussion will focus not only on the sound of different musics, but also on their aesthetic foundations, relation to social and cultural contexts, rituals, values, historical development, and cross-cultural interactions and influences. Students will discover the richness and diversity of some of the world's musical cultures, and develop ways for further exploring and appreciating different cultures through music.

Course topics have been selected based on the regions we will visit to take advantage of the unique opportunity to study music firsthand. The course will begin with a brief tutorial on basic music skills from a western perspective (rhythm, melody, harmony, timbre, texture, improvisation, etc.) as a way to inform the critical listening that we will practice.

The course will then explore and contrast the sounds and structures of the various musical styles and cultures we encounter as we travel around the world. We will identify cross-cultural similarities and differences between styles, and determine the motives and functions of each form in terms of entertainment, narrative commentary, expression of feelings, forms of worship or accompaniment to rites of passage. We will also examine the development of global styles from traditional to popular, as global influences and internal factors affect the boundaries of style and cause worldwide hybridizations.

Assignments and activities include reading scholarly publications, listening to ethnographic recordings, viewing ethnographic video recordings, playing instruments, singing, dancing, and concert attendance of performances of world music. Additionally, the course will include written assignments, field assignments, and focused class discussion. Through these exercises, students should acquire a fundamental knowledge of social contexts, values, practices, aesthetics, styles, occasions, genres, and traditions as they relate to musical creativity for the people of these regions. Students also develop a basic ethnomusicological vocabulary for the analysis of form, melody and performance techniques, and the study of instruments.

Course Objectives

The course aims to make students become better cross-cultural listeners, to increase their critical thinking through listening, and to cultivate an enhanced appreciation for the various styles of music and the musical soundscapes we will encounter during the course of our travels. Students will investigate where, when, and why music occurs, with particular attention to the role music plays in projecting cultural identity, and they will be expected to form and articulate written arguments and opinions of their own in response to the listening and readings.

Required Textbooks

Author: Alves, William

Title: Music of the Peoples of the World, 3rd ed.

Publisher: Schirmer (Cengage Learning)

ISBN #: 9781133307945

Date/Edition: 2013, 3rd Edition

Class Attendance and Participation

Your presence and participation in class is essential for satisfactory completion of the course. You are expected to come to class prepared, having done the reading and listening assignments for the day, and to participate in class discussion. Additional music and video presented in class, as well as issues from our class discussion, will determine relevant topics that will appear on exams. Laptops, iPads, and any other electronic device are not permitted in class.

Exams

There will be one small exam towards the beginning of the semester, as well as a midterm exam and a final exam, to test your knowledge of material covered in class and in assigned readings over the course of the semester. Exams may include multiple choice and short answer questions, listening identification, and essay questions. Further information on exams will be covered in class. The first exam will be given on Thursday January 21 (B6). The midterm exam will be given on February 26 (B13). The final exam will be given on April 14 (B24).

Field Work

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports.

- **Concert Report:** You will attend a performance of live music at one of the ports on our journey. (The concert should be separate from any concerts attended during the Field Labs.) You will then write a 1000-word concert report on the performance, incorporating some of the topics we have covered in class. The report is due no more than a week after the event. Please indicate how many words your concert report contains.

- **Field Lab Reflection Paper:** During your Field Lab (see below), you will keep thorough notes of all aspects of the event: 1) people, 2) places, 3) musical performance, 4) cultural relevance and 5) personal reflections. You will then write a 1000-word reflection paper on the experience. The reflection paper is due no more than a week after the lab. Please indicate how many words your reflection paper contains.
- **Ethnography:** In preparation for this project, you will break off into teams of three or four (TBD). Each team will collaboratively carry out an ethnography fieldwork project by interviewing and documenting the musical practices of a musician or musical ensemble at one of the ports on our journey. Your subject(s) should be artists from one of the classical or folk traditions of the countries we visit (as opposed to artists of popular or commercial music). Your ethnography should aim to discover not only their personal history, but also their musical history, their particular relationship to their musical culture, their training and artistic lineage, their relationship to the community they play in, etc. Interviewing techniques will be part of the preparation for these events, and will be discussed in class. You will then collectively write a paper on your interview (1000 words per student), and deliver a 15-minute in-class presentation of your fieldwork data. Documentation could involve photographs, newspaper reports, interview transcriptions, or audio and/or video recordings you make. (Do not provide a general history of the music that your subject plays. Concentrate on your subject.) Presentations will occur in the last week of the semester. Papers are due at the time of the presentation. Please indicate how many words your concert reports contain.

