

SEMESTER AT SEA COURSE SYLLABUS

"MUSIC IN HUMAN LIFE: THE INDIVIDUAL, THE COMMUNITY, AND THE PLANET"

Spring 2013

Discipline: Music

Course Title: "Music in Human Life: The Individual, the Community, and the Planet"

Proposed as Upper Division or Lower Division: Upper Division

Faculty Name: Daniel Ferguson

Pre-requisites: none

COURSE DESCRIPTION:

Music in Human Life: The Individual, the Community, and the Planet

Music is more fundamental to human life and to our identity as a species than most of us realize. Yet music is often treated as trivial, as non-essential, as mere 'entertainment', and countless musical traditions in our world - and the cultures of which they are a part - are endangered and dying. The global discourse on 'sustainability' rarely involves discussion of culture and the arts. But, the long-term 'health' of a community, a society, a nation involves much more than just ecological or economic concerns. In this course we will explore a number of issues and topics that highlight: (1) music's centrality and indispensability to human existence; (2) the relationship of music and the arts to the physical, spiritual, intellectual, social, cultural, economic, and organizational health of humans and human societies; (3) music's embattled and endangered status and the urgency of the work of preservation and/or revitalization of musical traditions, practices, and communities; (4) the interrelatedness of various music-related practices and the health of our earth; and (5) the place of music in the diverse and constantly morphing "soundscapes" in which we find ourselves in our day-to-day lives.

TOPICS:

DEFINITIONS

- What is 'Music'?; What is 'Sustainability'?; etc.
- Is music "the universal language"?

MUSIC AND THE HEALTH AND VITALITY OF HUMANS AND HUMAN SOCIETIES

- Music and the Brain
- Music and Healing
- Music Therapy

ARTS EDUCATION AND MUSIC EDUCATION

- Arts Education
- Music Education and Transmission
- Individual and Social Benefits of a Music Education
- Economic Viability of the Arts, Arts Professions, Policy

ENDANGERED MUSICAL TRADITIONS

- 'Cultural Conservation'
- 'Preservation' vs. 'Revitalization'
- Cultural Policy

APPLIED ETHNOMUSICOLOGY

- What is Ethnomusicology?
- 'Applied Ethnomusicology', 'Public Sector Ethnomusicology', 'Music in the Public Interest'
- 'Repatriation' Projects

CULTURAL RIGHTS; CULTURAL HERITAGE; MUSICAL TOURISM

- Music and Cultural Rights
- Ownership & Copyright
- 'Intangible Cultural Heritage',
- Musical Tourism and the Creative Economy

SPACE, PLACE, & SOUND

- Sound & Sound Studies
- Space and Place
- Acoustic Ecology
- "Soundscapes"

SUSTAINABLE MUSICAL INSTRUMENT MANUFACTURING

- Instrument manufacture and sustainability issues: dwindling resources; the impact of harvesting and manufacturing on local communities, economies, and environments; alternative manufacturing methods, partnering
- C.I.T.E.S. [The Convention on International Trade in Endangered Species (of Wild Fauna and Flora)]

MISC.

- The United Nations Millennium Development Goals
- Sustainability awareness and propagandizing through song writing and performance
- 'Sustainable' and 'Green' music concerts and festivals

COURSE OBJECTIVES

Students will acquire a keener awareness and deeper understanding of:

1. the centrality and indispensability of music to human life, human societies, and human cultures;
2. the relationship of music and the arts to the physical, spiritual, intellectual, social, cultural, economic, and organizational health of humans and human societies;
3. the interrelatedness of various music-related practices and the health of our earth;
4. the importance and urgency of the work of preservation and/or revitalization of musical traditions, practices, and communities, and how students themselves might participate in that work;
5. their place in and impact on the myriad 'soundscapes' in which they find themselves in their daily lives.



NOTE: *Students are asked to drop an electronic copy of a recent photo (passport, visa, SAS) into a special drop box that Professor Ferguson will create at the beginning of the semester, to be used in a class attendance photo roster. Thanks!*

REQUIRED TEXTBOOKS

AUTHOR: Nussbaum, Martha
TITLE: *Not For Profit: Why Democracy Needs the Humanities*
PUBLISHER: Princeton, N.J.: Princeton University Press
ISBN #: 0691140642
DATE/EDITION: 2010

AUTHOR: Mannes, Elena
TITLE: *The Power of Music: Pioneering Discoveries in the New Science of Song*
PUBLISHER: New York: Walker & Company
ISBN #: 0802719961
DATE/EDITION: 2011

AUTHOR: Davis, Wade
TITLE: *Light at the Edge of the World: A Journey Through the Realm of Vanishing Cultures*
PUBLISHER: Vancouver, B.C.: Douglas & McIntyre
ISBN #: 1553652673
DATE/EDITION: 2001, 2007

