

Ethnomusicology 126: Musical Practices of the World

Fall and Winter Quarter 2012 – Tuesday and Thursday 11:00am-1:00pm, Friday Discussion Section

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COURSE DESCRIPTION

This upper division course in ethnomusicology provides an introduction to selected musical cultures of the world. Focusing on differences in musical practice, the goal of the course is to convey both the breadth and diversity of music from the world over, critically examining some of the numerous cultural frameworks through which music created, conceived, and valued. Through this anthropologically oriented survey, we come across many issues surrounding the interrelatedness of music with other cultural areas, including language, dance, visual art, religion and spirituality, style and identity, modernization and cultural change, and many other issues. We will examine music across several different historical periods throughout the quarter, drawing upon a variety of studies to develop anchor points of understanding on several continents while attending to both traditional and contemporary styles. The course consists of several units divided by geographic area, and organized according to the prominent or unique musical characteristics of a particular region or style. The format of the class is a series of modified lectures, which incorporate musical examples through audio, video, and in-class performances. No musical background is required for this class, aside from a keen interest and enthusiasm for music and musical activity.

COURSE REQUIREMENTS

Regular attendance in class and Friday sections is required, as well as the completion of all three written assignments, as well as the midterm and final exams. The course consists of regular reading and listening assignments corresponding to the day's lecture material. Please be sure to keep up on the reading and complete the articles assigned for the lectures in order.

ASSIGNMENTS

- The first written assignment is a quarter long listening log, which contains your thoughts of the listening examples. The length and depth of your notes is at your discretion, but should be adequate enough to aid in your review for the midterm and final. ***Your listening log will be handed with your final exam, and consists of 10% of your final grade.***
- The second written assignment is a review of one musical ethnography from those listed in the required texts. Students wishing to choose an alternative musical ethnography should contact the professor prior to beginning their projects. Students should follow the book review style and format of the Society for Ethnomusicology (SEM) journal. The review must be between 3-5 pages in length, double-spaced and with 12-point font. ***This assignment is due at the end of week 4 in class and constitutes 20% of your final grade.***
- The third written assignment is a 5-7 page essay on at least one of the critical issues discussed over the course of the quarter, as it relates to at least one of the musical traditions covered. A bibliography with at least four citations is required for this assignment, and students are encouraged to approach their topics with a critical eye. The goal is to recapitulate what is known about a given musical tradition, and then carefully explore some of the cultural issues surrounding music making in its communities. ***This assignment is due at the beginning of the final class lecture and constitutes 25% of your final grade.***
- The mid-term and final are multiple-choice exams composed of written questions and listening identification questions based upon weekly listening assignments. ***The midterm is scheduled for the Monday class of week 5, and is worth 15% of your final grade. The final is scheduled for the Monday of exam week, and is also worth 20% of your final grade. Class attendance and participation make up the remaining 10% of your final grade.***

GRADING SCHEMA

Book Review: 20%
Mid-term Exam: 15%
Critical Essay: 25%
Final Exam: 20%
Listening Log: 10%
Attendance: 10%

REQUIRED TEXTS

Ethnomusicology 126: Musical Practices of the World Course Reader. Most all readings for the course can be found in this reader, unless otherwise noted with an * in the course outline.

Choose only one of the following to review per quarter:

- Coplan, David B. 1994. *In The Time of Cannibals: The World Music of South Africa's Basotho Migrants*. Chicago: University of Chicago Press.
- Danielson, Virginia. 1997. *The Voice of Egypt: Umm Kultûm, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago: University of Chicago Press.
- Feld, Steven. 1982. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press.
- Hagedorn, Katherine J. 2001. *Divine Utterance: The Performance of Afro-Cuban Santería*. Washington, D.C.: Smithsonian Institution Press.
- Keyes, Cheryl L. 2002. *Rap Music and Street Consciousness*. Urbana: University of Illinois Press.
- Magrini, Tullia. 2003. *Music and Gender: Perspectives from The Mediterranean*. Chicago: Chicago University Press.
- Racy, A.J. 2003. *Making Music in the Arab World: The Culture and Artistry of Tarab*. Cambridge: Cambridge University Press.
- Seeger, Anthony. 1987. *Why Suya Sing: A Musical Anthropology of an Amazonian People*. Cambridge: Cambridge University Press.
- Turino, Thomas. 1993. *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago: University of Chicago Press.

AUDIO VISUAL ASSIGNMENTS

For this course, we will utilize the UCSC libraries online listening reserves, as well as the Internet for listening and video assignments. Students are encouraged to familiarize themselves with the audio-visual resources available through the UC library system, as they will prove valuable for this course as well as others at UCSC. The specific web address of our online listening reserves will be given on the first day of class.

COURSE OUTLINE

1st QUARTER: Africa, The Middle East, and Europe

Week 1: Introduction to Ethnomusicology and Cultural Anthropology

T: Introduction to the class

Introductory remarks about the class, followed by a quick video trailer of the course material, including some of my own field research as well as videos taken from the Internet. Following the course introduction, I will provide an introduction to ethnomusicology as a discipline; its history, goals, problems, and practices.

Readings: None.

