

## 课程详述

### COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	<b>课程名称 Course Title</b>	世界音乐：传统与变迁 World Music: Traditions and Transformations
2.	<b>授课院系 Originating Department</b>	社会科学中心 Center for Social Sciences
3.	<b>课程编号 Course Code</b>	SS152
4.	<b>课程学分 Credit Value</b>	2
5.	<b>课程类别 Course Type</b>	通识选修课程 General Education (GE) Elective Courses
6.	<b>授课学期 Semester</b>	春季 Spring
7.	<b>授课语言 Teaching Language</b>	中英双语 English&Chinese Southern University of Science and Technology
8.	<b>授课教师、所属学系、联系方式 (如属团队授课, 请列明其他授课教师) Instructor(s), Affiliation &amp; Contact (For team teaching, please list all instructors)</b>	李环, 青年会士 Li Huan, Junior Fellow 南方科技大学人文社会科学荣誉学会 Society of Fellows in the Liberal Arts, SUSTech e-mail: annielihuan@gmail.com
9.	<b>实验员/助教、所属学系、联系方式 Tutor/TA(s), Contact</b>	无 NA
10.	<b>选课人数限额(可不填) Maximum Enrolment (Optional)</b>	

11. 授课方式 Delivery Method	讲授 Lectures	习题/辅导/讨论 Tutorials	实验/实习 Lab/Practical	其它(请具体注明) Other (Please specify)	总学时 Total
学时数 Credit Hours	32				32
12. 先修课程、其它学习要求 Pre-requisites or Other Academic Requirements	无 NA				
13. 后续课程、其它学习规划 Courses for which this course is a pre-requisite	无 NA				
14. 其它要求修读本课程的学系 Cross-listing Dept.	无 NA				

15. 教学目标 Course Objectives

本课程的目标是能够让学生学会：

- 欣赏和探索世界音乐
- 从声音现象和人类经验两方面来理解音乐
- 理解定义一个传统乐种的核心以及它不断发展变化的外围

Specifically, this course aims to help the students:

- Appreciate and explore diverse musics from around the world;
- Understand music as a phenomenon of sound and as an expression of human experience;
- Understand what defines a music tradition at its core as well as transformations of traditions.

16. 预达学习成果 Learning Outcomes

通过本门课程的学习，学生将获得以下知识与技能：

- 能从声音上鉴别课堂上所学的不同乐种
- 能理解音乐作为文化表达的一种方式
- 能理解为传统乐种的发展注入活力和维持动力的变通性
- 用理论分析音乐传统与不断对音乐传统进行定义和挑战的变迁之间的关系

Upon completion of this course, students are expected to

- Be able to identify aurally the world music discussed and analyzed in class;

- Develop a comprehensive understanding of music as an expression of culture;
- Understand the flexibility that enables music traditions to retain their vitality and relevance as they move through time and across space;
- Apply theoretical concepts to analyze relationships between established world music traditions and the processes of transformation that challenge and redefine them.

17. 课程内容及教学日历（如授课语言以英文为主，则课程内容介绍可以用英文；如团队教学或模块教学，教学日历须注明主讲人）

**Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)**

本课程共16讲，每讲2学时

1. 什么是世界音乐？（第一周）

- 课程简介
- 音乐的定义
- 探索世界音乐的五个命题

2. 从音乐文化的角度探索音乐的存在（第二周）

- 音乐中的文化
- 音乐中的意义
- 音乐中的认同
- 仪式中的音乐

3. 音乐的运作方式（第三周）

- 作为商品的音乐和资本资助下的音乐
- 音乐的传播
- 音乐的要素: 节奏、音高、力度、音色、和声等

4. 印尼的加美兰音乐：相关联的节奏，相关联的世界（第四、五周）

- 加美兰乐种 *beleganjur*
- Kilitan Telu 中的互扣节奏：相互依赖关系的音乐象征
- “正邪之战”中的加美兰乐种 *beleganjur*
- 行走的武士：世界范围内的 *beleganjur* 音乐

5. 南韩传统音乐的变迁（第六、七周）

- 南韩对传统的继承和国家文化
- “阿里郎”和南韩现代化中的焦虑
- 萨满音乐：根和被现代化的传统音乐
- 萨满音乐的变体：从仪式到传统
- 宫廷音乐和其它雅乐：音乐、国家和社会秩序