TOPICAL OUTLINE OF THE COURSE

| SESSION | TOPICS & ASSIGNMENTS |
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| A1 1/11 | <p><u>INTRODUCTION TO THE COURSE</u></p> <p>Course Syllabus Course Requirements Introductions Stewardship PDF</p> |
| A2 1/13 | <p><u>DEFINITIONS</u></p> <p>'Music' Bakan, "What, in the World, Is Music?" various audio-video files</p> <p>'Sustainability' Is it too late for planet earth? PDF Sustainability - Misc. Notes PDF Sustainability (Wikipedia) PDF Sustainable development (Wikipedia) PDF Sustainability - Misc. Notes PDF illustration - our earth, the 'Blue Marble' photos illustration - The Three Spheres of Sustainability</p> <p>'Music Sustainability' or 'Sustainable Music' Titon, "Economy, Ecology, and Music: An Introduction" Titon, "Music and Sustainability: An Ecological Viewpoint"</p> |

UNESCO Films:
 UNESCO - Cécile Duvelle, Secretary, Convention for Safeguarding of ICH
 UNESCO - Bolivia - The Andean Cosmivision of the Kallawayá
 UNESCO - Bolivia - The Carnival of Oruro
 UNESCO - Brazil - Samba de Roda of Recôncavo of Bahia
 UNESCO - Nicaragua - El Güegüense
 UNESCO - Tonga - The Lakalaka, Dances and Sung Speeches

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| 1/15-16 | HAWAII |
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UNESCO Films:
 UNESCO - Russia, Sakha - The Olonkho, Yakut Heroic Epics
 UNESCO - Japan - Gagaku
 UNESCO - Japan - Kabuki
 UNESCO - Japan - Ningyo Jôhruri Bunraku Puppet Theatre
 UNESCO - Japan - Nôgaku Theatre
 UNESCO - Korea - Pansori
 UNESCO - Korea - The Royal Ancestral Ritual in the Jongmyo Shrine and its Music

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| <p>A3 1/17</p> | <p><u>MUSIC AND THE HEALTH AND VITALITY OF HUMANS AND HUMAN SOCIETIES</u> Part 1. Music and the Brain</p> <p>Mannes, <i>The Power of Music: Pioneering Discoveries in the New Science of Song</i> Chapter 3: "The Brain Plays Music" Chapter 4: "Is Music Our Genetic Birthright?" Chapter 6: "Mind-Bending Notes: Can Music Make Us Smarter?"</p> <p>Sachs, <i>Musicophilia: Tales of Music and the Brain</i> Chapter 9: "Papa Blows His Nose in G: Absolute Pitch" "Anatomy of a Tear-Jerker" PDF "Sorry, Kids, Piano Lessons Make You Smarter" PDF "Sound, the Way the Brain Prefers to Hear It" PDF NPR - Earworms; Why That Song Gets Stuck In Your Head (transcript) audio-video - NPR - Earworms; Why That Song Gets Stuck In Your Head (transcript) audio-video files: Adele, 'Someone Like You' ; Kermit the Frog, 'The Rainbow Connection' ; Mozart, Sonata in A minor, K 310 various illustrations</p> |
| <p>A4 1/19</p> | <p><u>MUSIC AND THE HEALTH AND VITALITY OF HUMANS AND HUMAN SOCIETIES</u> Part 2. Music and Healing</p> <p>Robertson, "Music & Healing" PDF Laderman & Roseman, <i>The Performance of Healing</i> Laderman, pp. 115-141 "The Poetics of Healing in Malay Shamanistic Performances" Stoller, pp. 165-184 "Sounds and Things: Pulsations of Power in Songhay" Roseman, pp. pp. 233-269 "Pure Products Go Crazy: Rainforest Healing in a Nation-State" Koen, "Medical Ethnomusicology in the Pamir Mountains, Music and Prayer in Healing" PDF Roseman, CD: <i>Dream Songs and Healing Sounds in the Rainforests of Malaysia</i> [listen to CD, read liner notes] audio-video - Pamir Music Maddo audio-video - Pamir Music Maddoh audio-video - Pamir Music Nasir Khusraw audio-video - Pamir Tajikistan Badakhshan audio audio-video - Main Puteri 1 of 3, 2 of 3, 3 of 3 audio-video - Main Puteri documentary 01, documentary 02 audio-video - Main Puteri raw 01, raw 02 audio-video - Songhay 01</p> |
| <p>A5 1/23</p> | <p><u>MUSIC AND THE HEALTH AND VITALITY OF HUMANS AND HUMAN SOCIETIES</u> Part 3. Music Therapy</p> <p>two quotes PDF Mannes, <i>The Power of Music: Pioneering Discoveries in the New Science of Song</i> Chapter 11: "Pain, Pills, or Music?" Chapter 12: "The Next Wave?"</p> <p>audio-video - Soundscape Music Therapy, improvising pentatonic music on piano audio-video - Gabby Giffords Finding Voice Through Music Therapy (3 parts) audio-video - Carly Simon - Haven't Got Time For The Pain - Live at Grand Central NPR - For One Soldier, Rap Is A Powerful Postwar Weapon audio-video - NPR - For One Soldier, Rap Is A Powerful Postwar Weapon NPR - Singing Therapy Helps Stroke Patients Speak Again PDF audio-video - NPR - Brain Damage and Music Therapy audio-video - Old Man In Nursing Home Reacts To Hearing Music From His Era</p> |
| <p>A6 1/25</p> | <p><u>ARTS EDUCATION AND MUSIC EDUCATION</u> Part 1. Arts Education</p> <p>Nussbaum, <i>Not For Profit: Why Democracy Needs the Humanities</i> - Chapters 1, 2, 3, 5, 6, 7 Hedges, "Why the United States Is Destroying Its Education System" PDF various PDF files audio-video - <i>Dead Poets Society</i> film clip (**start @ 3'30")</p> |

