

SEMESTER AT SEA COURSE SYLLABUS

"MUSIC CULTURES"

Spring 2013

Discipline: Music

Course Title: "Music Cultures"

Proposed as Upper Division or Lower Division: Lower Division

Faculty Name: Daniel Ferguson

Pre-requisites: none

COURSE DESCRIPTION: "Music Cultures"

This course will introduce students to traditional and contemporary musics from selected nations, peoples, societies, and cultural groups representing almost every region of our world. We will be 'circumnavigating' our globe westward, starting in East Asia, making stops in Southeast Asia, South Asia, and Africa, and ending up in Europe.

Music is CULTURE, OBJECT, and TOOL:

- ◆ *Music as **culture** – Culture is defined as "a total way of being for a group of people" – ideas, behavior, values, social interaction, social organization, etc. – and our goal will be to examine the ways in which music embodies, reveals, reflects, comments on, opposes, or buttresses the cultural practices and values of the people in each particular locale we will visit in the course of our Spring 2013 voyage.*
- ◆ *Music as **object** – In this course we will become familiar with the sounds, structures, and elements of particular musical styles and attempt to compare and contrast sound, structure, and stylistic features – melody, rhythm, timbre, texture, etc. – cross-culturally. Music also employs **objects** of 'material culture', and we will be introduced to an amazing variety of musical instruments that we will encounter in our many ports-of-call.*
- ◆ *Music as **tool** – We will examine closely the uses and functions of music in differing cultural contexts in order to understand music as entertainment; music in religious ritual; in rites of passage; as a vehicle for narrative; as a partner to dance; as the structuring element in various forms of theater; as an expression of individual, group, or national identity; as a 'casualty of war'; as a facilitator of self-cultivation; and as a tool for protest and dissent.*

Course Objectives:

- *Students will acquire an understanding of the concept of "culture" and will grasp how music is "culture" among the diverse peoples of the world.*
- *Students will acquire listening and analytical tools sufficient to distinguish, appreciate, compare, and discuss musical sounds from many different parts of the world.*
- *Students will experience music, music-making, and music culture first-hand through attending 'field labs' and performances as often as circumstances allow in each port-of-call.*
- *Students will, above all, strive to acquire a deeper sensitivity to, and genuine appreciation for, the astonishing variety of musical sounds and music-related values and behavior that they experience during the Spring 2013 semester and for the remainder of their lives as 'citizens of the world'.*

REQUIRED TEXTBOOKS

Text:

AUTHOR: Alves, William

TITLE: *Music of the Peoples of the World*, 3rd ed.

PUBLISHER: Schirmer (Cengage Learning)

ISBN-10: 1-133-30794-9 ISBN-13: 978-1-133-30794-5

DATE/EDITION: 2013, 3rd ed.

COST: ?

Recordings:

AUTHOR: Alves, William

TITLE: *Music of the Peoples of the World*, 3rd ed. – 2 CD set

PUBLISHER: Schirmer (Cengage Learning)

ISBN-10: ? ISBN-13: ?

DATE/EDITION: 2013, 3rd ed.

COST: ?

TOPICAL OUTLINE OF THE COURSE

SESSION	TOPIC & ASSIGNMENTS
GENERAL ISSUES & CONCEPTS IN THE STUDY OF THE MUSIC CULTURES OF THE WORLD	
B1 1/12	General Issues <u>Reading:</u> Course syllabus Alves: Chapters 2-5 <u>Listening/Viewing:</u> 'General' Folder video and audio clips
B2 1/14	General Issues [cont.] <u>Reading:</u> Bakan, "What, in the World, Is Music?" Alves: Preface ; Chapter 1 Powerpoint Slideshow – What Is Music? <u>Listening/Viewing:</u> 'General' Folder video and audio clips
HAWAII 1/15-16	
EAST ASIA	
B3 1/18	Japan – <i>Bunraku</i> <u>Reading:</u> Alves: Chapter 15 Powerpoint Slideshow – Japan (<i>Bunraku</i>) <u>Listening/Viewing:</u> 'Japan' Folder video and audio clips
B4 1/20	Japan – <i>Bunraku</i> [cont.] * 1st FILM REPORT DUE *
B5 1/24	China – <i>Xiju</i> ('Chinese Opera') <u>Reading:</u> Alves, Chapter 14 Powerpoint Slideshow – China (<i>Xiju/Opera</i>) <u>Listening/Viewing:</u> 'China' folder video and audio clips
B6 1/26	China – <i>Xiju</i> ('Chinese Opera') [cont.] * 2nd FILM REPORT DUE *
JAPAN 1/27-31	

