

## SEMESTER AT SEA COURSE SYLLABUS

**Fall 2012**

**Discipline: Music/Ethnomusicology**

**MUSI 2570-501/502: Music Cultures (2 sections)**

**Lower Division**

**Faculty Name: Michael G. Kaloyanides**

**Pre-requisites: NONE**

### **COURSE DESCRIPTION**

Ethnomusicology has been defined as the study of music in culture. Some scholars consider it the study of music “as” culture. The ethnomusicologist 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. He or she investigates how music is conceived, organized, and performed and ponders what it tells us about its parent society. This introductory course studies the musics of Ireland, England, Belgium, Portugal, Spain, Morocco, Ghana, South Africa, Argentina, Uruguay, Brazil and Cuba using the tools, techniques, and methodologies of the ethnomusicologist. 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.

### **COURSE OBJECTIVES**

We know that the composer or performer, regardless of the culture from which he or she comes, thinks about his or her music using the same basic concepts: instruments, form, time, scale, melody, and polyphony. During this course we will develop an understanding of these concepts and the vocabulary used to describe them. A common vocabulary will allow us to examine music from the musician’s perspective. We will consider music’s use and function in entertainment, religious, social, economic, political, and philosophical contexts as well as how it communicates a society’s worldview.

## REQUIRED TEXTBOOKS

AUTHOR: Wade, Bonnie C.

TITLE: *Thinking Musically: Experiencing Music, Expressing Culture*

PUBLISHER: Oxford University Press

ISBN #: ISBN13: 9780195341911; ISBN10: 0195341910

DATE/EDITION: 2008/second edition

COST: \$29.95

## World Music Course Reader

### Reader Contents:

*Irish Instrumental Music*

Sean Williams

*Portugal*

Salwa El-Shawan Castelo-Branco

*Spain*

Elizabeth Miles, Loren Chuse

*Musical Instruments in the Arab World*

Scheherazade Qassim Hassan

*North Africa: Overview*

L. JaFran Jones

*Andalusian Nuba in Morocco*

Habib Hassan Touma

*Malhun: Colloquial Song in Morocco*

Philip D. Schuyler

*Profile of Africa*

Ruth M. Stone

*African Music in a constellation of the Arts*

Ruth M. Stone

*West Africa: An Introduction*  
Jacqueline Cogdell DjeDje, Fremont E. Besmer

*Indigenous Music of Southern Africa*  
John Kaemmer

*Black Popular Music in South Africa*  
David B. Coplan

*Popular Music in South Africa*  
David B. Coplan

*Argentina: Tango*  
Ercilia Moreno Chá

*Afro-Brazilian Traditions*  
Gerard Béhague

*Brazil: Central and Southern Areas*  
Suzel Ana Reily

*Brazil: Northeast Area*  
Larry Crook

**TOPICAL OUTLINE OF COURSE**—flexible and subject to change!

<b>Class Meeting</b>	<b>Topic</b>
1	<b>Introduction to theory and method in Ethnomusicology: how and why we study music in culture.</b> Readings: Manuel: 1988
2	<b>Instruments and Organology</b> Readings: Wade: 2008 Chapter 2
3	<b>Ireland,</b> Readings: O'Connor, "Ireland: dancing at the virtual crossroads", class folder Williams in reader Slobin: 1993
4	<b>Participant Observations</b> Readings: New York subway musicians article
5 & 6	<b>Portugal, Spain and subculture.</b> Readings: Castelo-Branco and Miles & Chuse in reader Fairley, "Spain-Flamenco: a wild savage feeling", class folder Garcia Lorca, <i>Theory and Play of the Duende</i>
7	<b>Morocco</b> Readings: Hassan, Jones, Touma and Schuyler in reader Muddyman, "Morocco: a basic expression of life", class folder
8	<b>Time</b> Readings: Wade: 2008 Chapter 3
9	<b>Ghana, Time and African Drumming</b> Readings: Two Stone chapters in reader Djedje & Besmer in reader
<b>FIRST PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!</b>	
10 & 11	<b>South Africa</b> Readings: Kaemmer and two Coplan chapters in reader Allingham's two South Africa articles on Popular music and Jazz
12	<b>Form</b>

	Readings: Wade: 2008 Chapter 5
13	<b>Argentina and Uruguay</b> Readings: Chá chapter in reader
14	Review for Midterm
15	<b>MIDTERM EXAM</b>
16	<b>Argentina and Uruguay</b>
17 & 18	<b>Brazil</b> Readings: Béhague, Reily, and Crook chapters in reader
19 & 20	<b>Scale</b> Readings: Wade: 2008 Chapter 4
21	Melody & Polyphony
22 & 23	Music and the “Other” Readings: Wade: 2008 Chapter 6
Study Day 11/30	<b>SECOND PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!</b>
12/3 & 12/4	<b>FINAL EXAM</b>

## **FIELD ASSIGNMENTS** (*At least 20 percent of the contact hours for each course.*)

While in the field, 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 two or more observed music-making events while in the field. 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.