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| 1/27-31 | JAPAN |
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UNESCO Films:
 UNESCO - China - Cantonese Opera
 UNESCO - China - Kun Qu Opera
 UNESCO - China - Nanyin
 UNESCO - China - Peking opera
 UNESCO - China - Qin
 UNESCO - China - shadow puppetry
 UNESCO - China - Xian wind and percussion ensemble

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| A7 2/1 | <p>ARTS EDUCATION AND MUSIC EDUCATION Part 2: The Individual and Social Benefits of a Music Education</p> <p>The Benefits of a Music Education PDF various audio-video files and PDFs</p> |
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| 2/3-8 | CHINA |
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| 2/7 | HONG KONG CANTONESE OPERA FIELD LAB |
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UNESCO Films:
 UNESCO - Vietnam - Ca trù
 UNESCO - Vietnam - Nha Nhạc Court Music
 UNESCO - Vietnam - The Space of Gong Culture
 UNESCO - Mongolia - Khoomei
 UNESCO - Mongolia - The Traditional Music of the Morin Khuur
 UNESCO - Mongolia - Urtiin Duu, Traditional Folk Long Song

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| A8 2/9 | <p>ENDANGERED MUSICAL TRADITIONS Part 1. 'Endangered Musics' ; 'Cultural Conservation' ; 'Preservation' vs. 'Revitalization'</p> <p>Davis, <i>Light at the Edge of the World: A Journey Through the Realm of Vanishing Cultures</i> Ch. 1: "The Wonder of the Ethnosphere" Ch. 7: "A Thousand Ways of Being"</p> <p>Tibet folder – audio clips with texts in PDF; various video clips</p> |
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| A9 2/11 | <p>ENDANGERED MUSICAL TRADITIONS Part 1. 'Endangered Musics' ; 'Cultural Conservation' ; 'Preservation' vs. 'Revitalization' [cont.]</p> <p>Grant, "Rethinking Safeguarding: Objections and Responses to Protecting and Promoting Endangered Musical Heritage" Livingston, "Music Revivals: Towards a General Theory" PDF Turino, "Four Fields of Music Making and Sustainable Living" PDF Cultural Conservation - a Two-Way Consultation PDF Hong Kong's last Cantonese opera house saved PDF Saving The Endangered Music Of Bali And The South Pacific PDF the MA program in 'Cultural Sustainability' at Goucher College</p> |
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| 2/12-17 | VIETNAM |
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UNESCO Films:
 UNESCO - Indonesia - Angklung
 UNESCO - Indonesia - The Wayang Puppet Theatre
 UNESCO - Malaysia - Mak Yong Theatre

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| A10 2/19 | <p><u>ENDANGERED MUSICAL TRADITIONS</u> Part 2: Government Cultural Policy</p> <p>Davis, "Cultural Policy and the Tunisian Ma'luf" PDF Guy, "Governing the Arts, Governing the State: Peking Opera and Political Authority in Taiwan" Wilcken, "Pay for Play ... " PDF audio-video - Defending Cantonese dialect and identity in Hong Kong</p> |
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| 2/20-21 | SINGAPORE |
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UNESCO Films:
 UNESCO - Cambodia - Royal Ballet
 UNESCO - Cambodia - Sbek Thom, Khmer shadow theatre
 UNESCO - China - Grand song of the Dong ethnic group