Th: History of Anthropology

The history of cultural anthropology as it pertains to ethnomusicology. Beginning with early explorers, we will quickly progress through the development of theoretical paradigms in anthropology. Topics include evolution, diffusionism, functionalism, structuralism, structural functionalism, interpretive anthropology, and psychological anthropology, reflexivity, etc. Students have the weekend to read the selected chapters of Barnard, while I will introduce several additional theoretical concepts as they are discussed in Garner.

(works used to develop my lectures will be listed immediately following the lecture description, while the class reading assignments will be listed under the heading "Readings".)

Barnard, Alan. 2000. *History and Theory in Anthropology*. Cambridge, UK: Cambridge University Press.

Garner, Roberta. ed. 2004. *Social Theory: Power & Identity in the Global Era*. New York: Broadview Press.

Readings:

Barnard, Alan. 2000. *History and Theory in Anthropology*. Cambridge, UK: Cambridge University Press, pp.1-26, and 158-177.

F: Discussion Section

In this and all subsequent discussion sections, we will identify and discuss concepts from the week's course materials, and place them in the context of the previous lectures. This discussion section will be used mostly for students to get to know each other, while also reviewing the anthropological schools of thought covered. I will also play some musical examples and discuss methods for listening to music.

Week 2: The History of Ethnomusicology

T: History of Ethnomusicology

Building upon the previous lectures on the history of anthropology, this lecture follows the study of human activity into the domain of ethnomusicology, reviewing its origins and introducing students to the political history of colonialism behind our

scholarly practice. This lecture is also an important introduction to the literary genre of ethnography. Additionally, I will intersperse musical examples in this lecture as we talk about important early figures in ethnomusicology, such as Bela Bartok. In particular, I will play a few excerpts from *Bartók Plays Bartók: Bartók at the Piano 1921-1940*, as well as some recordings by Alan Lomax.

Nettl, Bruno and Philip V. Bohlman, eds. 1991. *Comparative Musicology and Anthropology of music : Essays on the History of Ethnomusicology*. Chicago : University of Chicago Press.

Readings:

Widdess, Richard. 1992. "Historical Ethnomusicology." In *Ethnomusicology: an Introduction*. Helen Myers, ed. New York: W.W. Norton & Company
Seeger, Anthony. 1992. "Ethnography of Music." In *Ethnomusicology: An Introduction*. Helen Meyers, ed. London: Macmillan Press. pp.88-109.

Th: Contemporary issues in Ethnomusicology

Consulting readings on many of the contemporary issues in ethnomusicology, I introduce students to current issues and recent field recordings. This lecture is primarily meant to enrich students' understanding of the depth of ethnomusicology, and its role in the multidisciplinary climate of scholarship in academia today. Many students will likely be majors in other disciplines, and so the goal of this lecture is to promote further exchanges between ethnomusicology and the social sciences and humanities.

Racy, A.J. ed. 2005. "Current Issues in Ethnomusicology Course Reader." Los Angeles: UCLA Ethnomusicology course, winter quarter 2005.

Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*. Bloomington: Indiana University Press.

Cohen, Sara. 1991. *Rock Culture in Liverpool: Popular Music in the Making*. Oxford: Oxford University Press.

Erlmann, Veit, 1991. *African Stars: Studies in Black South African Performance*. Chicago: University of Chicago Press.

Readings:

Abu-Lughod, Lila. 1990. "Can There Be A Feminist Ethnography?" in *Women Perform* 5(1):7-27.

Appadurai, Arjun. 2004 [1994]. "Disjuncture and Difference in the Global Cultural Economy" in *Social Theory: Power & Identity in the Global Era*, edited by R. Garner. New York: Broadview Press, pp. 332-346.

F: Discussion section

In this class meeting, we will discuss the projects of feminism as they pertain to ethnomusicology, as well as beginning to think critically about globalization. We will also listen to some musical examples to prepare us for the next weeks lectures on African music. I will play some of my own recordings, including one of an *Afodego*

group from Abuadi (recorded in 2002), as well as some from Michelle Kisliuk's work with the BaAka.

Week 3: Sub Saharan Africa

T: Anthropology and Ethnomusicology in Sub-Saharan Africa

This week we embark upon our musical survey with an introduction to Sub Saharan African music, comparing traditional and new musical practices from East, Central, South, and West Africa. Musical examples will come from fieldwork recordings, commercial recordings, and videos. For each musical example, we will discuss some of the foundational rhythmic, timbral, or harmonic aspects of the music, participating in-group musical exercises when possible. Brief mention of some of the foundational thinkers in Africanist scholarship will be included as they correlate to each area. Scholars will include Alan Merriam, Klaus Waschmann, J.H. Nketia, and several others. I will play a brief musical example from each of the four geographic areas, as well as a short clip from the JVC video series. Included in this introduction will be a discussion of organology and performance practice. As I introduce a particular musical tradition, I will discuss the instrumental resources involved and demonstrate or discuss some of the playing technique involved.