### Suggested Practica (tentative)

Ireland: Pub session

Belgium: Musical Instrument museum in Antwerp

Portugal: Fado performance

Spain: Workshop and performance of Flamenco music & dance

Morocco: Moroccan music festival

Brazil: *Candomblé* ceremony

All Ports: Restaurants, clubs, festivals and other venues featuring traditional and pop music performances

Any music-making activities from formal concerts to street performances are acceptable for participant observations and students are urged to seek out music-related events that are especially appealing to them.

## **METHODS OF EVALUATION**

Methods of evaluation are based on exams, participant observations, class attendance, and class and field participation with the following weighting:

Exams (2): 50%

Participant Observations (2): 40%

Course Participation\*: 10%

\*(discussion, performance, attendance, etc.)

## **RESERVE LIBRARY LIST**

*The Garland Handbook of African Music*, 2000.

*The Garland handbook of Latin American Music*, 2000.

*The Rough Guide to World Music*, volumes 1 and 2

Murphy, John P., *Music in Brazil: experiencing music, expressing culture*, 2006

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

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

## **ELECTRONIC COURSE MATERIALS**

Allingham, Rob. *South Africa–Jazz: hip kings, hip queens*.

Allingham, Rob. *South Africa–Popular Music: nation of voice*

Appiah, Kwame Anthony. “The Case for Contamination.” *New York Times* 1 Jan. 2006/magazine. <http://www.nytimes.com/2006/01/01/magazine/01cosmopolitan.html>

Aubert, Laurent. “Chapter 4 The Paradox of the Concert, or the Evocation of Tradition.” *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Burlington: Ashgate, 2007. 23-33.

Aubert, Laurent. “Chapter 7 The Invention of Folklore, or the Nostalgia of Origins.” *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Burlington: Ashgate, 2007. 47-51.

Bohlman, Philip V. “Representation and Cultural Critique in the History of Ethnomusicology.” In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Nettl and Bohlman, 1991. 131-151.

Cleary, David. *Brazil: meu brasil brasileiro*.

Fairley, Jan. *Spain/Flamenco: a wild savage feeling*.

Fairley, Jan and Peiro, Teddy. *Argentina* (two articles)

Garcia Lorca, *Theory and Play of the Duende*.

Kilgannon, Corey, *In Subway Platform, These Musicians See Their Stage*, *New York Times*, May 2, 2008.

Manuel, Peter. "Andalusian, Gypsy, and Class Identity in the Contemporary Flamenco Complex." *Ethnomusicology*, Vol. 33, No. 1 (1989): 47-65.

Manuel, Peter. "Chapter 1 Perspectives on the Study on Non-Western Popular Musics." *Popular Musics of the Non-Western World*. New York: Oxford University Press, 1988.

Muddyman, Dave. *Morocco: a basic expression of life*.

O'Connor, Nuala. *Ireland: dancing at the virtual crossroads*.

Slobin, Mark. Part Two: Setting the Terms. *Subcultural Sounds: Micromusics of the West*. Hanover: Wesleyan University Press, 1993: 27-82.

Stokes, Martin. "Introduction: Ethnicity, Identity and Music." *Ethnicity, Identity and Music: The Musical Construction of Space*. Ed. Martin Stokes. Oxford: Berg, 1994. 1-27.

Wilford, John Noble, *Flutes offer Clues to Stone-Age Music*, New York Times, June 25, 2009.

## **ADDITIONAL RESOURCES**

*Flamenco*, Carlos Saura, 2003, DVD

*Bodas de Sangre*, Carlos Suara, 1981, DVD

*Carmen*, Carlos Suara, 1983, DVD

*El Amor Brujo*, Carlos Suara, 1986, DVD

*Black Orpheus*, 1959, DVD

*Ladysmith Black Mambazo live!*, 2009, DVD

*Rhythm of resistance: the Black music of South Africa*, 1987, DVD