EAST ASIA [cont.]	
B7 2/2	China – The <i>Qin</i> (aka The '<i>Guqin</i>') <u>Reading:</u> Alves, Chapter 14 Powerpoint Slideshow – China (<i>Qin</i>) <u>Listening/Viewing:</u> Alves CD2:7 'China' folder video and audio clips

CHINA 2/3-8

B8 2/10	EXAM #1 – GENERAL & EAST ASIA
	* 3rd FILM REPORT DUE * * FIELD JOURNALS DUE (First Installment: China, Japan) *

VIETNAM 2/12-17

SOUTHEAST ASIA	
B9 2/18	Vietnam – <i>Ca Trù</i> ; Water Puppet Theater <u>Reading:</u> [TBD] Powerpoint Slideshow – Vietnam <u>Listening/Viewing:</u> 'Vietnam' Folder video and audio clips

SINGAPORE 2/20-21

SOUTHEAST ASIA [cont.]	
B10 2/22	Myanmar (Burma) – [TBD] <u>Reading:</u> [TBD] Powerpoint Slideshow – Myanmar <u>Listening/Viewing:</u> 'Myanmar' Folder video and audio clips * 4th FILM REPORT DUE *

SOUTH ASIA

B11 2/24	India – Bollywood ; Devotional Song <u>Reading:</u> Alves, Chapter 13 Powerpoint Slideshow – India <u>Listening/Viewing:</u> 'India' Folder video and audio clips
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MYANMAR 2/25 – 3/1

SOUTH ASIA [cont.]	
B12 3/3	India – Hindustani & Carnatic Classical Music [cont.] * 5th FILM REPORT DUE *

INDIA 3/6-11

SOUTH ASIA [cont.]	
B13 3/12	India – Hindustani & Carnatic Classical Music [cont.]

B14 3/14	EXAM #2 – SOUTHEAST & SOUTH ASIA
	* 6th FILM REPORT DUE * * FIELD JOURNALS DUE (Second Installment: Vietnam, Singapore, Myanmar, India) *

AFRICA	
B15 3/17	South Africa – Music and Apartheid <u>Reading:</u> Alves, Chapter 6 Powerpoint Slideshow – South Africa <u>Listening/Viewing:</u> 'South Africa' Folder video and audio clips

MAURITIUS 3/18

AFRICA [cont.]	
B16 3/20	South Africa – Choral Music ; <i>Graceland</i> <u>Reading:</u> Meintjes, "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning" * 7th FILM REPORT DUE *

B17 3/23	Zimbabwe – <i>Mbira</i> <u>Reading:</u> Alves, Chapter 6 Powerpoint Slideshow – Zimbabwe (<i>Mbira</i>) <u>Listening/Viewing:</u> 'Zimbabwe' Folder video and audio clips
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SOUTH AFRICA 3/25-30

AFRICA [cont.]	
B18 3/31	Zimbabwe – <i>Mbira</i> ; Thomas Mapfumo [cont.] * 8th FILM REPORT DUE *

AFRICA [cont.]

B19 4/2	Ghana – West African Drumming Traditions <u>Reading:</u> Alves, Chapter 6 Powerpoint Slideshow – Ghana <u>Listening/Viewing:</u> 'Ghana' Folder video and audio clips
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B20 4/5	Ghana – West African Drumming Traditions [cont.] * 9th FILM REPORT DUE *
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GHANA 4/6-10**AFRICA [cont.]**

B21 4/12	Morocco – Gnawa Music <u>Reading:</u> Alves, Chapter 7 Powerpoint Slideshow – Morocco <u>Listening/Viewing:</u> 'Morocco' Folder video and audio clips
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B22 4/15	Spain – Flamenco <u>Reading:</u> Alves, Chapter 9 Powerpoint Slideshow – Spain (Flamenco) <u>Listening/Viewing:</u> 'Spain' Folder video and audio clips * 10th FILM REPORT DUE *
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MOROCCO 4/18-21

B23 4/23	EXAM #3 – AFRICA & EUROPE
	* FIELD LAB REPORT DUE * * FIELD JOURNALS DUE (Third Installment: Mauritius, South Africa, Ghana, Morocco) *

SPAIN 4/25

Music as CULTURE, OBJECT, and TOOL

- ◆ ***Music as culture:***
 - "a total way of being for a group of people"*
 - ideas*
 - behavior*
 - values*
 - social interaction*
 - social organization*

- ◆ ***Music as object:***
 - sound, structure, elements of musical style*
 - melody*
 - time (rhythm, meter)*
 - timbre*
 - texture*
 - musical instruments*