Readings:

Merriam, Alan P. 1982. *African Music in Perspective*. New York: Garland Publishing Inc. *Read selected chapters.*

Berliner, Paul F. 1978, 1991. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago: University of Chicago Press. *Read Introduction and flip through the book.*

Th: The Varieties of Xylophone music of Sub Saharan Africa

Picking up on the performance demons from last class, this class will begin with an introduction of my fieldwork amongst the Lobi of Northwest Ghana and Burkina Faso, including videos from my fieldwork, as well as commercial recordings by the late Kakraba Lobi. I will perform on the Kogyil funeral xylophone in class, and introduce students to the practice of speech surrogation as a musical device. I will also discuss polyrhythm and cross rhythm as they apply to kogyil performance, as well as noting the raspy timbral aesthetic created by the sympathetic resonators of the kogyil. Following this discussion, I will move on to xylophone music from Mali, the DRC, and Mozambique, concluding with Gerhard Kubik's research on the relationship of the Mbira to the xylophone.

Readings:

Excerpts from my dissertation in the course reader.

Kubik, Gerhard. 1999. "African and African American Lamellophones." In *Turn Up the Volume!: A Celebration of African Music*, edited by J.C. DjeDje. Los Angeles: UCLA Fowler Museum of Cultural History.

F: Discussion section

In this week's section, we will explore speech surrogation, polyrhythm, cross-rhythm, rhythmic stratification, and several other musical concepts through a participatory performance class. Musical example will be used to help students understand each concept.

Week 4: Western, Southern, Central, and Eastern Africa

T: Musical Practices of Southern Africa

Picking up from last class's discussion of the Mbira, we will begin with an excerpt from Paul Berliner's *Soul of Mbira* (1978) in which Berliner describes the cultural and spiritual significance of the Mbira amongst the Shona people. We will listen to an early Mbira Recording, followed a Thomas Mapfumo recording. Here, we will discuss Thomas Turino's book *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe* (2000), in which Turino discusses the cultural capital of Shona music, and the way Shona culture was used to bolster a sense of authenticity in competing political movements. We will close the class by listening to excerpts from Konono no.1's album *Congotronics*, as an example of contemporary Mbira music, be it from the DRC not Zimbabwe. We will investigate some of the cultural creativity at work in the construction of an electrified Mbira by the members of Konono no.1, and briefly discuss the influence the electric guitar had on earlier Congolese music.

Blacking, John. 1967. *Venda Children's Songs: A Study in Ethnomusicological Analysis*. Johannesburg: Witwatersrand University Press.

Muller, Carol Ann. 1999. *Rituals of Fertility and the Sacrifice of Desire: Nazarite Women's Performance in South Africa*. Chicago: University of Chicago Press.

Readings:

Kaemmer, John E. 1997. "Southern Africa: An Introduction." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 699-721.

Turino, Thomas. 2000. *Nationalist, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago: University of Chicago Press. *Read the Introduction the first chapter.*

Th: Musical Practices of East Africa

This lecture on East Africa will address the influences of eastern and Arabic cultures on eastern African music, while exploring several nationally based traditions. Countries covered will include Burundi, Eritrea, Ethiopia, Kenya, Rwanda, Somalia, and Sudan, with special attention to court musics, military bands during the colonial era, and popular music forms such as *taraab*.

Askew, Kelly. 2002. *Performing the Nation: Swahili Music and Cultural Politics in Tanzania*. Chicago: University of Chicago Press.

Readings:

Cooke, Peter. 1997. "East Africa: An Introduction." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp.597-609.

Kavyu, Paul N. 1997. "Music in Kenya." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp.597-609.

F: Discussion section

Theoretical concepts discussed in this section will include nationalism, cosmopolitanism, cultural identity expressed through music. We will listen to several musical excerpts, including survey examples from each country. This section will emphasize direct exposure to East African musical styles, since they are generally less well known to students than West and Southern African musics.

Week 5: Sub Saharan Africa

T: Musical Practices of Central Africa

My lecture on central Africa will cover several Bantu musical forms, focusing on the music of the BaAka, as well as the history of Congolese music in relation to European influence. I will use Kubik's work to trace the dispersal of musical practice in relation to anthropological factors, such as the development of iron smelting to make bells, and the tonal systems developed through the wide spread use of musical bows in central Africa. I will play several recordings, including the music of Papa Wemba.

Kubik, Gerhard. 1998. "Intra-African Streams of Influence." In *Africa: The Garland Encyclopedia of World Music*, edited by Ruth Stone. New York: Garland Publishing Inc. pp. 293-326.

Readings:

Kubik, Gerhard. 1997. "Central Africa: An Introduction." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp.649-680.

Kisliuk, Michelle. 1998. *Seize The Dance! BaAka Musical Life and the Ethnography of Performance*. New York: Oxford University Press. pp. 1-35, and

Th: Musical Practices of West Africa

My lecture on West Africa traces the roots of African civilization from the ancient boundaries of Ghana, through the slave trade and colonialism, into the present day through introducing the work of several scholars. I will play many musical examples, including a video excerpt of Fela Kuti's *Music is the Weapon*.

Waterman, Christopher Alan. 1990. *Juju: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago Press.

Schmidt, Cynthia. 1997. "Kru Mariners and Migrants of the West African Coast." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 370-382.

Ottenberg, Simon. 1996. *Seeing with Music: The Lives of 3 Blind African Musicians*. Seattle: University of Washington Press.

Besmer, Fremont. 1983. *Horses, Musicians, and Gods: The Hausa Cult of Possession-Trance*. South Hadley, MA: Bergin and Garvey.

Readings:

- DjeDje, Jacqueline Cogdell. 1997. "West Africa: An Introduction." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 441-470.
- Besmer, Fremont E. 1997. "Hausa Performance." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 515-530.