Field Labs

Field Lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

Field Lab 1 (Section 501): The field lab will take place in Tokyo, Japan on Thursday January 28. It will focus on Kabuki theater, one of the traditional Japanese performing arts. Accompanied by an expert on Kabuki, the students will travel to the Ginza district of Tokyo where they will visit the famous Kabukiza theater. The students will then attend a performance of Kabuki. (Kabuki plays include English subtitle systems.) As is customary, a bento box dinner will be provided between the second and third acts of the play. After the play, a discussion session will center around issues involved in the production of Japanese performing arts in general and Kabuki in particular, the enduring traditions from the Edo period, and their influence on modern Japanese society. Through these activities, students will explore a theoretical and practical knowledge of Kabuki theater. They will learn issues of stage design, theatrical conventions, puppeteer techniques, period costuming, canonical Kabuki scripts based on Japanese folktales, and the role of the musicians. Students will keep thorough notes of all aspects of the event, and then write a 1000-word reflection paper on the experience.

Field Lab 2 (Section 502): The field lab for this course will take place in Cochin, India on Saturday February 27. It will focus on the traditional dance and music of the State of Kerala. The students will first

travel to Fort Cochin, an area in Cochin showcasing colonial culture and traditional arts of Kerala. There they will visit the Greenix theatre and museum, where they will attend a performance of traditional Keralan dance forms. Afterwards, they will visit the Kerala Folklore Museum and Theatre, where they will see examples of masks, puppets, props, etc., historically used in a variety of dance/dramas and other art forms. After watching the performers put on face makeup and prepare for performance, students will view a performance presenting several traditional forms of Indian performance. Students will have the opportunity to compare several forms of Keralan dance-drama, and observe how different performers approach the same form. They will observe first-hand traditional dance-drama as a product for cultural tourism and reflect on their own experience as tourists. This field lab will expose students to Kathakali dance-theater, a traditional Keralan art form. Themes that will be explored include theater, religion, martial arts, dance, cultural history and performance. Students will keep thorough notes of all aspects of the event, and then write a 1000-word reflection paper on the experience.

Field Lab 3 (Section 503): The field lab will take place on Wednesday March 30, in Accra, Ghana. It will focus on the dancing and drumming traditions of Ghana and West Africa. The students will first travel to Aburi, one of the numerous drum-making villages in the region, where they will observe artisans in the process of making drums, shakers, bells and other instruments. They will interact with the artists, experience impromptu music-making, and have the opportunity to purchase instruments. After lunch, the students will travel to the W.E.B. Dubois Memorial Center for Pan-African Culture in Accra, where they will participate in a drumming and dancing workshop, conducted by Master Drummer Kwashie Dzokoto, artistic director and choreographer of the famous Afrique Dance Ensemble. The students will then attend a performance of the Afrique Dance Ensemble, and afterwards have an opportunity to interact with the drummers and dancers. Through participation in performance, students will receive a firsthand understanding of the complexity of African rhythms, polyphony and syncopation. They will learn various drumming methods and styles, which may include *kpologo*, *gota*, *kete* and others. Students will also experience the intricate connections between movement, music, narrative and the cultural context/functions of music in Ghana in particular, and in African cultures in general. They will learn how African dance involves every part of the body from the perspective of both choreography and interpretation/ improvisation, and how drama permeates every performance. Students will keep thorough notes of all aspects of the event, and then write a 1000-word reflection paper on the experience.