- ◆ ***Music as tool:***
 - music as entertainment*
 - music as emotion, feeling, passionate expression*
 - music in religious ritual, worship, devotion*
 - music in rites of passage*
 - music in theater – human, puppet, masked dance*
 - music and narrative (story-telling, story-singing)*
 - music as a partner to dance*
 - music and film*
 - music as complex composition*
 - music and improvisation*
 - music as an expression of individual, group, or national identity*
 - music as a marker of class identity*
 - music and conflict (music as a 'weapon', as morale-booster, and a 'casualty of war')*
 - music as a facilitator of self-cultivation*
 - music as a facilitator for trance*
 - music helping to bridge the mundane and spirit worlds, sacred and non-sacred*
 - music as a tool for protest, dissent, social activism, social change*

FIELD ASSIGNMENTS

- You are required to keep a **Field Journal** describing in detail the day-by-day 'soundscapes' that you encounter in each country that you visit. In it you will document your individual experiences both casually encountering and **proactively seeking out** and experiencing music-related activities throughout your stay in that country. Use the "Listening-Viewing Guide" as your guidelines.
- You are required to participate in the **Music Cultures 'Field Lab'** during the Spring 2013 semester. You are expected to take very detailed notes in your Field Journal and then write **a 5-page paper** as a report on this field lab. Use the "Listening-Viewing Guide" as your guidelines.

THE "MUSIC CULTURES" FIELD LAB:

GHANA: Drumming and Dance Workshop

The Field Lab for the *Music Cultures* course will be a participatory workshop on the traditional dance and drumming arts of West Africa, to be held at the University of Ghana in Accra. It will be led by Fred Tay, artistic director of Ayekoo Africa Arts, and Charles Odoom of the University of Ghana's "Ghana Dance Ensemble." In Ghana, as in other parts of sub-Saharan Africa, there is a unity of music, dance and drama, and the workshop will demonstrate the intimate connection between drumming and dance traditions. West African drumming and dancing ensemble pieces are intended to be performed by all members of society, not just trained, professional musicians. As such, they are very accessible performance works for experienced and inexperienced musicians and dancers alike. Yet the music and dance is complex and sophisticated in the use of polyrhythm, polymeter, and syncopation. The objective of this field lab is to allow students to develop a deeper understanding, through performance, of a non-Western musical tradition from a dancer's and a musician's conceptual and performance perspective. (The workshop will conclude with an opportunity for students to purchase drums used during the workshop. Purchases are to be made in cash in local Ghanaian Cedis.)


ASSIGNMENTS & METHODS OF EVALUATION


 There will be **three (3) exams** covering the following units:


1. General & East Asia
2. Southeast Asia & South Asia
3. Africa & Europe

These exams will include multiple choice questions, short answer questions, and audio-video recognition questions.

Audio and video clips will be provided in electronic folders on the MV Explorer Intranet for each of the units of study and are keyed to class lectures. You are expected to spend a significant amount of time actively and attentively listening to or viewing (and becoming intimately familiar with) these audio and video clips. This is one of your primary 'homework' assignments. Exams will include listening/viewing sections designed to test your familiarity with these audio & video clips.]

 You are required to keep a **Field Journal** describing in detail the day-by-day 'soundscapes' that you encounter in each country that you visit. In it you will document your individual experiences both casually encountering and proactively seeking out and experiencing music-related activities throughout your stay in that country. Use the "Listening-Viewing Guide" as your guidelines.

 You are required to participate in the **Music Cultures 'Field Lab'**. You are expected to take very detailed notes in your Field Journal and then write a 5-page paper as a report on this field lab. Use the "Listening-Viewing Guide" as your guidelines.

 There will also be a **'Music Cultures Film Series'** in conjunction with the Music Cultures course. A number of films (see the list on the last page of this syllabus) will be shown during the semester on the MV Explorer's 'Overnight Loop'. In most cases, they will be scheduled for 2 (or even 3) viewings, and the 'Loop' schedule will be made available at the beginning of the semester. You are required to watch **a total of ten (10) films**, and submit a written report on each, over the course of the semester. Watch a film in its entirety and produce **a two (2) page double-spaced report** on that film. Use the "Listening-Viewing Guide" as your guidelines.

You may also take advantage of the film series to obtain **extra credit** points, if needed. The more films you watch and well-written reports you submit beyond the required ten (10), the more possible extra credit points (TBD) you can receive.