F: Discussion section

This discussion section will primarily address the processes of musical change, as theorized by ethnomusicologists such as Gerhard Kubik, Alan Lomax, John Blacking, James Porter, Gerhard Behague, Bruno Nettl, and others. As an example of musical change, I play recordings of palm wine, highlife, and hiplife in Ghana, demonstrating the evolution from one style into the next. I will also hand out a review sheet for the midterm during this lecture.

Week 6: North Africa and the Middle East

T: The Musical Traditions of North Africa

As a lead-in to the following unit on Arabic music, I will outline the primary forms of North African music, playing some examples of from Egypt, Libya, Algeria, Morocco, Sudan, and Tunisia. I will include popular examples of *Rai* and Tuareg music, as well as Egyptian classical music and *Chaabi*.

Readings:

- Wendt, Caroline Card. 1997. "North Africa: An Introduction." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 531-548.
- Simon, Artur. 1997. "Music in Sudan." In *The Garland Encyclopedia of World Music, Vol. 1: Africa*. Ruth Stone, Ed. New York: Routledge Publishers. Pp. 549-573.

Th: The Historical Foundations and Genres of Arabic Music

Based on the previous lecture, students will have a basic familiarity with Arabic music, which will act as a foundation for this lecture on the long history of Arabic music. I will introduce students to some theoretical concepts explored by early Arabic philosophers, followed by a list of musical cultures taken from the assigned readings.

- Hourani, Albert. 1991. *A History of the Arab Peoples*. Cambridge, MA: The Belknap of Harvard University Press. pp. 1-79.
- Nelson, Kristina. 1985. *The Art of Reciting the Qur'an*. Austin: University of Texas Press.

Readings:

- Blum, Stephen. 2002. "Hearing the Music of the Middle East." In *The Garland Encyclopedia of World Music, Vol. 6: The Middle East*. editors V. Danielson, et al. New York: Routledge Publishers. Pp.3-14.

- Danielson, Virginia and Alexander J. Fisher. 2002. "History of Scholarship: Narratives of Middle Eastern Music History." In *The Garland Encyclopedia of World Music, Vol. 6: The Middle East*, editors V. Danielson, et al. New York: Routledge Publishers. Pp.15-28.
- Racy, A.J. 2002. "Overview of Music of the Mashriq," in *The Garland Encyclopedia of World Music: The Middle East*, editors V. Danielson, et al. New York: Routledge, 535-561.

F: Discussion section: MIDTERM

During this section I will proctor the midterm exam, which will be heavily oriented towards listening examples. I have chosen to give the exam during section because one hour will be sufficient for the test and because the section setting is more intimate.

Week 7: The Middle East

T: Topics of Ethnomusicology in the Middle East

Surveying several national musical traditions of the Middle East, this lecture focuses on the sounds of Arabic music. We will listen to several musical examples, while exploring the musical concepts that govern performance which Racy covers in his *Making Music in the Arab World: The Culture and Artistry of Tarab* (2003). I will begin to discuss rhythmic and melodic modes in this class, continuing with some demos in Friday's discussion section.

Readings:

- Racy, A.J. 2003. *Making Music in the Arab World: The Culture and Artistry of Tarab*. Cambridge: Cambridge University Press. pp. 1-74.
- Marcus, Scott. 2007. *Music in Egypt: Experiencing Music, Expressing Culture*. New York: Oxford University Press. pp. vii-xi, 1-42.
- Stokes, Martin. 1992. *The Arabesk Debate: Music and Musicians in Modern Turkey*. London: Clarendon Press. pp. Introduction.

Th: Critical Issues Surrounding Music in the Middle East

Because of the importance of religion and gender in the Middle East, I devote an entire lecture to a discussion of these issues based on Nieuwkerk, Danielson, and Doubleday's research. I also include Edward Said's conception of Orientalism to understand some of the ways that Arabic music, culture, and people are stereotyped and misrepresented.

- Danielson, Virginia. 1997. *"The Voice of Egypt": Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago: University of Chicago Press.

Readings:

- Doubleday, Veronica. 1999. "The Frame Drum in the Middle East: Women, Musical Instruments and Power. In *Ethnomusicology* Vol.43:1.
- Nieuwkerk, Karin van. 2003. "On Religion, Gender, and Performing: Female Performers and Repentance in Egypt." In *Music and Gender: Perspectives from The*

Mediterranean. Tullia Magrini, ed. Chicago: Chicago University Press. pp. 267-286.

F: Discussion section

In this section, I will review the longstanding theoretical models of music from the Arabic world, which were covered just before the midterm. I will also engage the student in musical exercises that explore maqams and rhythmic modes, as well as the musical device of taqasim.

Week 8: Europe I

T: An Introduction to European Musics

While predominantly focused on folk and popular musics, this two-week unit also introduces European classical traditions of music, utilizing the works of classical composers as a cross over into the study and influence of folk music. The distinction between folk, classical, and popular music will be traced across all of the following countries: The U.K. and Ireland, Scandinavia, Finland, and the Baltic States, Iceland, Norway, Sweden, Denmark, Faroe Islands, Finland, Estonia, Latvia, Lithuania, France, Brittany, Corsica, Portugal, Spain, Italy, Sardinia, Bulgaria, and more.