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| A11 2/23 | <p><u>APPLIED ETHNOMUSICOLOGY</u> Part 1. What is Ethnomusicology?</p> <p>Bruno Nettl, <i>The Study of Ethnomusicology: Thirty-one Issues and Concepts</i> Ch. 1 "The Harmless Drudge: Defining Ethnomusicology" PDF Ethnomusicology (Wikipedia) Meyers - Ethnomusicology, An Introduction - Ch.1 Ethnomusicology PDF Steven Feld - definition of ethnomusicology PDF</p> |
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| 2/25-3/1 | MYANMAR (BURMA) |
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UNESCO Films:
 UNESCO - India - Buddhist chanting of Ladakh
 UNESCO - India - Chhau dance
 UNESCO - India - Kalbelia folk songs and dances of Rajasthan
 UNESCO - India - Mudi yettu, ritual theatre and dance drama of Kerala
 UNESCO - India - Ramlila, the traditional performance of the Ramayana
 UNESCO - India - The Tradition of Vedic Chanting

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| A12 3/2 | <p><u>APPLIED ETHNOMUSICOLOGY</u> Part 2. 'Applied Ethnomusicology', 'Public Sector Ethnomusicology', 'Music in the Public Interest'</p> <p>Applied Ethnomusicology - A Conversation with Jeff Todd Titon PDF Titon, "Music, the Public Interest, and the Practice of Ethnomusicology" Sheehy, "A Few Notions about Philosophy and Strategy in Applied Ethnomusicology"</p> |
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| A13 3/5 | <p><u>APPLIED ETHNOMUSICOLOGY</u> Part 3. 'Repatriation' Projects</p> <p>"Music Repatriation" folder (Inupiak and Hopi repatriation materials) Bringing the Songs Home - Columbia Center for Ethno Alaska repatriation project PDF Fox & Sakakibara - project summary PDF audio-video - Aaron Fox - music repatriation project podcast Trevor Reed - Returning Hopi Voices . . . PDF audio-video - repatriation - Hopi repatriation podcast various illustrations</p> |
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| 3/6-11 | INDIA |
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| <p><u>UNESCO Films:</u> UNESCO - Central Asia - Shashmaqom Music UNESCO - Central Asia - The Art of Akyns, Kyrgyz Epic Tellers UNESCO - Central Asia, China - Manas UNESCO - Uzbekistan - The Cultural Space of the Boysun District</p> | |
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| A14 3/13 | <p><u>MUSIC & CULTURAL RIGHTS</u> Part 1. Music and Cultural Rights ; Ownership</p> <p>Weintraub & Yung, <i>Music and Cultural Rights</i> "Introduction" (Weintraub) "Use and Ownership: Folk Music in the People's Republic of China" (Rees) "Representation and Intercultural Dynamics: Romani Musicians and Cultural Rights Discourse in Ukraine" (Helbig) Manuel, "Composition, Authorship, and Ownership in Flamenco, Past and Present" Seeger, "Ethnomusicology and Music Law" McCann, "All That Is Not Given Is Lost; Irish Traditional Music, Copyright, and Common Property" Dor, "Communal Creativity and Song Ownership in Anlo Ewe Musical Practice ..." various audio-video files</p> |
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| A15 3/16 | <p><u>MUSIC & CULTURAL RIGHTS</u> Part 2. 'Intangible Cultural Heritage'</p> <p>Yung, "Historical Legacy and the Contemporary World: UNESCO and China's <i>Qin</i> Music in the Twenty-first Century," in Weintraub & Yung, <i>Music and Cultural Rights</i>, 140-168 Grant, "Rethinking Safeguarding: Objections and Responses to Protecting and Promoting Endangered Musical Heritage" [review] UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage audio-video - Vietnamese Ca trù 06 UNESCO Intangible Heritage audio-video - Qin - Liu Zhengchun, 'Qiujiangyebo' A showdown over traditional throat singing divides China and Mongolia PDF Cantonese Opera Recognized as World Heritage for Two Years</p> |
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| 3/18 | MAURITIUS |
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UNESCO Films:
 UNESCO - Malawi, Zambia, Mozambique - The Gule Wamkulu
 UNESCO - Mozambique - The Chopi Timbila
 UNESCO - Zambia - The Makishi Masquerade
 UNESCO - Zimbabwe - The Mbende Jerusarema Dance