6. 期中课题报告陈述（第八周）

- 观看“天地世界音乐节”（线上资源），选择你所感兴趣的一个乐队并为其音乐撰写下一份音乐观感。这份观感需要运用课堂上所学概念，介绍该乐队及其表演的音乐传统，阐释其音乐文化价值、音乐美学，提出你对该乐队表演的看法。

## 7. 从拉格(raga)到宝莱坞：印度音乐的发展和交融（第九、十周）

- 印度音乐背景介绍
- 音乐多元性和两种传统
- 印度北部的拉格
- 拉格、时间和它拉(tal)
- 拉维·香卡(Ravi Shankar)、披头(the Beatles)士和西塔儿琴(Sitar)

## 8. 爱尔兰音乐传统和变迁（第十一、十二周）

- 爱尔兰自由邦和流散在异乡的爱尔兰人
- 爱尔兰传统舞曲和集曲
- 爱尔兰音乐、凯尔特音乐和文化
- 爱尔兰新传统音乐和爱尔兰音乐复兴
- 后传统世界中的爱尔兰音乐

## 9. 西非音乐中的对话和集体性表达（第十三、十四周）

- 西非音乐的背景
- 鼓乐
- 非洲音乐的多元性和括拉(kola)
- 括拉和其音乐文化
- 全球化音乐世界中的西非集体主义表达

## 10. 从巴拉第到肚皮舞：埃及的节奏、舞蹈、音乐及其它（第十五周）

- 埃及女子舞蹈的创建
- 治愈仪式中的埃及女子舞蹈 Zaar
- 二十世纪埃及的音乐、舞蹈、民族主义，以及大众娱乐

## 11. 研究课题陈述（第十六周）

- 选一名音乐家或者是一个乐队，他们的表演是某种传统音乐与其它音乐文化融合的代表。运用课堂所学知识对该传统音乐乐种以及核心的音乐特征进行陈述，并从社会文化的角度对这种音乐融合的现象进行批判性分析，包括表演者的创作动机以及表演的反响。

## 1. What, in the world, is music? (Week 1)

- Course introduction
- Definition of music
- Five propositions for exploring world music

## 2. How music lives: A musicultural approach (Week 2)

- Culture in music: understanding music as a musicultural phenomenon
- Meaning in music (sound-based and cultural context-based)
- Identity in music
- Music in ritual

## 3. How music works (Week 3)

- Music as a commodity and the patronage of music
- The transmission of music
- Musical elements: rhythm, pitch, dynamics, timbre, texture, and form

#### 4. Indonesian gamelan music: Interlocking rhythms, interlocking worlds (Week 4 & 5)

- The gamelan *beleganjur*
- Kilitan Telu interlocking rhythms: A musical symbol of communal interdependence
- The gamelan *beleganjur* in battles of good versus evil
- Walking warriors: Worldly battlegrounds of *beleganjur* music

#### 5. Transformation of Traditional Music from South Korea (Week 6 & 7)

- The South Korean road to tradition and national culture
- “Arirang” and the agonies of Korea’s modernization
- Shamanist music: Roots, and a resolutely modern traditional music
- Shamanism’s derivative genres: From ritual to classical
- Court music and other “Elegant music”: Music, the state, and social order

#### 6. Project Report and Presentation (Week 8)

Watching performances from the “*Tiandi* World Music Festival” (sources are available online) and choosing a band you are interested in. Writing a report (three pages, double-spaced, 12-pt font) and preparing a PPT (a 15-minute presentation) after watching the performance. The report should apply concepts you have learned from classes, introduce the music tradition and the band, interpret music features, meanings, and musical aesthetics, and articulate your critical analysis of the band’s performances.