Readings:

Rice, Timothy. 2000. "The Music of Europe: Unity and Diversity." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp. 2-15.

Schulenberg, David. 2000. "History of European Art Music." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp. 68-88.

Th: Case Studies of Western European Musics

Drawing upon available studies in ethnomusicology, this lecture focuses upon folk traditions, introducing popular genres as they are influenced by folk forms. We will listen to examples of music from Ireland, The United Kingdom, France, Spain, and Portugal. I will expand the discussion of Irish music to include song forms, dances, and historical events chronicled in traditional Irish songs. As with previous lectures, we will devote special attention to the ways in which gender operates in these traditions.

"Song-Aires and Songs," "Dancing," and "The Dance Music." 1996. In *Folk Music and Dances of Ireland*. Cork. Ossian. Pp.16-48 and 55-64.

Kuter, Lois. 2000. "Celtic Music." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp. 319-324.

Readings:

Radford, Katy. "Drum Rolls and Gender Rolls in Protestant Marching Bands." In *British Journal of Ethnomusicology*. 10(2):37-59.

Koskoff, Ellen. 2000. "Gender and Music." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp 191-203.

F: Discussion section

In this section, I will go into more depth in French and Spanish music, watching short video clips of flamenco music and dance, and then transitioning onto France. For France, we will discuss some of the organological aspects of the hurdy gurdy, accordion, and bagpipe as we listen to and watch examples of music from Limousin, Auvergne, Languedoc, and Provence. I will close discussion with a brief note about all the forms of French music we didn't get to cover, playing a recording of Erik Satie.

Week 9: Europe II

T: A Survey of Central European Musics

In this survey of Central Europe's musical traditions, we will begin by touching upon a select few folk music forms with attention to the role music plays in small scale communities, and the ways that it is developed and transmitted (taught). We will then open a discussion of the role historical political conflicts has had upon music in this region of Europe, attending to WWII, as well as recent migrations and economic shifts. Countries discussed during this lecture included Austria, Czech Republic, Germany, Hungary, Poland, Slovakia and Slovenia. Variation in compositional forms between folk and classical traditions will be explored during this lecture a well.

Readings:

Hopkins, Pandora. 2000. "Ways of Transmitting Music." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp 90-111.

Slobin, Mark. 1992. "Europe/Peasant Cultures of Eastern Europe." In *Worlds of Music*. Jeff Todd Titon, ed. New York: Schirmer.

Th: Case Studies of Eastern European Musics

With respect to Eastern Europe and Southeastern Europe, we will begin with a few musical examples that demonstrate the musical diversity of this geographic region, while identifying the musical traditions and practices that have transgressed national boundaries. We will discuss compound meters extensively during this lecture, as well as styles of ornamentation, and new playing techniques developed on Western European instruments. The socio-political impact of communism on music will be recounted during this lecture, as well as the tensions between European and Arabian cultures. Lastly, we will discuss Jewish music in Europe, examining social position of Jews in relation to Christians and Muslims in Eastern Europe. Countries covered include Belarus, Estonia, Latvia, Lithuania, and Ukraine, Albania, Bulgaria, Bosnia and Herzegovina, Croatia, Serbia, Republic of Macedonia, Romania, Montenegro, Kosovo and part of Turkey.

Readings:

- Bohlman, Philip. 2000. "Jewish Music in Europe." In *The Garland Encyclopedia of World Music, Vol. 8: Europe*. Timothy Rice, ed. New York: Garland Publishers. Pp 248-269.
- Sugarman, Jane C. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press.
- Rice, Timothy. 1994. *May It Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press. *Read select chapters*.

F: Discussion section

In this section, we will focus on the contexts of musical performance in Eastern Europe, as well as how systems of transmission are changing in contemporary society. Urbanization will thus be an important part of this discussion, as traditional forms of tutelage and ritual performance contexts change dramatically through the adoption of urban lifestyles. We will examine the ways people have addressed these issues through musical performance and social commentary.

Week 10: Review and Concluding Remarks

T: Reflections on Ethnomusicology in Africa, The Middle East, and Europe

This lecture will review the materials covered during the quarter, with special attention given to problems of representation in ethnomusicological study, as well as the general musical concepts that arise out of each area covered. We will examine the similarities between each of these regions, recalling the historical interactions that have circulated musical influence through this part of the world. As we have thus far divided music based upon country and region, I will problematize this approach during this final lecture by offering examples of the ways that musicians cleverly manipulate cultural and musical identities, especially in contemporary flows of globalization, recalling Tim Taylor's notion of "strategic inauthenticity." I will play selected musical examples that run counter to the general regional traits I have discussed, emphasizing the creativity that lies at the heart of musical practice. I will end with a brief description of the social and personal commentaries in Basotho migrants musical texts.

Readings:

- Coplan, David B. 1994. *In The Time of Cannibals: The World Music of South Africa's Basotho Migrants*. Chicago: University of Chicago Press.

Th: Review for Final Exam

Students will receive the study guide during this lecture, and I will conduct a review which includes musical examples from the quarter.

Readings:

Study guide

F: Discussion section

In this final discussion section meeting, I will begin with an open discussion world music, ethnomusicology, and education, geared towards a critical reflection on the

class. I will also make myself available for any last minute review questions, though my hope is that this will be a more relaxed meeting in which students are able to make meaningful connections between what they have learned in the course.

