

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Music
Course Number and Title:	MU 132 Exploring World Music
Division:	Lower
Faculty Name:	David Borgo, Ph.D.
Semester Credit Hours:	3

Prerequisites: None

COURSE DESCRIPTION

The official catalog description of this course is: *Global aspects of music and its meaning with connections to the environment, sound, and world cultures.*

Humans have been making music for tens of thousands of years to bond with one another and to articulate social values and cultural identities. Ethnomusicology is the study of why, and how, human beings are musical. This course will introduce the field of ethnomusicology and explore traditional and popular musics from our various ports of call as a prism through which to investigate broader dynamics of social, cultural, technological, and ecological change.

Students will become familiar with basic musical and anthropological concepts, learn to compare musical practices from different regions of the world, and explore how contemporary media and technology influence music production and consumption on a global scale. In addition to course readings, audio-visual materials, and occasional on-ship music-making opportunities, field classes present students an intimate opportunity to interact with diverse musical culture-bearers, to experience music and dance firsthand, and to consider one's own role as an ethnographic observer. While no previous technical knowledge of music is required, students will be expected to develop active listening skills alongside critical thinking and writing skills.

LEARNING OBJECTIVES

1. Demonstrate active listening skills using appropriate music vocabularies.
2. Compare musical styles, traditions, and practices from different regions of the world.
3. Develop an awareness and appreciation of the diversity of world cultures and an ability to speak to its presence in musical traditions.
4. Understand the characteristics of cultural identities and the dynamics of cultural interactions.
5. Synthesize historical, cultural, and musical research in discussions and writing assignments.
6. Comprehend the ways people identify themselves and their cultural heritage, and articulate characteristics that differentiate particular cultural identities and musical practices.

REQUIRED TEXTBOOKS

Ethnomusicology: A Very Short Introduction by Timothy Rice. Oxford University Press, 2014.

World Music: A Very Short Introduction (2nd ed.) by Philip V. Bohlman. Oxford University Press, 2020.

The Musical Human by Michael Spitzer. Bloomsbury, 2022.

NOTE: All readings are listed below by Author last name.

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1. Course Introduction and Defining Ethnomusicology

Discussion of course and field work expectations and voyage community values. Introduction to the academic discipline of ethnomusicology.

Reading: Rice Chp. 1, “Defining Ethnomusicology”

2. Voyager

What can we learn from the ‘thought experiment’ of NASA’s “golden record”? What ‘roadblocks’ do historical and evolutionary accounts of music run into almost immediately? What role can music play in a single human lifespan? What role has music played in world history? How has Western music operated within the vehicles of colonialism and white supremacy? How is human ‘musicking’ related to or different from animal ‘musicking’ and communication, including our hominin ancestors?

Reading: Spitzer Chp. 1, “Voyager”

3. First Encounters and Ontologies of World Music

What are the real and imagined beginnings of “world music”? What is the “linguocentric predicament”? Are ideas about music in different cultures irreconcilable? What role do religion, tradition, and aesthetics play? How can we approach the moment of musical encounter and discovery? How does Indian classical music sound and what role does it play in the context of Indian history and culture?

Readings: Bohlman Chp. 1, “In The Beginning... Myth and Meaning in World Music”; David Reck “India” in *Worlds Of Music*, 4th ed., ed. by Jeff Todd Titon

4. The Nature of Music

What have ethnomusicologists learned about the nature of music as a human behavior and cultural practice? How does this differ from the view that music is primarily an art form made for its own sake?

Reading: Rice Chp. 4, “The Nature of Music”

5. African Musicology: East Africa

How has the African academy grappled with theories from ethnomusicology? What might an African musicology entail, and what can we learn from the case of Kenya?

Readings: Jean Ngoya Kidula, "Ethnomusicology, The Music Canon, and African Music"; Peter Cooke, "East Africa: An Introduction"

6. Kenyan Pop

What musical cultures and practices are found in Kenya and why has the immense musical diversity and talent from this country only rarely been acknowledged internationally and seldom given the resources it needs to flourish?

Reading: Doug Paterson, "The Life and Times of Kenyan Pop"

7. Music as Culture

What is the 'culture concept' from anthropology? How do ethnomusicologists mobilize it? What is the relationship between musical and cultural change? What contemporary themes around music and culture have emerged in the field of ethnomusicology? Please come prepared to share some examples from your own listening experience.