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| A16 3/19 | <p><u>MUSIC & CULTURAL RIGHTS</u> Part 3. Musical Tourism and the Creative Economy</p> <p>Gibson & Connell, <i>Music and Tourism: On the Road Again</i> [selections TDB] Music tourism PDF A Soundtrack for Scottish Tourism A Soundtrack for Scottish Tourism ... Conclusions statement If Only More Cities Took Music Tourism Seriously Music tourism adds plenty of notes to British economy Music Tourism in the U.K. Contributes \$1.4 Billion Each Year to Economy Texas Music Office home page Wee trip to Scotland - Jim & Susie Malcolm's music tours illus - Malcolm music tours poster 01 top illus - Malcolm music tours poster 02 bottom illus - The Arts and Healing in Spain & Morocco poster illus - The Arts and Healing in Spain & Morocco information flier</p> |
| A17 3/22 | <p><u>SPACE, PLACE, & SOUND</u> Sound & Sound Studies ; Space and Place ; Acoustic Ecology ; Soundscapes</p> <p>"Soundscape" (Wikipedia) PDF Feintuch, "Cape Breton Fiddle Music: Social and Economic Setting of a Regional Soundscape" Greene, "Ordering a Sacred Terrain: Melodic Pathways of Himalayan Flute Pilgrimage" Lee, "Technology and the Production of Islamic Space: The Call to Prayer in Singapore" Sakakeeny, "'Under the Bridge': An Orientation to Soundscapes in New Orleans" various audio-video files</p> |
| A18 3/24 | <p><u>SPACE, PLACE, & SOUND [cont.]</u></p> <p>Feld, "Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea" in Feld & Basso, <i>Senses of Place</i>, pp. 91-135.</p> <p>various audio-video files</p> <p>folders: Scottish Highland Games soundscape - Grandfather Mountain & Loch Norman</p> |

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| 3/25-30 | SOUTH AFRICA |
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UNESCO Films:
 UNESCO - Senegal, Gambia - The Kankurang, Manding Initiatory Rite
 UNESCO - Central African Republic - The Polyphonic Singing of the Aka Pygmies

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| <p>A19 4/1</p> | <p><u>THE UNITED NATIONS MILLENNIUM DEVELOPMENT GOALS</u></p> <p>UN Millennium Development Goals 00 (brief) PDF UN Millennium Development Goals 00 (outline) PDF UN Millennium Development Goals 01 Eradicate Poverty & Hunger (brief) UN Millennium Development Goals 01 Eradicate Poverty & Hunger (complete) UN Millennium Development Goals 02 Achieve Universal Primary Education (brief) UN Millennium Development Goals 02 Achieve Universal Primary Education (complete) UN Millennium Development Goals 03 Promote Gender Equality and Empower Women (brief) UN Millennium Development Goals 03 Promote Gender Equality and Empower Women (complete) UN Millennium Development Goals 04 Reduce Child Mortality (brief) UN Millennium Development Goals 04 Reduce Child Mortality (brief) 2010 Addendum UN Millennium Development Goals 05 Improve Maternal Health (brief) UN Millennium Development Goals 05 Improve Maternal Health (brief) 2010 Addendum UN Millennium Development Goals 05 Improve Maternal Health (complete) UN Millennium Development Goals 06 Combat HIV-AIDS, Malaria And Other Diseases (brief) UN Millennium Development Goals 06 Combat HIV-AIDS, Malaria And Other Diseases (complete) 1 UN Millennium Development Goals 06 Combat HIV-AIDS, Malaria And Other Diseases (complete) 2 UN Millennium Development Goals 06 Combat HIV-AIDS, Malaria And Other Diseases (complete) 3 UN Millennium Development Goals 06 Combat HIV-AIDS, Malaria And Other Diseases (complete) 4 UN Millennium Development Goals 07 Ensure Environmental Sustainability (brief) UN Millennium Development Goals 07 Ensure Environmental Sustainability (complete) UN Millennium Development Goals 07 Ensure Environmental Sustainability (complete) slumdwellers UN Millennium Development Goals 07 Ensure Environmental Sustainability (complete) water UN Millennium Development Goals 08 Develop a Global Partnership for Development (brief) UN Millennium Development Goals 08 Develop a Global Partnership for Development (complete) – science UN Millennium Development Goals 08 Develop a Global Partnership for Development (complete) – trade</p> |
| <p>A20 4/4</p> | <p><u>SUSTAINABILITY AWARENESS AND PROPAGANDIZING THROUGH SONG WRITING AND PERFORMANCE</u></p> <p>audio-video - 8 Goals For Africa - audio 00 audio-video - 8 Goals For Africa - audio 01 audio-video - 8 Goals For Africa - lyrics and info PDF audio-video - 8 Goals For Africa – video audio-video - Michael Jackson, Earth Song 01 audio-video - Michael Jackson, Earth Song 02 audio-video - Save The Planet - Song and Video by Michael Droste and Jeffrey Walker audio-video - Summer of Sustainability - Australian Music Festivals audio-video - There's a Better Way (by Douglas Stambler) audio-video - Whale Song ad (Optus.com.au, cell phone co.) Pitch to the Planet CD PDF</p> |