EVALUATION:

Field Journal	= 100 points
Field Lab Attendance and Paper	= 100 points
Exam #1	= 100 points
Exam #2	= 100 points
Exam #3	= 100 points
Film Reports (10 films @ 10 points each)	= 100 points
TOTAL	= 600 points

At the end of the semester, your total number of points out of 600 will be divided by 6 to give a total number of points out of 100. Your final grade will then be determined based on the following grading scheme:

<u>Total Points</u>	<u>Percentage</u>	<u>Grade</u>
93-100	93 - 100 %	A
90-92.9	90 - 92.9 %	A-
87-89.9	87 - 89.9 %	B+
83-86.9	83 - 86.9 %	B
80-82.9	80 - 82.9 %	B-
77-79.9	77 - 79.9 %	C+
73-76.9	73 - 76.9 %	C
70-72.9	70 - 72.9 %	C-
67-69.9	67 - 69.9 %	D+
63-66.9	63 - 66.9 %	D
60-62.9	60 - 62.9 %	D-
0-59.9	59.9 % or below	E

Example: If you have a final total of 525 points out of 600 at the end of the semester:

$$525 \div 6 = 87.5 \quad 87.5 = B+$$

RESERVE LIBRARY LIST

[TBD]

ELECTRONIC COURSE MATERIALS

AUTHOR: Bakan, Michael B.

ARTICLE/CHAPTER TITLE: Chapter 1: "What, in the world, is music?"

JOURNAL/BOOK TITLE: *World Music: Traditions and Transformations*, 2nd edition

VOLUME: n.a.

DATE: 2011

PAGES: 1-8

[Others TBD]

ADDITIONAL RESOURCES

Intranet 'Folders':

- General
- East Asia
- Southeast Asia
- South Asia
- Africa
- Europe

[These will contain audio and video clips that the instructor will provide.]

'LISTENING & VIEWING GUIDE'

A. The Sonic Component:

1. Instrumental? Vocal? Both?
2. What instruments do you hear? Group them according to the Sachs-Hornbostel classification system: chordophone, aerophone, membranophone, idiophone.
3. Consider vocal style: song, speech, or something in between?
4. More than one voice part? How many voices? Is one voice dominant or are they of equal importance?
5. Consider 'timbre' ('tone color'): Describe the timbres of the instruments and voices you hear. Use any adjectives that you feel are the most richly descriptive and precise.
6. Consider 'form': Can you hear any indications of form, structure, or shape? (repetition, contrast, variation, AB, ABA, AAB, 'strophic', 32-bar AABA, 'blues' form, etc etc)
7. Consider 'texture': monophonic, polyphonic, homophonic, heterophonic?
8. Consider 'harmony': Is there simultaneity of musical pitches intended to be 'harmony'? Describe.
9. Compare the vocal parts to the instrumental parts – identical, similar, somewhat different, substantially different?
10. Consider 'time': rhythm, meter, tempo. Is there a regular, steady pulse? Is there meter or is it metrically free? How is meter established and maintained? Are rhythms and tempos consistent and steady, or do they vary? Are the variations in rhythm and tempo slight or dramatic? Are there multiple rhythms or meters being played simultaneously ('polyrhythmic', 'polymetric')?
11. Consider 'melody': Can you ascertain anything about scale? Are the melodies simple or complex? Just a few frequently repeated notes or long and complex? Narrow range or wide range? Are sections repeated? When repeated, are they varied? Is there 'counterpoint'? 'heterophony'?
12. Consider 'improvisation': Was this music composed? Is it written down? Is it partially or entirely improvised?
13. Consider 'notation': Can you tell if this music is notated, or is it performed entirely from memory without notation?
14. Consider the use of language. What language is used in the singing parts? Can you tell anything about the style of language used (ancient or modern, poetic or colloquial, sparse or dense, narrative or impressionistic, ecstatic or mundane, etc)?

B. The Visual Component:

1. Describe the total environment of this performance.
2. Who are the people making this music? What does 'participant' mean in this context? Is there a distinction between 'performer' and 'audience'? Who are the audience?

3. Are there instruments being played? Describe them in detail. Describe the playing techniques that you observe. Are they played in ways that you expect, or are the playing techniques unusual and unexpected to you?
4. Pay close attention to behavior. Do people conduct themselves differently in this setting than what you are accustomed to seeing? In what ways?
5. Pay close attention to interaction between and among the participants. Do they interact in ways that are unique, interesting, peculiar? Does their interaction give any indication of a hierarchy among them?
6. Is this an indoor or outdoor performance? Do you think there is a significant relationship between the style of music being performed and whether it is being performed indoors or outdoors?
7. Describe the clothing and accessories that the participants are wearing. Is there any uniformity? Is the attire traditional, ancient, contemporary, casual, formal, unique to ritual occasions, everyday, ornate, simple, etc etc?
8. Is dance present? Is it as important as the music, more important, or less important?
9. Consider technology: Observe and describe anything regarding technology – construction of instruments; use of amplification for instruments or voices; recording technology; etc.