Reading: Rice Chp. 5, "Music as Culture"

8. The West and the World

How have ethnomusicologists captured and represented the ethnographic encounter? What can a historiography of sound recording offer our understandings of 'world music'? What undergirds the collector's impulse? What is the power relationship between collectors, interpreters, and practitioners of culture? What is the relationship between the 'West' and its 'others'? Can we 'decolonize' ethnographic archives?

Reading: Bohlman Chp. 2, "The West and the World"

9. Movie Showing: *The Music of Strangers*

10. Music of the Middle East and North Africa

Reading: "Richard Jankowsky, "Music of the Middle East and North Africa" in *Excursions in World Music*, pp. 62-101

11. Jordanian Music

What helps to distinguish Jordanian from that of its neighboring countries like Syria and Saudi Arabia? What instruments are common in Jordanian traditional music? What is zajal? dabke? What music styles are popular in contemporary Jordan, and how do they reflect both local and global influences?

Readings: "Jordan: Music and Dance" from [Worldyrise](#) blog; "Music of Jordan" from [Wikipedia](#); "A Brief Guide to Contemporary Jordanian Music" from [theculturetrip.com](#)

12. Music of the Nations

What is the complex relationship between world music, nationalism, and the modern nation-state? What is 'good' vs. 'bad' nationalism (according to Bohlman)? How and why do national anthems change? What role could supra- or international anthems play? How do politics play out in the Eurovision contest?

Reading: Bohlman chp. 5, "Music of the Nations"

13. Music of Cyprus

Reading: "Music of Cyprus" from [Wikipedia](#)

14 & 15. Empire, Decoloniality, and the Globalization of World Music

In what ways are street or wedding musicians simultaneously local and 'world' musicians? What musical and cultural changes have accompanied the development of 'global cities'? What role did empire, colonization, and technology play in the construction of 'world music'?

Reading: Bohlman Chp. 7, "Empire, decoloniality, and the globalization of world music"; Spitzer "The Crimes of Colonialism" (pp.291-300)

16: Exam I

17 & 18. Music across the Human Lifespan

What can music psychology and neuroscience, in tandem with ethnomusicology, tell us about the role of music across the human lifespan? Does music participation throughout the lifespan correlate with positive learning and health outcomes? Do humans have a universal predisposition to engage with music? What cultural factors might shape—or stunt—this predisposition? What is the current state of research on these topics?

Reading: Spitzer Chp. 2 "Cradle and All"

19 & 20: Music, Motion and Emotion

Hearing is part of an ensemble of senses whose job it is to pick up information about the environment, and yet musical listening is often treated as an autonomous, abstract activity. If music is related to the world and our engagement with it, then what, exactly, is the nature of this relationship? Does music imitate? If so, what? Might it be the qualities of motion and emotion? What might this insight offer to the field of ethnomusicology, and, vice versa, how might ethnomusicology examine these hypotheses?

Reading: Spitzer Chp. 4, "Imaginary Landscapes, Invisible Cities"

21: Worlds of Music

Is there music in the non-human animal kingdom? If so, which species are 'musical' and what forms does their musicking take? Does animal musicking expand our notions of what music is? Should it be considered 'art', 'song', language-like 'calls', or a form of acoustic adaptation? What is entrainment? Which species can entrain? Why do birds and whales seem to us to be remarkably musical, but not our primate relatives?

Reading: Spitzer Chp. 9, "Animal".

22: Ethnomusicology in the Modern World

How has the field of ethnomusicology changed in recent decades? What are some general approaches and topics of interest to contemporary ethnomusicologists?

Reading: Rice Chp. 8, "Ethnomusicology in the Modern World"

23: World Music Matters

How can/should we account for the materiality of world music? In what ways do new global collaborations and fusions 'matter'? How can we help to sustain and engage with world music in the 21st century?

Reading: Bohlman Chp. 8, "World Music Matters"

24: Review

25: Exam II

Disembarkation Day – April 20

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 a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

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 20% of the contact hours for each course.

Assessment: The Field Class Assignment is a short essay (no more than 750 words) that demonstrates your engagement in, and reflection on, the field class. In addition to offering some descriptive prose and a self-reflective component, your essay must reference—and directly quote from—at least one of the course readings (cited parenthetically by Author and Page #).