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| <p>4/6-10</p> | <p>GHANA</p> |
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| <p><u>UNESCO Films:</u> UNESCO - Baltic States - The Baltic Song and Dance Celebrations UNESCO - Yemen - The Song of Sanaa UNESCO - Iraq - The Iraqi Maqam UNESCO - Palestinian - The Palestinian Hikaye UNESCO - Turkey - The Mevlevi Sema Ceremony</p> |
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| A21 4/11 | <p><u>SUSTAINABLE MUSICAL INSTRUMENT MANUFACTURING ; C.I.T.E.S.</u></p> <p>Bow Makers Unite Behind a Precious Tree PDF Gibson - Raid, Environmental Enforcement Leaves Musicians in Fear PDF Gibson - Wall Street Journal, Gibson guitar raid PDF Gibson - Why Gibson Was Raided By The Justice Department PDF Greenpeace and guitar companies - CAMPAIGN FOR SUSTAIN PDF GreenWood - Old World Craft Musicwood - The Documentary (website) MusicWood press releases 01-05 Rainforest Moss Guitar PDF SoundWood Jam Combines Music and Sustainability Taylor - How has the Lacey Act influenced the way you do business PDF Taylor - Save the Sitka, Save the Guitar PDF Taylor - Walnut Windfall PDF Taylor - <i>Wood & Steel</i>, Summer 2004 PDF – p.8 "Mahogany Futures" Taylor - <i>Wood & Steel</i>, Summer 2006 PDF – p.23 "Mahogany the Hard Way" Taylor - <i>Wood & Steel</i>, Summer 2011 PDF – p.20 "Mahogany Branches Out" Taylor - <i>Wood & Steel</i>, Winter 2012 PDF – p.64 "Sustainability" Taylor - <i>Wood & Steel</i>, Summer 2012 PDF – p.13 "Ebony's Final Frontier" The Musicwood Documentary by Helpman Productions — Kickstarter various audio-video clips various illustrations C.I.T.E.S. [The Convention on International Trade in Endangered Species (of Wild Fauna and Flora)] C.I.T.E.S. Text of the Convention C.I.T.E.S. Website: http://www.cites.org/</p> |
| A22 4/14 | <p><u>ETHNOGRAPHIC FIELD RESEARCH</u> Is ethnographic fieldwork 'disruptive'?</p> <p>Meyers - <i>Ethnomusicology, An Introduction</i>, Ch.2 Fieldwork PDF Beaudry, "The Challenges of Human Relations In Ethnographic Enquiry" [In Barz & Cooley, <i>Shadows in the Field</i> (2nd ed. 2008, complete) PDF] Wissler, "Grief-Singing and the Camera: The Challenges and Ethics of Documentary Production in an Indigenous Andean Community" PDF</p> |
| A23 4/17 | <p><u>STUDENT PRESENTATIONS</u></p> |

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| 4/18-21 | MOROCCO |
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| <p><u>UNESCO Films:</u> UNESCO - Italy, Sardinia - Sardinian Pastoral Songs UNESCO - Portugal - Fado 01 UNESCO - Portugal - Fado 02 UNESCO - Slovakia - The Fujara and its Music UNESCO - Spain - Flamenco UNESCO - Spain - The Mystery Play of Elche UNESCO - Spain - The Patum of Berga UNESCO - Cécile Duvelle, Secretary, Convention for Safeguarding of ICH</p> |
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| 4/25 | SPAIN |
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FIELD ASSIGNMENTS *(At least twenty percent of the contact hours for each course.)*

- **'Soundscape Field Journal':** You are required to keep a **'Soundscape 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. In certain countries, you will likely need to proactively seek out encounters with the music performance traditions that are listed on UNESCO's "Intangible Cultural Heritage" list (those which we will discuss in class), and then document these encounters, and the processes that led you to them, in your field journals. Guidelines will be provided.
- **Field Lab:** You are required to attend the **Field Lab** that has been designed for this course. You will take detailed notes on all aspects of the excursion as it is transpiring. These notes will be incorporated into the 'Field Journal' and will form the basis of the written **Field Lab Report**. A student who fails to attend the Field Lab will fail the course.

THE "MUSIC IN HUMAN LIFE" FIELD LAB:

Students in the "Music in Human Life" course will participate in a field lab focusing on **Cantonese opera**, one of China's most beloved forms of regional music-theater as well as one of the music traditions included in UNESCO's "Intangible Cultural Heritage" list.

The field lab will take place **in Hong Kong 香港** on **Thursday 7 February 2013**. This is the first of our two Hong Kong days, i.e., the fifth of our six China days. For this reason, and because attendance at the field lab is mandatory, students are advised to make their China travel plans carefully to allow them to be in Hong Kong no later than mid-morning on February 7th.

