

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2018
Discipline:	Music
Course Number and Title:	MU 132 Exploring World Music (Section 1)
Division:	Lower
Faculty Name:	David Harnish
Semester Credit Hours:	3

Prerequisites: None

COURSE DESCRIPTION:

This survey course explores global aspects of music and its meaning with connections to the environment, sound, and world cultures, and places emphases on countries on the itinerary. Students become familiar with basic musical concepts and explore traditional, religious, folk, art, and popular musical styles of several countries. In addition to readings and videos, guided listening, and occasional music making opportunities, contact with live music and dance will be encouraged through field excursions and independent experiences. Students will be encouraged to examine music making in cultural context, while considering their role as ethnographic observers, and will gain the vocabulary and listening skills necessary to engage with music of the world.

COURSE LEARNING OBJECTIVES:

- Demonstrate active listening skills using an appropriate music vocabulary
- Articulate characteristics that differentiate particular cultural identities
- Awareness of diversity and the importance of inclusivity
- Understand the characteristics of cultural identities and dynamics of cultural interactions
- Compare musical styles, traditions, and substance as practiced in different regions of the world
- Comprehend the ways people identify themselves, their cultures and their cultural heritage
- Define cultural identities in global contexts through course materials and interactions with musicians in ports of call
- Articulate an awareness and appreciation of the diversity of world cultures and specifically be able to speak to its presence in musical traditions
- Synthesize historical, cultural, and musical research in an independent project

Textbooks and Course Materials:

AUTHOR: Bruno Nettl and Timothy Rommen, editors
TITLE: *Excursions in World Music*
PUBLISHER: Routledge
ISBN #: 9781138101463 (paperback book without CDs)
DATE/EDITION: 2017/7th edition

Various PDF files

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico – January 5

A1—January 7: Welcome: Exploring World Musics and Cultures

Reading: Rommen, Chapter 1, “Introduction: Studying Musics of the World’s Cultures”

A2—January 9: Musics of Hawai‘i

Reading: “Chant, Pacific Island Church Music, Hawaiian Music,” from *Musics of Hawai‘i*

A3—January 11: Hawaiian traditional and popular musics

Reading: Lewis, “Storm Blowing from Paradise: Social Protest and Oppositional Ideology in Popular Hawaiian Music”

Honolulu, Hawaii — January 12

A4—January 14: Chapter 6 Musics of East Asia III: Japan, Hogaku & theatre musics

Reading: Wong, pp. 196-212

January 16—International Date Line crossing (Lost Day)

A5—January 17: Chapter 6 Japan, religious and court musics

Reading: Wong, pp. 212-223

No Class — January 19

A6—January 20: Chapter 6 Japan; Chapter 4 Musics of East Asia I: China

Reading: Japan - Wong, pp. 223-224; China - Wong, pp. 104-117

A7—January 22: Chapter 4 China, Pipa, Han peoples’ musics & rise of popular musics

Reading: Wong, pp. 117-137

Kobe, Japan — January 24-28

A8—January 29: Chapter 4 China, more popular music & minority musics; review for Test

Reading: Wong, pp. 137-146

Shanghai, China — January 31 - February 1

In-Transit — February 2-3

Hong Kong, SAR — February 4-5

A9—February 6: TEST; Introduction to Vietnam

Reading: Supplemental reading from *Music in Mainland Southeast Asia*, pp. 54-68; 112-115

Ho Chi Minh City, Vietnam — February 8-13

A10—February 14: Vietnam and Myanmar music and culture

Reading: Supplemental reading from *Music in Mainland Southeast Asia*, pp. 39-54; 107-111

No Class —February 16

A11—February 17: Myanmar traditional and popular musics

Reading: 1) Douglas, “Burmese Music and the World Market”; 2) MacLachlan, “Introduction” (Burma’s Pop Music Industry)

Yangon, Myanmar — February 19-23

A12—February 24: Chapter 2 Music of South Asia/India, Intro & Hindustani classical musics

Reading: Sykes, pp. 18-34

A13— February 26: Chapter 2 India, Carnatic classical musics, temples, Bollywood, Bauls

Reading: Sykes, pp. 34-46; 49-51

Cochin, India — February 28 – March 5

A14—March 6: Chapter 2 India, rock, hip-hop & new folk musics; Review for Midterm

Reading: Sykes, pp. 55-58

No Class — March 7

A15—March 9: Midterm

Port Louis, Mauritius — March 11

A16—March 12: Chapter 8 Music of Sub-Saharan Africa; Shona, BaMbuti, Mande, Ewe principles

Reading: Turino 260-273

A17—March 14: Chapter 8 Africa, musical values & instruments

Reading: Turino pp. 273-290

A18—March 16: Chapter 8 Africa, popular music; discussion of South African styles