TOPICAL OUTLINE OF COURSE

Depart Ensenada- January 5:

B1- January 8: Introduction. Music as Expression of Societies

Reading: Attali Introduction (with Jameson Preface).
David Tame and Bonnie Wade, Introductions

B2-January 10: Defining Music; Elements of Music: Melody, Rhythm, Harmony, Timbre

Reading: Alves, pp. 1-45
Bruno Nettl, 'Music', *Grove Music Online*

B3- January 13: Hawaiian Traditional Styles

Reading: *Garland Encyclopedia of World Music: “Hawai’i”*

Honolulu: January 12

B4-January 15: Introduction to Japanese Culture and Music

Reading: Alves, ch. 15

Garland Encyclopedia of World Music: “Japan Overview”

B5-January 18: Japanese Theater Traditions: Noh, Bunraku and Kabuki

Reading: *Garland Encyclopedia of World Music: “Theater Music”*

Viewing: Film: *The Performing Arts of Japan*

Study Day: January 19

B6- January 21: Japanese Court Music: Gagaku

First Exam

B7-January 23: Introduction to Chinese Culture and Music

Reading: Alves, ch. 14

Garland Encyclopedia of World Music: “China Overview”

Yokohama: January 24-25

In-Transit: January 26

Kobe: January 27-28

B8- January 30:: Chinese Traditional Opera

Reading: *Garland Encyclopedia of World Music: “Opera”*

Shanghai: January 31-February 1

In-Transit: February 2-3

Hong Kong: 4-5

B9- February 7: Introduction to Vietnamese Culture and Music Traditions; Hát chầu văn; Water Puppet theatre; The Vietnam/American War

Reading: *Garland Encyclopedia of World Music: “Southeast Asia: Overview”, “Vietnam”*

Ho Chi Minh: February 8-12

B10- February 14: Introduction to Burmese Culture and Music Traditions; Sidawgyi and Mahagita; The Burmese Dilemma: Music, Religion and Protest

Reading: *Garland Encyclopedia of World Music: “Burma”*

Simon Hudson: “To Go or Not to Go? Ethical Perspectives on Tourism in an ‘Outpost of Tyranny’,” *Journal of Business Ethics*, 76 (2007): 385-396

Study Day: February 15

B11-February 17: Introduction to Indian Culture and Music Traditions

Reading: *Garland Encyclopedia of World Music*: “Profile of South Asia and its Music”

Yangon: February 18-March 22

B12-February 24: Traditional Indian Raga and Tala

Reading: Alves, ch. 13

Garland Encyclopedia of World Music: “Karnatak Vocal and Instrumental Music”

B13- February 26: Traditional Indian Music: Ghazal and Carnatic Forms

Midterm Exam

Cochin: February 27-March 3

B14-March 5: Music in Mauritius; Séga and Bhojpuri

Reading: *Garland Encyclopedia of World Music*: “Performance in Madagascar”

Study Day: March 6

B15-March 8: Introduction to Africa; South African History; the Legacy of Apartheid

Reading: *Garland Encyclopedia of World Music*: “Music and Other African Arts”

Viewing: Film: *Amandla!: A Revolution in Four-Part Harmony*

Port Louis: March 9

B16- March 11: Traditional Music Styles and Social Accents

Reading: Byerly, “Music Indaba”, “Things Come Together”

Viewing: Film: *Searching for Sugarman*

Study Day: March 12

B17-March 14: Introduction to West African Culture and Music Traditions;

Reading: Alves, ch. 6

Cape Town: March 15-20

B18- March 22: Ewe, Akan and Ashanti Traditions

Reading: Nketia: “The Music of Africa,” pp. 1-34

B19-March 24: Ewe, Akan and Ashanti Traditions

Drumming Workshop

B20-March 25: Music of North Africa

Reading: Alves, ch. 7

Garland Encyclopedia of World Music: North Africa: An Overview

Takoradi: March 27-28

Tema: March 29-31

B21- April 2: Student Presentations

B22-April 4: Student Presentations

B23: April 6: Student Presentations

Casablanca: April 7-11

Study Day: April 12

B24: April 14: Final Exam

April 16: Southampton: Disembarkation

Methods of Evaluation/Grading Rubric

Attendance and Participation:	10%
First Exam:	5%
Concert Report:	10%
Field Lab Report:	10%
Ethnography Paper and Presentation:	25%
Midterm Exam:	20%
Final Exam:	20%

Honor Code

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

Electronic Course Materials

Author: Attali, Jacques

Chapter Title: Foreword (by Fredrick Jameson) and Ch. 1: “Listening”