A few suggestions (and more details will be provided in class):

- Start with a “thick” description that draws in the reader. Highlight the location(s) we visited, people we met, and activities in which we participated. Don’t just summarize. Use lively and engaging prose and imagery.
- Provide a bit of cultural and historical background, especially that which you learned during the field class.
- To what extent did your field class experience confirm, complement, complicate, or challenge what you have learned from the readings and lectures? Avoid generalizations. Try to hone in on one particularly salient issue or topic.
- What did you learn from this experience? What was surprising and/or unexpected, and why? How will this new knowledge inform your intercultural competence on the ship, at port, and in your life?

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

The Comparative Experiential Project involves students seeking out and reflecting on musical activities in at least three (3) different ports of call in a short, but more substantive, essay (750-1500 words). The ‘official’ “Field Class” can be referenced in your writing, but it will not count as one of the minimum three experience required in this assignment. Your essay must also reference—and directly quote from—at least two (2) of the course readings (cited parenthetically by Author and Page #). You can reference class discussions in your writing, but this does not replace the need to reference and quote from specific course readings.

Your experiences in port could involve live performances (e.g., on the street, at a market, in a restaurant, at concert hall, as part of a ritual/religious/‘folkloric’ event, etc.), or a setting in which recorded music plays an important role in the social activity (e.g., a DJ set at a dance club, a public gathering or broadcast in which music plays a key role, etc.). Try to find experiences in these port cities that promise to enhance your understanding of course themes and materials, although serendipity can also play an important role!

Many of the Semester at Sea “Field Programs” involve a musical component, and these can be included, or you can reflect on musical experiences that you have during your individual travels. You can compare similar settings in different countries (e.g., three different street performances, or dance clubs, or religious music experiences, etc.) but the three experiences can also be disparate and need not be related beyond the fact that they involve music in some fashion.

As you observe/participate in each musical experience, pay close attention to details. Take 'field notes' so that you can later offer 'thick description' of the the setting (location, specific sights, smells, colors, aspects of the participants dress and behavior, etc.) and the activities you are witnessing. Reflect on how your presence plays a role in what is taking place and/or how your own cultural identity and your role as a guest/visitor/outsider shape your experience with—and understanding of—the event.

Students will be encouraged to share aspects of their musical experiences in port during class time. Further assignment details will be discussed prior to the due date.

METHODS OF EVALUATION

- 20% Field Class & Field Class Assignment
- 20% Comparative Experiential Project
- 20% Exam I
- 20% Exam II
- 20% Engagement/Participation

Exams will involve a listening component and reflection on themes, topics, and specific terms from the course.

Engagement/Participation: Since this course will run more or less as a seminar, students are expected to contribute meaningfully to the group discussion at least ten (10) times in order to receive full credit for the participation grade. No more than two (2) participation credits will be given per class. Students will lose 2% points from their final grade for each missing participation credit less that the required ten (10).

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 academic 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.

Engagement/Participation: Since this course will run more or less as a seminar, students are expected to contribute meaningfully to the group discussion at least ten (10) times in order to receive full credit for the participation grade. No more than two (2) participation credits will be given per class. Students will lose 2% points from their final grade for each missing participation credit less that the required ten (10).

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

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 students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal 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 FOR THE LIBRARY

AUTHOR: Timothy Rice
TITLE: *Ethnomusicology: A Very Short Introduction*
PUBLISHER: Oxford University Press
ISBN: Print ISBN-13: 9780199794379
DATE/EDITION: 2014

AUTHOR: Philip V. Bohlman
TITLE: *World Music: A Very Short Introduction*
PUBLISHER: Oxford University Press
ISBN: Print ISBN-13: 9780198829140
DATE/EDITION: 2020/2nd. ed.

AUTHOR: Michael Spitzer
TITLE: *The Musical Human*
PUBLISHER: Bloomsbury Publishing
ISBN: ISBN-13 : 978-1635576245
DATE/EDITION: 2021

FILMS

TITLE OF FILM: The Music of Strangers
DISTRIBUTOR: I Wonder Pictures

ELECTRONIC COURSE MATERIALS

See course schedule for specific readings.