

## SEMESTER AT SEA COURSE SYLLABUS

### Colorado State University, Academic Partner

<b>Voyage:</b>	Fall 2019
<b>Discipline:</b>	Music
<b>Course Number and Title:</b>	MU 132 Exploring World Music (Section 2)
<b>Division:</b>	Lower
<b>Faculty Name:</b>	Ingrid Bianca Byerly
<b>Semester Credit Hours:</b>	3
<b>Prerequisites:</b>	None

### COURSE DESCRIPTION

This course investigates the sound and sentiment of traditional and contemporary music in each port-of-call and region of our voyage. Distinctive sounds in unique places reflect and resonate meaningful characteristics and concerns in cultural contexts. As the voice of society, music echoes ideology, behavior, rituals, values, aesthetics and history. We will discover why music serves as a universal language of harmony, a regional declaration of individuality, and an unsurpassed vehicle for cross-cultural communication.

We will explore the styles and significance of global music forms as we travel our routes on oceans, canals and landscapes. Music reveals how distinctive sounds of unique places reflect and resonate the particular character and concerns of cultures, and the individuals belonging to those cultures. There are innumerable creative ways through which musicians fashion their craft to articulate their beliefs and express their cultural norms. Unique configurations of melodies, harmonies, rhythms, timbres, textures, instrumentations and lyrics reveal colorful identities and articulate complex ideologies. We will contrast the sounds and structures of the various musical cultures of our travels, exploring the cross-cultural similarities and multi-cultural differences between styles, and determining the motives and functions of each form; whether as entertainment, narrative commentary, expression of feelings, forms of worship or accompaniment to rites of passage. Finally, we explore the imperative development of global styles from traditional to popular, as global influences and internal predicaments affect the boundaries of style and cause worldwide hybridizations. Through an investigation of each culture's music, we will reveal both the strong influence of creative individuals in reflecting and shaping the history of their societies in particular, and the enormous importance of global music in 'sounding culture' in general.

### LEARNING OBJECTIVES

1. Gain an understanding of the significance and relevance of music in culture.
2. Explore the role that musicians and musical institutions play as mirrors, mediators and prophets of cultural, social and political histories.
3. Gain an appreciation for the methods and motives of music in culture.

4. Familiarize ourselves with specifics and comparisons of music styles, textures, substance and histories of different regions of the world.
5. Investigate the transformative power of music in society through an understanding of the complex consequences and perceptions of influences between local and international, as well as traditional and contemporary genres.
6. Engage in considerations of individual identity, community identity and the dynamics of cultural interactions as revealed in musical traditions and initiatives.
7. Cultivate and demonstrate active listening and identification skills in music, using musical vocabulary to identify instruments, genres and stylistic features of music.
8. Articulate features and characteristics that define the spectrum of musical styles across historical eras and geographies.
9. Demonstrate an awareness of the importance of inclusivity and diversity in exploring world music.
10. Articulate an appreciation of the diversity of world music as echoed in our ports of call.
11. Become familiar with the overlapping and contrasting techniques which differentiate, influence and assimilate genres across cultures and countries.
12. Gain an appreciation for the numerous and ingenious skills musicians use to both reflect and create their society through sound.
13. Gain a solid understanding of the role of nationalism, particularly as it relates to modern protest styles around the world.
14. In port, students pay attention to where, when and why music occurs, with particular attention to the role music plays in the everyday of different cultures.
15. Synthesize musical, cultural and historical research into an independent project.

## **REQUIRED TEXTBOOKS**

Victor L. Wooten: *THE MUSIC LESSON: A Spiritual Search for Growth Through Music*  
Berkley Books, New York (Penguin)  
ISBN# 978-0-425-22-093-1  
(Paperback) 2008

Richard Restack: *MOZART'S BRAIN AND THE FIGHTER PILOT: Unleashing Your Brain's Potential*  
Three River's Press, New York. (Random House).  
ISBN# 0-609-81005-7  
(Paperback) 2001

## **TOPICAL OUTLINE OF COURSE**

**Depart Amsterdam, The Netherlands — September 9**

**A1—September 11**

Topics: Introduction to Ethnomusicology  
Introductory quiz

Classical Music Era Overview  
Text Assignment: Alves p. 2-7

**A2—September 13:**

Topic: Music as Mediator and Social Commentary  
Polish Case Studies: Chopin's Revolutionary Etude and Adinall's Warsaw Concerto  
Benjamin Zander: The transformative power of classical music  
[https://www.ted.com/talks/benjamin\\_zander\\_on\\_music\\_and\\_passion?language=en](https://www.ted.com/talks/benjamin_zander_on_music_and_passion?language=en)  
Text Assignment: David Tame Introduction p. 13-32.