Exam Week: Final Exam

Time and date TBA

2nd QUARTER: The Americas, The Caribbean, Asia, and Indonesia

Week 1: North America (Historical)

T: Introduction to the class

After a brief introduction to ethnomusicology and review of what was covered last quarter, I will outline the layout of the course for this quarter, playing selected audio and video examples to get students excited about the course. Following this general introduction, I will begin a historical survey of North American musical forms, with attention to indigenous musics, and the importance of Christianity in early Appalachian music.

Readings: None.

Th: Early Musical Activity in North America

Covering Native American musical traditions and practices, as well as European musical forms as manifested, developed, and altered in North America, this lecture will explore the musical concepts that shape early North American music. Terraced melodies, cyclical forms, shape note singing, and more will be explored in relation to the cultural contexts they were employed in. While the lecture will predominantly cover Native American music, including songs from Northern Canada, I will close with a brief glimpse of Appalachian music and bluegrass, acting on the assumption that students will pursue these forms further outside of class, because of their close relationship with American folk music, and because of they are more accessible than most Native American musical forms.

Browner, Tara. 2002. *Heartbeat of the People: Music and Dance of the Northern Powwow*. Urbana: University of Illinois Press.

Keeling, Richard. 1992. *Cry for Luck: Sacred Song and Speech among the Yurok, Hupa, and Karok Indians of Northwestern California*. Berkeley: University of California Press.

Readings:

Koskoff Ellen. 2000. "Musical Profile of the United States and Canada." In *The Garland Encyclopedia of World Music: Volume 3: The United States and Canada*. Ellen Koskoff, ed. New York: Routledge. Pp. 2-20.

Heth, Charlotte. 2000. "Music of the American Indians/First Nations in the United States and Canada." In *The Garland Encyclopedia of World Music: Volume 3: The United States and Canada*. Ellen Koskoff, ed. New York: Routledge. Pp. 365-373.

Rosenberg, Neil V. 2000. "Bluegrass." In *The Garland Encyclopedia of World Music: Volume 3: The United States and Canada*. Ellen Koskoff, ed. New York: Routledge 158-167.

F: Discussion section

In this discussion section, we will watch *Bill Monroe: Father of Bluegrass* [VHS] (1993).

Week 2: North America (Contemporary)

T: The Cultural Legacy of African American Music

Beginning with a review of some musics from the West African Savannah, we will discuss the development of African American music from the earliest available sources during the slave trade, through contemporary African American music and its influence on popular culture worldwide. This first class will be used to schematize our study of African American music, and also outline themes that will come up again in our discussion of Caribbean music. We will explore at length the special musical practices that characterize the African American tradition, while review the debates about retentions in African American music, ultimately concluding that while these retentions are undeniable, the ways that they are used in the creative context of musical performance is ultimately more important. Several musical examples will be introduced, as well as a brief survey of key moments in African American history.

Readings:

- Maultsby, Portia K. 1990. "Africanisms in African-American Music." In *Africanisms in American Culture*, ed. Joseph H. Holloway, ed. Bloomington, IN: Indiana University Press, pp. 185-210.
- Maultsby, Portia K. 1995. "A Map of the Music." In *African American Review*, Vol. 29:2, Special Issues on The Music. Pp. 183-184.
- Maultsby, Portia K. 2006. "Intellectual History." In *African American Music: An Introduction*. Mellonee V. Burnim and Portia Maultsby, eds. New York: Routledge. Pp. 7-32.

Th: The Evolution of the Blues and Jazz

Surveying early blues forms in the U.S. and their subsequent relationship to jazz, this lecture will focus on key performers of the blues and jazz, outlining major styles and characteristic performance practices. Compositional, melodic, and rhythmic aspects of both styles will be explored in depth, in conjunction with a musical performance by myself and guest performers. If any students play jazz, I will invite them to perform with me, demonstrating the general format that allows jazz musicians to perform spontaneous music in an organized fashion.

Readings:

- Oehler, Susan. 2006. "The Blues in Transcultural Contexts." In *African American Music: An Introduction*. Mellonee V. Burnim and Portia Maultsby, eds. New York: Routledge. Pp. 96-126.
- Porter, Eric. 2002. *What Is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*. Berkeley: University of California Press.

F: Discussion section

Gender, Race, Class, and Sexuality as they pertain to music in the U.S., with special attention to the compound effects of this issues on women of color.

Week 3: The Caribbean

T: The History of Caribbean music

Beginning with a brief history of trade and colonialism in the Caribbean, this lecture will include a broad survey of Caribbean music, with special attention to the trans-Atlantic musical feedback between the Caribbean, and African and the U.S. One of the primary goals will be to identify African influence in the Caribbean, yet demonstrate how these influences have been reinterpreted in unique national contexts. This first lecture will include a broad survey with several musical examples, highlighting their relationship to contemporary popular music in the U.S. (salsa, jazz, pop, reggaeton, etc.).