#### 7. From raga to Bollywood: Developments and intercultural crossings in Indian music (Week 9 & 10)

- Indian music in context
- Music diversity and two great traditions
- The Hindustani raga of northern India
- Raga, Time, and Tal
- Ravi Shankar, the Beatles, and the “Great Sitar Explosion”

#### 8. Traditions and Transformations in Irish Music (Week 11&12)

- The Irish Free State and the Irish diaspora
- Irish traditional dance tunes and medleys
- Celtic music and cultures
- Neo-traditional Irish music and the Irish music revival
- The post-traditional world of Irish music

#### 9. Conversation and Collective Expression in West African Musics (Week 13&14)

- African musics in context

- Drumming
- African musical diversity and the kola
- The Kola and its musicultural world
- West African collective expression in a global musical world

**10. From Baladi to Belly Dance: Rhythm, Dance, and Music in Egypt and Beyond (Week 15)**

- The Foundations of Egyptian Women's Dance
- Zaar: Egyptian Women's dance in a healing ritual
- Music, dance, nationalism, and mass media entertainment in 20<sup>th</sup>-century Egypt

**11. Research Project Presentation (Week 16)**

Based on what you have learnt from this course, select a musician or a band whose representative performances or compositions fuse a musical tradition with other musical cultures. Describe the background information of the musical tradition and its core musical features, and critically analyze the musical works in terms of the social context, the musical culture, the audience's responses, and the performers' thoughts about their creative works. The presentation should be 15-20 minutes long and supported by PPT.

**18. 教材及其它参考资料 Textbook and Supplementary Readings**

1. Bakan, Michael B. 2019. *World Music: Tradition and Transformation*. McGraw Hill Education
2. Nettle, Bruno, and Timothy Rommen. 2017. *Excursions in World Music*. Edited by Bruno Nettl. New York: Routledge: Taylor & Francis Group
3. Titon, Jeff Todd, and Linda. Fujie. 2005. *Worlds of Music: An Introduction to the Music of the World's Peoples*. Shorter Version, 2nd ed. CA: Schirmer/Thomson Learning.

19. 评估形式 Type of Assessment	评估时间 Time	课程评估 ASSESSMENT		
		占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance		10%		无故缺席 5 次及以上为不通过 Students with absence of 5 times or more will be noted as "not passed"
课堂表现 Class Performance		20%		参与课堂问题讨论 Participation in class discussion
小测验 Quiz				
课程项目 Projects				
平时作业 Assignments		30%		观看“天地世界音乐节”（线上资源），选择你所感兴趣的一个乐队，为其音乐表演做一个课堂 ppt 的分享（15-20mins），同时以报告的形式提交论文（三页，2000 字左右，小四或者 12 字体）。中英文均可。若为英文，行距为 double-spaced；若为中文，行距为 1.5。这份观感需要运用课堂上所学概念，介绍该乐队及其表演的音乐传统，阐释其音乐文化价值、音乐美学，提出你对该乐队表

			演的看法。 Watching performances from the "Tiandi World Music Festival" (sources are available online) and choosing a band you are interested in. Writing a report (three pages, double-spaced for English, 1.5 spaced for Chinese, 12 ft, standard margins) after watching their performances. The report should include the introduction of the music tradition and the band, the music meanings and values contained within the music, and your critical thoughts towards the band's performances.
期中考试 Mid-Term Test			
期末考试 Final Exam			
期末报告 Final Presentation	40%		选一名音乐家或者是一个乐队，他们的表演是某种传统音乐与其它音乐文化融合的代表。运用课堂所学知识对该传统音乐乐种以及核心的音乐特征进行陈述，并从社会文化的角度对该音乐融合的现象进行批判性的分析，包括表演者的创作动机以及表演的反响。要求长度六页，中英文书写皆可。若为英文，为 double-spaced；若为中文，行距为 1.5。 Term paper requirements: Double-spaced for English, 1.5 spaced for Chinese, 12-pt. font, standard margins. Select a musician or a band whose representative performances or compositions fuse a musical tradition with other musical cultures, describe the relevant background information of the musical tradition and its core musical features, critically analyze the musical works in terms of the social context, the musical culture, audience's responses, and performers' thoughts about their creative works.
其它（可根据需要改写以上评估方式） Others (The above may be modified as necessary)			

20. 记分方式 GRADING SYSTEM

- A. 十三级等级制 Letter Grading  
 B. 二级记分制（通过/不通过） Pass/Fail Grading

课程审批 REVIEW AND APPROVAL

21. 本课程设置已经过以下责任人/委员会审议通过

**This Course has been approved by the following person or committee of authority**