

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Fall 2018
Discipline:	Music
Course Number and Title:	MU 132 Exploring World Music (Section 2)
Division:	Lower
Faculty Name:	Michael G. Kaloyanides
Semester Credit Hours:	3

Prerequisites: None

COURSE DESCRIPTION

Global aspects of music and its meaning with connections to the environment, sound, and world cultures. This survey course attempts to gain a deeper understanding of a society by studying its musical expression in the belief that a culture's music is a reflection of the culture and its worldview. The course presents music as an aspect of human culture, aids students in cross-cultural understanding, differentiates music styles within regions and cultures, and examines broad historical, cultural, and social contexts of music. Students become familiar with basic musical concepts and explore traditional, religious, folk, art, and popular musical styles of societies encountered on the voyage. Faculty and students will listen to, evaluate, and perform music and dance; observe, document and participate in musical events during field experience; and keep a research journal documenting their fieldwork, thoughts, observations, and conclusions. Method of evaluation based on exams, participant observation projects, and class and field participation.

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

REQUIRED TEXTBOOKS

AUTHOR: Bruno Nettl and Timothy Rommen, editors
TITLE: *Excursions in World Music*
PUBLISHER: Routledge
ISBN #: 9781138666443 (Paperback – Book and CD)
DATE/EDITION: 2017/7th edition

Articles, essays and book chapters will be included in electronic course folder.

TOPICAL OUTLINE OF COURSE (Tentative and likely to change)

Depart Hamburg, Germany – September 9

B1–September 12: Introduction to Theory and Method in Ethnomusicology;
Participant Observations
Readings: Kilgannon, Corey, *In Subway Platform, These Musicians See Their Stage*,
New York Times, May 2, 2008. Course folder

B2–September 14: Flamenco music of Spain
Prepared Readings: Fairley, “Spain-Flamenco: a wild savage feeling”. Course folder
Garcia Lorca, *Theory and Play of the Duende*. Course folder

Barcelona, Spain – September 15-16

Valencia, Spain – September 17-18

B3–September 20: Instruments and Organology
Prepared readings: Wilford, John Noble, *Flutes offer Clues to Stone-Age Music*, New
York Times, June 25, 2009.
Chapter 1, *Introduction, Studying Musics of the World’s Cultures*, *Excursions in World
Music*

B4–September 22: Time in Music

Study Day – September 23: No Class

B5–September 25: Musical Time and Ghanaian Drumming

Tema, Ghana – September 27-28

Takoradi, Ghana – September 29-30

B6–October 1: Musical Form

Community Programming – October 2: No Class

B7—October 4: Music of South Africa

Prepared readings: Allingham, Rob. *South Africa—Jazz: hip kings, hip queens*. Course folder

Allingham, Rob. *South Africa—Popular Music: nation of voice*. Course folder

B8—October 6: Music of South Africa

Cape Town, South Africa — October 7-12

B9—October 14: Scales and Modes in World Musics

Study Day — October 16: No Class

B10—October 17: Scales and Modes in World Musics

Port Louis, Mauritius — October 19

B11—October 20: Music of India

Prepared readings: Chapter 2, *Music of South Asia, Introducing South Asia through Bollywood*, *Excursions in World Music*

Study Day — October 21: No Class

B12—October 23: Music of India

Cochin, India — October 25-30

Reflection and Study — October 31: Global Studies Reflection

B13—November 1: MIDTERM EXAM

B14—November 3: Music of Burma

Yangon, Myanmar — November 4-8

B15—November 10: Melody & Polyphony in World Musics

Community Programming — November 11: No Class

B16—November 13: Music of Vietnam

Prepared readings: Norton, Barley and Blackburn, Philip. *Vietnam: Music on the Move*. course folder

FIRST PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!

Ho Chi Minh City, Vietnam — November 14-18

B17—November 20: Music of China

Prepared readings: *Chapter 4, Musics of East Asia I: China*, Excursions in World Music

Study Day — November 21: No Class

B18—November 23: Musics of China and Japan

Prepared readings: *Chapter 6 Musics of East Asia III: Japan*, Excursions in World Music

Shanghai, China — November 24-29

B19—December 1: Music of Japan

Kobe, Japan — December 2-6

B20—December 8: Music and the “Other”

B21—December 10: Music and the “Other”

B22—December 12: Participant Observation presentations

SECOND PARTICIPATION OBSERVATION DUE BY END OF CLASS!!

B23—December 14: Music of Hawaii

Honolulu, Hawaii — December 16

B24—December 17: Exam review

Study Day — December 18: No Class

B25—December 20: 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:

The field class for this course is on Thursday, 27 September in Tema, 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.

Ghanaian Drumming and Dance, Accra, Ghana

This class will participate in a traditional Ghanaian drumming ensemble workshop. Students will observe drum, bell, and shaker construction. Students will then attend and participate in dance and drumming event/workshop.

Objectives:

Using participant observation technique and methodology, students will investigate and attempt to learn the value and meaning of Ghanaian music and dance—the **use** and **function** of those arts for its performers, audience and parent society.

Through performance participation, students will experience the complexity and power of sub-Saharan African rhythms and meters.

Students will encounter and recognize the significance of the unity of music, dance and drama in sub-Saharan African performing arts, a concept discussed in class.

Field Class Assignment:

Participant observation essay or presentation due B16-November 13. See participant observation guide for assignment form and content.

Participant Observation Projects for Field Class and Independent Field Work

While in field classes and in independent field projects, students will be expected to engage in a variety of typical ethnomusicological fieldwork activities. They will attend a spectrum of music performance events presenting various genres of rural and urban musics as performed by professional and amateur musicians in both formal and informal settings. Outside of performances, students will also interact with musicians, dancers, audience members, instrument makers, vendors of music, critics of music and consumers of music. Students will maintain a field journal to record their data, observations, and analyses. The journal will serve as a resource for class discussions, and participant observations.

Students will write two participant observation papers based on one or more observed music-making events while in the field, **ONE OF WHICH WILL BE BASED ON THE FIELD CLASS**. Each paper will represent 20% of the student's grade. A participant observation guide will be provided to guide students in participation, observation, data-gathering and writing a participant observation paper.

METHODS OF EVALUATION / 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 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

Stone, Ruth. *The Garland Handbook of African Music*, 2000. In SAS collection

The Rough Guide to World Music, volumes 1 and 2. In SAS collection

Diagram Group, *Musical Instruments of the World: An Illustrated Encyclopedia*, Sterling Publications, 1997 reprint edition. In SAS collection

Randel, Dan Michael, ed., *The New Harvard Dictionary of Music*, Belknap Press, 1986. In SAS collection

FILM REQUEST

Title of Film: Rhythms of Resistance: The Black Music of South Africa
Distributor: Shanachie Record Corp.

Title of Film: Hedwig and the Angry Inch
Distributor: New Line Home Entertainment

ELECTRONIC COURSE MATERIALS

Faculty will populate electronic course folder.

ADDITIONAL RESOURCES

None