Readings:

- Davis, Martha Ellen. 1998. "The Music of the Caribbean." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 787-797.
- Manuel, Peter, Kenneth Bilby, and Michael Largey. 2006. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. 2nd edition. Philadelphia: Temple University Press. *Read Introduction: The Caribbean Crucible*

Th: National Forms of Caribbean Music

Moving from the previous lectures broad survey to a focused analysis of musical practice, this lecture addresses the musics of Haiti, Cuba, The Dominican Republic, Jamaica, Martinique, Puerto Rico, and Trinidad and Tobago. Polyrhythmic compositions, timelines, and various styles of hand drumming will be explored through lecture and performance. I will invite students to perform with me if they have a specialization in Afro-Cuban music. I will demonstrate many of the following rhythms: Bomba, Plena, Son, Mambo, Cha-Cha, Guarija, Rumba (Guaguanco, Yambu, and Columbia), Bata, Songo, Conga de Comparsa, and Mozambique.

- Hagedorn, Katherine J. 2001. *Divine Utterance: The Performance of Afro-Cuban Santería*. Washington, D.C.: Smithsonian Institution Press.

Readings:

- McDaniel, Lorna. 1998. "Trinidad and Tobago." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 952-967.

F: Discussion section

In this section, I will continue to perform musical examples from the Caribbean, while also opening a discussion on the importance of music to Caribbean belief systems, and its function of social cohesion in lower class neighborhoods.

Week 4: Central and South America

T: Musical Traditions Central America

Reviewing the major musical traditions of Central America, I will focus on traditional Mexican musical forms, with special attention to how they relate to Mexican/American music in the U.S. During this lecture, I will attempt to educate

students about the musical forms found in their daily soundscapes, looking to students with backgrounds in Mexican music to share the music their parents listened to while they grew up. Agricultural practices and migrations will be covered during this lecture, as well as the social commentaries and protest voiced through laborers music. I will then discuss more recent popular Mexican musical traditions, such as Música de Mariachi Son Jorocho, and Música Jarocho. Students will also be introduced to musical traditions associated with the marimba in Guatemala and Nicaragua. If possible, I will have a guest musician come in to demonstrate the characteristic rhythmic strumming patterns of many Central American musical forms.

Peña, Manuel H. 1999. *Musica Tejana: The Cultural Economy of Artistic Transformation*. Austin: Texas A&M University Press. pp. 50-85.

Readings:

Schechter, John Mendell, ed. 1999. *Music in Latin American Culture: Regional Traditions*. New York: Schirmer Books. *Read selected chapters.*

Th: Musical Traditions of South America

To organize this lecture I will move through South America by selecting a few styles from major countries, beginning with Venezuelan Joropo, Valse Venezolnao, and then proceeding through Columbian Cumbia, Bambuco, Ecuadorian Pasillo, Taquerari, Peruvian Guaino, Vals Peruano, La Marinera, Chilean Cueca, Argentinian Tango, Milonga, Zamba, Chacarera, Uruguayans Candombe, Zamba, and finally the Andean song styles of Baguala, Carnavalito, Vidala. Brazil will receive separate treatment in the proceeding two lectures, while Guyana, Suriname, and French Guiana will receive brief mention.

Readings:

Olsen, Dale A. 1998. "The Music of South America." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 242-248.

App, Lawrence J. 1998. "Afro-Colombian Traditions." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 400-412.

Tompkins, William David. 1998. "Afro-Peruvian Traditions." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 491-502

F: Discussion section

In this discussion section, we will watch *Discovering the music of Latin America* [videorecording] directed by Bernard Wilets. 1987. Barr Films.

Week 5: Brazil

T: The Music of Central and Southeast Brazil

This two lecture unit on Brazil begins with the arrival of Africans on the coast, simultaneously addressing Portuguese and African influences, also devoting a separate discussion to indigenous musics in the second lecture. This historical discussion sets the context multiculturalism of Brazilian life, with musical examples interwoven as they react to socio-political events. Connecting this lecture with the second, I begin an exploration of several of the seemingly infinite styles of Brazilian music, playing recordings of and demonstrating percussion instruments from Bossa Nova, Samba, Baião, Frevo, Maracatu, Chorinho, Capoeira, Candomblé, Afoxé, Xote, Maxixe, and more. Cultural concepts like *saudade* as they relate to famous popular artists will be related as well.

Readings:

- Reily, Suzel Ana. 1998. "Brazil: Central and Southern Areas." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 300-322.
- Crook, Larry. 1998. "Brazil: Northeast Area." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 323-339

Th: The Music of Northeast Brazil and the Amazon

Continuing from the previous lecture, this class begins with several musical examples from Brazilian traditional and popular music, moving from the south to the northeast, with an emphasis on the role of percussion groups (societies) in urban centers. With the discussion of Northeast Brazilian, the impact of African culture is reconsidered in more detail, and contrasted with the impact of African culture in the U.S. Contemporary racial conflicts in Brazil will be discussed briefly, before moving to the cultural traditions and historical struggles of Indigenous Brazilians in the Amazon region.

Readings:

- Behague, Gerard. 1998. "Afro-Brazilian Traditions." In *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. Dale A. Olsen, ed. New York: Routledge. Pp. 340-355.
- Seeger, Anthony. 1987. "Singing as a creative activity." In *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. New York: Cambridge University Press.

F: Discussion section

For this discussion section, I will bring several percussion instruments to class and teach students to perform some basic samba reggae, maracatu, ijexá, and axe.