**Gdansk, Poland — September 15-20**

**A3—September 21:**

Topic: Creativity and the Spectrum of Styles  
Viewing: Mark Applebaum: The Mad Scientist of Music  
[https://www.ted.com/talks/mark\\_applebaum\\_the\\_mad\\_scientist\\_of\\_music?language=en](https://www.ted.com/talks/mark_applebaum_the_mad_scientist_of_music?language=en)  
Text Assignment: Frederic Jameson's Preface in Jacques Attali's *Noise* (pg 3-20)

**A4—September 23:**

Topic: Introduction of traditional Portuguese folk style *Fado* and the development of contemporary genres like pop, reggae, dance, house, kizomba, and zouk.  
Text Assignment: Alves Chapter 9 p. 146-159 (Spain and Flamenco Music)

**A5—September 25:**

Topic: The influences of the Mediterranean and Moorish styles on the Iberian Peninsula: especially classical guitar and Flamenco Dance. Introduction to its influence on the music of South America that we will encounter later in the voyage.

**Lisbon, Portugal — September 26-28**

**Cadiz, Spain — September 29 - October 1**

NOTE: Fieldtrip for this class/section: 1 October. Flamenco in Cadiz

**A6—October 3:**

Topic: Introduction to Eastern European Traditional and Folk styles (Croatia, Bulgaria, Hungary)  
Text Assignment: Alves: Chapter 8, p. 106-122  
(Optional: Ceribasic; *Musical Faces of Croatian Multiculturality*)

**A7—October 5:**

**(QUIZZ 1)**

Topic: Contemporary / Popular Croatian Music  
Style analysis of the Dalmation pop sounds of the Adriatic Coast (Severina, Dvornik, Gibonni),  
Chanson writer Dedić, the Zagreb school of *schlager*. and hip-hop bands like Beat Fleet.

**Dubrovnik, Croatia — October 6-10**

**A8—October 12:**

Topic: North African style and Arab influence

Video: *Baraka* Samples 1  
Text Assignment: Alves chapter 7 (p. 78-94)

**A9—October 14:**

Topic: Moroccan contemporary styles: hip-hop and the Arab Spring  
Video: *Baraka* Samples 2

**Casablanca, Morocco — October 15-20**

**A10—October 22:**

Topic: Music of Subsaharan Africa - African Music and Identity  
Handout of Merriam / Farris-Thomson comparative criteria of Western/African music  
Video: The Language you Cry In  
Text Assignment: Alves chapter 6 (p. 46-57)

**A11—October 25:**

Topic: Music and Protest  
Video: *Amandla!* Selection  
Text Assignments: Byerly: *Musical Markers as Catalysts in Social Revolutions: The Case of Gabriel's 'Biko'*  
Byerly: *What Every Revolutionary Should Know or Decomposing Apartheid*

**A12—October 27:**

Topic: Introduction to Traditional drumming and dance of Ghana/Modern *Highlife*  
Video: Emmanuel Jah: [https://www.ted.com/talks/emmanuel\\_jah\\_the\\_music\\_of\\_a\\_war\\_child](https://www.ted.com/talks/emmanuel_jah_the_music_of_a_war_child)  
*'Baraka'* samples (Masai Sky Dance (North) vs. Zulu Earth dance (South))

**Tema, Ghana — October 28-30**

Section 2 Field Class: Day 1, Monday 28 October

**Takoradi, Ghana — October 31 – November 1**

**A13—November 3:**

Topic: Music as Language, Expression and Voice  
Viewing: Victor Wooten: Music as a language:  
<https://www.youtube.com/watch?v=2zvjW9arAZ0>  
Dimash: SOS <https://www.youtube.com/watch?v=eyUu2ZS4VBA>  
Opera2 <https://www.youtube.com/watch?v=anKmU1J0I9g>  
Text Assignment: Alves Chapter 10 p. 154-157 (Elements fo Traditional latin American Music)

**A14—November 6:**

Topic: Introduction to the Music of Latin America  
Text Assignment: Alves Chapter 10 p. 73-77 (Music in Brazil)

**A15—November 8:**

Topic: Braziil and Carnival!

## Salvador, Brazil – November 10-15

### A16–November 16:

Topic: Topic: Music as Lost and Found Communication 1

Video: Searching for Sugarman Pt 1

### A17–November 18:

Topic: Music as Lost and Found Communication 2

Video: Searching for Sugarman pt 2

### A18–November 20:

#### (QUIZZ 2)

Topic: Calypso, Soca and Steel Band Traditions

Video: Calypso Dreams

Text Assignment: Benjamin Ramm: *The Subversive Power of Calypso*

### A19–November 23:

Topic: 'Hangdrums' and contemporary Initiatives of the Steelpan

Popularizations by Harry Belafonte, Lord Kitchener and the Mighty Sparrows

The local Canboulay (Trinidad and Tobago Carnival)

## Port of Spain, Trinidad and Tobago – November 24

### A20–November 26:

Topic: A look back on Spanish influence on South American music – especially the classical *Passacaglia* that became the *Passillo* (known as the national Ecuadorian folk music).

Text Assignment: TBA

### A21–November 28:

Topic: The second Ecuadorian style of Yarabi (more sentimental, downtempo flute focus) which developed from the waltz tyle in early Spanish music. The Pasacalle, an increasingly popular 'dance music' from, is also dealt with.

Text Assignment: TBA

### A22–December 1:

Topic: Afro-Ecuadorian music styles. *Marimba* music with their origins in the Esmeraldas (and prominent in African styles) and *Bomba* music of the Chota valley which has more prominent Spanish and *mestizo* influence, with a prominent use of guiatars..