Title: *Noise: The Political Economy of Music*

Publisher: Manchester University Press

ISBN #: 0-7190-1471-9

Date: (1977) Trans 1985

Pages: Foreword (vii-xiv) and Chapter One (pp. 3-20)

Author: Tame, David

Chapter Title: “Overture: Music and its Power”

Title: *The Secret Power of Music: The Transformation of Self and Society through Musical Energy*

Publisher: Destiny Books

ISBN #: 0892810564

Date: 1984

Pages: 13-32

Author: Wade, Bonnie

Chapter Title: Introduction and Chapter 1

Title: *Thinking Musically: Experiencing Music, Expressing Culture*

Publisher: Oxford University Press

ISBN #: 0195136640

Date: 2004 (or later)

Author: Byerly, Ingrid Bianca

Article: “Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa”

Journal: *Ethnomusicology*

Volume: Winter 1998, Volume 42

Date: 1998

Pages: 1-44

Author: Byerly, Ingrid Bianca

Chapter Title: Chapter 8: “Musical Markers as Catalysts in Social Revolutions: The Case of Gabriel’s ‘Biko’”

Title: *Peter Gabriel, From Genesis To Growing Up* (eds. Michael Drewett, Sarah Hill and Kimi Karki

Date: 2010

Pages: 113-130

Publisher: Ashgate Publishers, London

Author: Byerly, Ingrid Bianca

Chapter Title: Chapter 17: “What Every Revolutionary Should Know: Musical Models of Global Protest”

Title: *The Routledge History Of Social Protest In Popular Music* (ed. Jonathan Friedman)

Date: 2013

Pages: 330-345

Publisher: Taylor and Francis/Routledge, New York

Author: Byerly, Ingrid Bianca

Title: *Composing Apartheid: Music for and Against Apartheid* (ed. Grant Olwage)

Chapter: 12: “Things Came Together: The Anatomy of a Music Revolution”

Date: 2007

Pages: 256-280.

Publisher: University of the Witwatersrand Press, Johannesburg.

Author: Nketia, Kwabena. 1974.

Title: *The Music of Africa*

Date: 1982

Pages: 1-34

Publisher: New York: Norton.

The Grove Dictionary of Music and Musicians:

- Bruno Nettl, “Music”

Garland Encyclopedia of World Music Selections: (Routledge, 1999)

- “Music and Other African Arts,” Volume 1, pp. 102-122
- “Performance in Madagascar,” Volume 1, pp. 781-792
- “Southeast Asia: Overview,” Volume 4, pp. 2-22
- “South East Asia: Burma,” Volume 4, pp. 363-400
- “South East Asia: Vietnam,” Volume 4, pp. 444-516
- “The Indian Subcontinent: Profile of South Asia and its Music” Volume 5, pp. 1-16
- “The Indian Subcontinent: Karnatak Vocal and Instrumental Music” Volume 5, pp. 208-236
- “North Africa: An Overview”,” Volume 6, pp. 429-439
- “East Asia: China,” Volume 7, pp. 87-93 (Overview) and 274-280 (Opera)
- “East Asia: Japan,” Volume 7, pp. 533-541 (Overview) and 653-665 (Theatre Music)
- “Hawai’i ,” Volume 9, pp. 913-928

ADDITIONAL RESOURCES: FILMS

GENERAL OVERVIEW TOPICS:

- Baraka (1992)

- The Language You Cry In (1998)
- Latcho Drom 1993
- Crossroads (1986)

JAPAN

- Yoshitsune and the Thousand Cherry Trees [Bunraku puppet theatre]
- The Lovers' Exile [Bunraku puppet theatre]
- Imoseyama (aka Mt. Imo and Mt. Se) [Bunraku puppet theatre]
- The Japanese Version (1991)

CHINA

- The Peony Pavilion [Kunqu opera]
- Cantonese Opera: Searching the Academy (The Runaway Maid)
- Resonance of the Qin [documentary about the Qin zither]
- Yang Ban Xi: The 8 Model Works [documentary about music in the Cultural Revolution]

VIETNAM:

- Mê thao - Thoi vang bong [Ca Tru song style]

SOUTH AFRICA

- Searching for Sugarman
- Amandla! A Revolution in Four-Part Harmony: Music in the Anti-Apartheid struggle