Reading: Turnio pp. 290-299

Cape Town, South Africa — March 18-23

A19—March 24: Chapter 7 Music of Indonesia; gamelan playing

Reading: Capwell, pp. 226-237

A20—March 26: Chapter 7 Indonesia; Java, Bali, and popular musics

Reading: Capwell, pp. 238-258

A21—March 28: Ghana, Music and Dance Traditions

Reading: Locke, “Africa” from *Worlds of Music*, pp. 74-93 (Agbekor to Nhemamusasa)

Tema, Ghana — March 30 - April 1

Takoradi, Ghana — April 2-3

A22—April 4: Chapter 3 Music of the Middle East and North Africa

Reading: Jankowski, pp. 62-80

A23—April 6: Chapter 3 North Africa/Morocco

Reading: Jankowski, pp.80-101

Study Day — April 8

A24— April 9: Review for Final

Casablanca, Morocco — April 11-14

A25—April 15: Final Exam

Arrive Bremerhaven, Germany — April 19

FIELD WORK

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class & Assignment

[Mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.] Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Hula Workshop: History and Performance. This Field Class will take place on Friday, 12 January, in Honolulu, Hawai'i.

Hula, an indigenous and powerful art form of Hawai'i, dramatizes or portrays the words of *oli* (chant) or *mele* (song) in visual dance, particularly using the hands to tell the story. The two basic styles of hula are *kahiko* (pre-Western contact), accompanied by Hawaiian instruments such as *ipu* (gourd), and *'auana* (post-contact), often accompanied by 'ukulele, guitar and double bass. Once marginalized and appropriated by American media, hula has become a strong expression of Hawaiian identity.

In this field class, students observe the relationship between text, accompaniment, dress, and hand and body movement vocabulary, and understand the poetics of the form. Students also experience dancing and learn hula movements, and visit institutes and cultural sites, such as the Bishop Museum and/or 'Iolani Palace, to learn about the history, artists, culture, and challenges of sustaining hula (particularly *kahiko*). Hula, which has become an entertainment for insiders and outsiders instead of praising or honoring the traditional chiefs, underwent a renaissance in the latter 20th century, became more popular than ever, and is associated with Hawaiian ethnicity and expression. The teachers are the *kumu* hula, who often have schools or groups called *hālau*. The *kumu* hula for our class is Vicky Takamine; her *hālau* is Pua Ali'i 'Ilima.

Learning Outcomes

- Appreciate the art form and learn to embody Hawaiian “talk story” in hula
- Understand the relationship of story/chant and hand and body movement vocabulary
- Explore the history and political marginalization of Hawaiians and hula, and the later resurgence and renaissance of hula and Hawaiian identity

Field Class Reflection (3-5 pages). This paper should include some analyses of the music (song and accompaniment) and dance, instruments, and overall poetics. Ideas from the field class and from in-class readings should provide historic and cultural context of hula, its embodiment of gender, and its meanings in early and modern Hawai‘i. Personal reflections on the class experience, site visit, dancing, Hawaiian culture, and performance should be included.

Field Assignments: These three descriptive papers should be conducted when attending any musical event in ports and include analyses of the musical event, its performance context (when, where, why), the instruments, audience, and musicians as well as your personal responses to the music and performance.

METHODS OF EVALUATION / GRADING SCALE

GRADING

Participation:	15 points
Field Experience/Report	10 points
Test	15 points
Field Assignments (3)	15 points
Midterm	20 points
Final	25 points

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

Bruno Nettl and Timothy Rommen (editors). 2017. *Excursions in World Music*, 7th edition. New York: Routledge/Taylor and Francis.

Douglas, Gavin (2010). *Music in Mainland Southeast Asia: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

FILM REQUEST:

Kumu Hina

Directors: Dean Hamer, Joe Wilson; 2014; 75 minutes

ELECTRONIC COURSE MATERIALS

Hawaii:

1994. "Chant, Pacific Island Church Music, Hawaiian Music," from *Musics of Hawai'i, 'It All Comes from the Heart: An Anthology of Musical Traditions in Hawai'i*, ed. L. Martin. USA: The State Foundation and the Arts-Folk Arts Program (no authors cited in text).

Lewis, George (1991). "Storm Blowing from Paradise: Social Protest and Oppositional Ideology in Popular Hawaiian Music," *Popular Music*, Vol. 10 (1)

Myanmar:

Douglas, Gavin (2005). "Burmese Music and the World Market," *Anthropology Today*, Vol. 21 (6)

MacLachlan, Heather. 2011. "Introduction." In *Burma's Pop Music Industry*, pp. 1-13 Rochester:

University of Rochester Press.

Ghana/West Africa:

Locke, David (2018). "Africa/Ewe, Dagbamba, Shona, BaAka" **pp. 74 (Agbekor) - 93 only**, in *Worlds of Music: An Introduction to the Music of the World's Peoples*, Shorter Version, fourth edition.

ADDITIONAL RESOURCES

NONE