Text Assignment: TBA

## Guayaquil, Ecuador – December 2-7

### A23–December 9:

Topic: Costa Rican Calyso, soca, salsa, merengue, bolero and cumbia styles.

Ocarinas (clay bird whistles) of ancient ceremonial songs, with wind instruments used in ancient ceremonial songs that are still played today.

**Puntarenas, Costa Rica – December 11-15**

**A24—December 16:**  
COURSE CONCLUSION AND REVIEW

**A25—December 19: Final Exam**

**Arrive San Diego, California – December 23**

## **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**

The field class for this course will be on **October 28** in Aburi and Kotoku, Ghana.

**Field Class attendance is 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.

Section 2 Field Class:

Ghana Day 1: Monday, 28 October, 2019

Port: Tema.

Places: Aburi and Kotoku, Ghana

Guide and Dosent: Jerry Dzokoto

Host Institution//Organizer: W.E.B. Dubois Memorial Center for Pan African Culture

Activity: Drum circle in the morning at the Arts Center in Aburi, followed after lunch by travel to Kotoku for lecture-performance on dance.

(Detials to be announced)

### **Independent Field Assignments**

Students will keep a Music Journal, reflecting on music heard both in class and in ports. These journals, together with an introductory 'Mission Statement,' Reading Summaries and conclusionary 'Final Reflection' will serve as the bulk of the comprehensive Portfolios they submit at the end of the journey.

## **METHODS OF EVALUATION**

- Class Participation : Readings and Reflections (100 points)

- 2 multiple choice quizzes (50x2) (Recognizing musical pieces, styles, and instrumentation dealt with in class, and made available for listening and analyzing on the World Odyssey intranet).
- Field Lab (participation and reflection) (100 points)
- Final Portfolio (including introductory *Mission Statement*, Class Notes, Reading summaries, Field Journal, and concluding *Final Reflection* (200 points)

The total number of your points (out of 500) will be divided by five to determine your percentage.

## GRADING SCALE

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](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the

voyage. More details can be found within the Course Registration Packet, as posted to the [Courses and Field Classes page](#) no later than one month prior to registration.

## **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 IN LIBRARY:**

None

## **FILMS:**

Title of Film: Searching for Sugarman  
Distributor: Sony pictures

Title of Film: Amadeus  
Distributor: Orion Pictures

Title of Film: Amandla! A Revolution in Four-Part Harmony  
Distributor: Kwela Productions/HBO/Cinemax

Title of Film: Baraka  
Distributor: Mark Magidson/Ron Fricke

## **ELECTRONIC COURSE MATERIALS**

AUTHOR: Alves, William  
TITLE: Music of the Peoples of the World  
DATE/EDITION: 2013, 3<sup>rd</sup> Edition PUBLISHER: Schirmer (Cengage Learning)  
ISBN #: 9781133307945

AUTHOR: Attali, Jacques  
ARTICLE/CHAPTER TITLE: Foreword (by Fredrick Jameson) and Chp 1- Listening



JOURNAL/BOOK TITLE: Noise: The Political Economy of Music  
DATE: (1977) Trans 1985  
PAGES: Foreword (vii-xiv) and Chapter One (3-20)  
PUBLISHER: Manchester University Press  
ISBN #: 0-7190-1471-9

AUTHOR: Tame, David  
ARTICLE/CHAPTER TITLE: Overture: Music and its Power  
JOURNAL/BOOK TITLE: The Secret Power of Music: The Transformation of Self and Society through Musical Energy  
DATE: 1984  
PAGES: 13-32  
PUBLISHER: Destiny Books  
ISBN #: 0892810564

AUTHOR: Ceribasic, Naila  
ARTICLE/CHAPTER TITLE: Musical Faces of Croatian Multiculturality  
JOURNAL/BOOK TITLE: *Yearbook for Traditional Music*  
VOLUME: 39  
DATE: 2007  
PAGES: 1-26

AUTHOR: Byerly, Ingrid Bianca  
ARTICLE TITLE: 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'*  
BOOK TITLE: *PETER GABRIEL, FROM GENESIS TO GROWING UP* (eds. Michael Drewett, Sarah Hill and Kimi Karki)  
DATE: 2010  
PAGES: Chapter 8 pp 113-130  
PUBLISHER: Ashgate Publishers, London

AUTHOR: Byerly, Ingrid Bianca  
ARTICLE/CHAPTER TITLE: Chapter 17: *What Every Revolutionary Should Know: Musical Models of Global Protest*  
JOURNAL/BOOK 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

ARTICLE/CHAPTER TITLE: DECOMPOSING APARTHEID *Things Came Together: The Anatomy of a Music Revolution*. (ed. Grant Olwage)

BOOK TITLE: *COMPOSING APARTHEID: Music for and Against Apartheid*.

DATE: 2007

PAGES: (Chapter 12) Pp. 256-280.

PUBLISHER: University of the Witwatersrand Press, Johannesburg.

#### **ADDITIONAL RESOURCES**

None