In the early afternoon we will walk from the MV Explorer to the nearby Tsim Sha Tsui East 尖东 station of Hong Kong's famous MTR (Mass Transit Railway) where we'll catch the train for a 20+ minute ride out to the New Territories town of Shatin 沙田. We will then walk a short distance to the Hong Kong Heritage Museum 香港文化博物馆 where we will tour the Cantonese Opera Exhibit. After the museum visit, if time allows, there will be the opportunity to taste some unique Hong Kong snacks, such as Shatin chicken congee 沙田鸡粥 (OOPEX).

We'll then return to Kowloon on the MTR and stroll to the corner of Austin and Canton Roads in the rapidly developing West Kowloon District (most of which is built on land reclaimed from the harbor) where the government has erected a very unique performance venue called the West Kowloon Bamboo Theatre 西九大戏棚, a recreation of the traditional bamboo theaters built in small towns and city neighborhoods expressly for staging Cantonese operas for ritual and festive occasions. At 4:00pm we will take a tour of this venue, including the backstage area where performers will be making preparations for that evening's performance.

We'll then take a dinner break (OOPEX) for a uniquely Cantonese meal at a nearby Kowloon restaurant (TBD).

At 7:00pm we will return to the West Kowloon Bamboo Theatre for a performance of the Cantonese opera *Zhou Yu* 周瑜, based on the semi-historical tale "Zhuge Liang Thrice Enrages Zhou Yu" 三气周瑜, taken from the classic Chinese historical novel *Romance of the Three Kingdoms* 三国演义. (An English translation of the story will be provided to students well before our arrival in China so that we can prepare for the performance.)

After the performance we will stroll through some of the older neighborhoods of Kowloon on our way to the Temple Street Night Market 庙街夜市. At the far northern edge of Temple Street, near the Tin Hau Temple 天后庙 compound, we will observe late-night performances by members of Hong Kong's many amateur Cantonese Opera Song 粤曲 clubs, who set up stalls in the area and perform into the wee hours most nights of the year. If students wish, we can then sample more of the unique cuisine of Hong Kong by trying dishes from open-air food stalls called "Dai Pai Dong" 大排档. Students can then independently explore the Temple Street Night Market looking for shopping bargains before returning to the ship.

[Please be advised: Be sure to wear good walking shoes and to bring enough Hong Kong currency to cover out-of-pocket expenses ("OOPEX").]

COURSE REQUIREMENTS AND METHODS OF EVALUATION

- **Attendance**: Students are expected to attend each of the 24 class sessions; absences are excused only in the event of genuinely and verifiably serious illness or accident, and a doctor's note is required in such a situation. Five percentage points (5%) will be deducted for each unexcused absence. Five (5) unexcused absences will result in a failing grade for the course. Attendance at the Field Lab is mandatory; a student who fails to attend the Field Lab will fail the course.
- **Participation**: This class will be conducted as a seminar. Students are assigned multiple readings for each class session (in addition to frequent listening and viewing assignments). Students are expected to prepare well for active participation in all class discussions. 'Participation' will be evaluated according to: (a) the level of the student's preparation and mastery of the reading materials that are assigned for each class session, and (b) the quality of his/her verbal participation in all class discussions.
- **'Soundscape Field Journal'**: You are required to keep a 'Soundscape Field Journal' describing in detail the day-by-day 'soundscapes' (with special, though not exclusive, attention to music) 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. [See the Listening & Viewing Guide at the end of this syllabus for guidelines in how to observe and interpret.]
- **Field Lab**: You are required to attend the 'Field Lab' that has been designed for this course. You will take detailed notes on all aspects of the excursion. These notes will be incorporated into the 'Field Journal' and will form the basis of the written **Field Lab Report**.
- **Final Summation Paper**. Write a final summation paper on an assigned question or topic (to be provided) and then present that paper, through reading or summarizing, to the seminar during the final session of class. Both the paper and the presentation will be graded.
- **UNESCO "ICH" Videos Comparison Mini-Reports**. We will be viewing a number of short films (3" to 10" in length) over the course of the semester. These short films are submitted to the "United Nations Educational, Scientific, and Cultural Organization" (UNESCO) when a nation is applying for "Intangible Cultural Heritage" (ICH) status for one of its traditional art forms. There are twelve (12) batches of short films. Students will view all the films in a particular batch prior to arrival in the next port. Each student will then select two (2) of the films in a batch and write a brief one-page comparison of those two performance traditions. [See the Listening & Viewing Guide at the end of this syllabus for guidelines.]