C. The Cultural Component (meaning, significance, function, etc):

1. Consider the question: "Is this music?" Consider the definition(s) of 'music'.
2. Do you get a sense of 'community' among the participants? Describe. What gives you that impression? How might music be contributing to the feeling of 'community' among these people?
3. What are the uses and functions of the music in this setting?
 - a. For entertainment?
 - b. For instruction and training?
 - c. For use in religious ritual?
 - d. In rites of passage?
 - e. In healing?
 - f. As a vehicle for narrative (story-telling)?
 - g. As a partner to dance?
 - h. As an expression of individual or collective identity?
 - i. As a facilitator of self-cultivation?
 - j. As protest?
 - k. As a political statement?
 - l. For encouragement or building morale?etc., etc.

GUIDELINES FOR VIDEO/FILM REPORTS

The requirements for these reports are very specific, so pay close attention to these guidelines. Reports that do not conform to these requirements will be rejected. You are encouraged to consult with Professor Ferguson as often as needed throughout the semester to make sure that you are on the right track.

These reports must be submitted electronically as a Microsoft Word document only; no other files formats are acceptable, and no paper copies please.

The report should be formatted as follows, no exceptions:

Font: *Times Roman* or *Times New Roman*

Size: no larger than 12 point

Page: 8½ x 11"

Margins: no larger than one inch (1") on all sides

Spacing: double-spaced

Misc.: In the upper left-hand corner include only the following:

Name

"Film Report #[X] – [Film Title]"

Address the following questions and points:

- Is this a dramatic (i.e., fictitious) feature film, a documentary film, a live performance film, or does it occupy some middle ground?
- Does the film feature primarily live performance footage or is it principally narration with occasional performance clips? Where do the live performance segments take place (studio, stage, indoor, outdoor, etc)? Is there an audience for these performances? Comment on the audience.
- What artist(s), event(s), and/or style of music is the film about? (Give sufficient detail about the actual content of the film.)
- What was your level of understanding of this subject before viewing the film? Do you feel you now have a better, clearer understanding of the subject? (A lot? A little? No more than before?) Do you have a greater appreciation for the subject matter than before?
- Critique the presentation of the material. How was the subject approached and represented? (with affection, hostility, detachment, humor, reverence, condescension, etc?)
- Critique the film-making itself. Did anything in the mechanics of the film-making seem especially effective? offensive? frustrating? masterful?

Follow these guidelines strictly. **DO NOT** copy and paste a few paragraphs of a film review from the Internet. Such reports will be rejected and you will receive a zero for that assignment.

THE MUSIC CULTURES FILM SERIES

The following films will be shown on the MV Explorer's overnight 'film loop'. Please consult the detailed course schedule for due dates and the published 'film loop' schedule for broadcast dates.

GENERAL

- *Latcho Drom* [Roma/Gypsy music from India to Western Europe]

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]

KOREA

- *Sopyonje* [feature film; *Pansori* narrative story-singing]

CHINA

- *The Peony Pavilion* [Kunqu opera]
- *Searching the Academy* (aka *The Runaway Maid*) [Cantonese opera; no English subtitles]
- *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 Thảo, thời vang bóng* [feature film that includes a lot of *Ca tru* singing]

INDONESIA

- *Wayang Kulit* [Indonesian shadow puppet theatre]

INDIA

- *Indian Classical Music*

SOUTH AFRICA

- *Amandla! A Revolution in Four-Part Harmony* [music in the anti-Apartheid struggle]
- *Under African Skies* [documentary, 25th anniversary of the release of Paul Simon's *Graceland*]

ZIMBABWE

- *Mbira Music: The Spirit of Zimbabwe* [about the Shona *mbira* instrument and traditions]

TURKEY

- *Crossing the Bridge: The Sound of Istanbul* [documentary about music in Istanbul]

SPAIN

- *Flamenco* [art film about Spanish *flamenco*]

PORTUGAL

- *Mariza and The Story of Fado* [documentary about *Fado* and performances by Mariza]

IRELAND

- *Solas Live* [the premier Irish-American band in concert]

BRAZIL

- *Black Orpheus* [late 1950s feature film about Brazilian *Carnaval* and the Orpheus myth]