EVALUATION:

| | | |
|---|-------------------|-------------|
| Participation | 100 points | 20% |
| Soundscape Field Journal | 100 points | 20% |
| Field Lab Attendance and Written Report | 100 points | 20% |
| Summation Paper & Final Presentation | 100 points | 20% |
| UNESCO Videos Mini-Reports | 100 points | 20% |
| TOTAL | 500 points | 100% |

RESERVE LIBRARY LIST

AUTHOR: Andrew Weintraub and Bell Yung, eds.
TITLE: *Music and Cultural Rights*
PUBLISHER: Chicago & Urbana: University of Illinois Press
ISBN #: 978-0-252-07662-6
DATE/EDITION: 2009
COST: \$25

AUTHOR: Chris Gibson, & John Connell
TITLE: *Music and Tourism: On the Road Again*
PUBLISHER: Channel View Publications
ISBN #: 978-1873150924
DATE/EDITION: 2005
COST: \$47.80

ELECTRONIC COURSE MATERIALS

AUTHOR: Patel, Aniruddh D.
CHAPTER TITLE: Chapter 6: "Meaning"
BOOK TITLE: *Music, Language, and the Brain*
PUBLISHER: New York: Oxford University Press
ISBN #: 978-0199755301
DATE/EDITION: 2008
PAGES: 299-352

AUTHOR: Sachs, Oliver
CHAPTER TITLE: Chapter 9: "Papa Blows His Nose in G: Absolute Pitch"
BOOK TITLE: *Musicophilia: Tales of Music and the Brain*
PUBLISHER: New York & Toronto: Alfred A. Knopf.
ISBN #: 978-1400033539
DATE: 2007
PAGES: 129-139

AUTHOR: Feld, Steven
ARTICLE TITLE: "Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea"
BOOK TITLE: *Senses of Place* (Feld & Basso, eds.)
PUBLISHER: Santa Fe, NM: School of American Research Press
DATE: 1996
PAGES: 91-135

AUTHOR: Shelemay, Kay Kaufman

CHAPTER TITLE: "Introduction: What is a Soundscape?"
BOOK TITLE: *Soundscapes: Exploring Music in a Changing World*, 2nd ed.
PUBLISHER: New York & London: W.W. Norton & Company
DATE: 2006, 2001
PAGES: ??

AUTHOR: Nettl, Bruno
CHAPTER TITLE: "The Harmless Drudge: Defining Ethnomusicology"
BOOK TITLE: *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (New Edition)
PUBLISHER: University of Illinois Press
DATE: 2005
PAGES: 3-15

ADDITIONAL RESOURCES

Miscellaneous resources contained in the following electronic 'folders' on the MV Explorer's Intranet:

- Folder 01 Introduction to the Course
- Folder 02 Definitions
- Folder 03a Music & the Health & Vitality of Human Societies - Music & the Brain
- Folder 03b Music & the Health & Vitality of Human Societies - Music & Healing
- Folder 03c Music & the Health & Vitality of Human Societies - Music Therapy
- Folder 04a Arts Education & Music Education - Arts Education
- Folder 04b Arts Education & Music Education - Music Education
- Folder 05a Endangered Musical Traditions - Preservation, Revitalization
- Folder 05b Endangered Musical Traditions - Govt Cultural Policy
- Folder 06a Applied Ethnomusicology - What is Ethnomusicology?
- Folder 06b Applied Ethnomusicology - Appl Ethno
- Folder 06c Applied Ethnomusicology - Repatriation Projects
- Folder 07a Music & Cultural Rights - Ownership
- Folder 07b Music & Cultural Rights - ICH
- Folder 07c Music & Cultural Rights - Musical Tourism
- Folder 08a Space, Place, & Sound - Sound Studies, etc
- Folder 08b Space, Place, & Sound - Scottish Highland Games Soundscape
- Folder 09 Sustainability Awareness & Propagandizing
- Folder 10 U.N. Millennium Development Goals
- Folder 11 The Viability of the Arts ; Green Concerts & Festivals
- Folder 12 Sustainable Instrument Manufacture
- Folder 13 Ethnographic Field Research

'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.

Not for Profit: Why Democracy Needs the Humanities 421. 123. importantly, for meaningful lives (9). As the title indicates, her purpose in this book is to explore the first of these aims, pursuing the contrast between an education for profit-making and an education for a more inclusive type of citizenship (7). But in fact, her arguments for democratic education depend on a more particular understanding of what democracy and what kind of personhood is put at risk by profit-centered education? Nussbaum's conclusion that education for profit-making undermines democracy rests on three premises, each constituting an argument in its own right. The first is that the subtitle of the book is 'Why Democracy Needs the Humanities'. She propounds this theme with vigour in the final chapter of the book. Her objective is best summed up in the following paragraph (at page 141): 'Today we still maintain that we like democracy and self-governance, and we also think that we like freedom of speech, respect for difference, and understanding of others. We give these values lip service, but we think far too little about what we need to do in order to transmit them to the next generation and ensure their survival. Nations of technically trained people who do not know how to criticize authority, useful profit-makers with obtuse imaginations. As Tagore observed, a suicide of the soul.'