Week 6: East Asia

T: The Music of China, Taiwan, and Tibet

To begin this class, I will handout and review maps of the East Asia, Southeast Asia, and South Asia found in the Garland encyclopedia of World Music. I will review many of the ideas regarding the relationship of all musical practice from around the

world, as presented in Titon and Slobin's work as a way of connecting this new musical are to previous ones we have discussed. We will then survey musical forms from major dynasties in China, the Republic of China era, and finally the People's Republic of China era. Extensive several new organological types will be covered during this lecture, as we discuss dizi, sheng, paigu, gong, paixiao, and guan woodwind and percussion, erhu, zhonghu, dahu, banhu, jinghu, gaohu, gehu, yehu, cizhonghu, diyingehu, and leiqn bowed lutes, and guqin, sanxian, yangqin, guzheng, ruan, konghou, liuqin, pipa, and zhu plucked chordophones. During this lecture, we will also consider some of the challenges ethnomusicologists have faced in protecting their ethnographic materials, in preparation for students reading of Nancy Guy's article.

Titon, Jeff Todd and Mark Slobin. 1996. "The Music-Culture as a World of Music." In *Worlds of Music*, 3rd ed. Jeff Todd Titon ed. New York: Schirmer. Pp.1-16.

Readings:

- Wong, Isabel K. F. "The Music of China." In Bruno Nettl et al., *Excursions in World Music*, 2nd ed. New Jersey: Prentice-Hall. Pp. 69-103.
- Guy, Nancy. 2002. "Trafficking in Aboriginal Voices." In *Handle With Care: Ownership and Control of Ethnographic Materials*. Sjoerd R. Jaarsma, ed. Pittsburg: University of Pittsburg Press.
- Trewin, Mark. "Tibet." In *The Rough Guide to World Music*, Vol. 2. 2nd ed. London: Rough Guides. Pp. 254-261.

Th: The Music of Mongolia, Korea, and Japan

During this lecture, we will watch excerpts from five videos on different genres of Japanese music, released by the University of Oklahoma in the 1990s, utilizing their demonstration of the technical aspects of Japanese music as a concrete way of differentiating it from Korean ensembles and Mongolian itinerant musicians. We will spend a substantial period of the lecture comparing classical and folk traditions of Japanese music, with special attention to the aesthetic performance principles behind Japanese classical musical forms. Programmatic vs. absolute music will be discussed, with brief mention of the introduction of programmatic compositions in Western classical music. During this class, we will also listen to contemporary Japanese hip hop, jazz, and popular music artists, in an attempt to concretely understand the areas of overlap and difference between contemporary Japanese and American music. The differences between urban centers in the U.S. and in Japan will be discussed.

Groemer, Gerald and Chikuzan Jiden Tsugaru-Jamisen hitoritabi Takahashi. 1999. *The Spirit of Tsugaru: Blind Musicians, Tsugaru-Jamisen, and the Folk Music of Northern Japan*. Detroit: Harmonie Park Press.

Readings:

- Pegg, Carole. 2000. "Mongolia and Tuva: Sixty Horses in My Herd." In *The Rough Guide to World Music*, Vol. 2. 2nd ed. London: Rough Guides. Pp. 189-197.

- Provine, Robert, Okon Hwang, and Andy Kershaw. 2000. "Korea." In *The Rough Guide to World Music*, Vol. 2. 2nd ed. London: Rough Guides. Pp. 160-169.
- Fujie, Linda. 1996. "East Asia/Japan." In *Worlds of Music*, 3rd ed. Jeff Todd Titon ed. New York: Schirmer. Pp. 369-427.
- Wong, Isabel K.F. 1997. "The Music of Japan." In Bruno Nettl et al., *Excursions in World Music*, 2nd ed. New Jersey: Prentice-Hall. Pp. 104-130.

F: Discussion section: MIDTERM

During this section I will proctor the midterm exam, which will be heavily oriented towards listening examples. I have chosen to give the exam during section because one hour will be sufficient for the test and because the section setting is more intimate.

Week 7: South Asia

T: Folk Music of South Asia and the Music of Rajasthan

To begin this class, I will handout and review maps of South Asia, describing the natural landforms that characterize the different regions of South Asia. I will use Nazir Jairazbhoy's *A Musical Journey Through India 1963-1964* (1988) as a way of proceeding through each of the major regions in India, making heavy use of his 4 CD collection that accompanies the work. The social role of musicians and impact of means of subsistence on musical practice will be a primary focus, while this lecture will also review organological classifications in ethnomusicology. Hereditary musicianship will be discussed during this lecture, as well as a brief overview of caste and urban vs. rural distinctions in India. Musical traditions from Bhutan, the Maldives, Nepal, Pakistan and Sri Lanka will also be included through musical and video examples.

Readings:

- Arnold, Alison. 2000. "Profile of South Asia and Its Music" In *The Garland Encyclopedia of World Music, Vol. 5: South Asia: The Subcontinent*. New York: Garland Publishers. Pp. 2-16.
- Catlin, Amy R. 2002. "Folk Music" In *South Asian Folklore: An Encyclopedia*. Peter Claus, S. Diamond, and M. Mills, eds. New York: Routledge. Pp. 208-213.
- Natavar, Mekhala Devi. 2000. "Rajasthan." In *The Garland Encyclopedia of World Music, Vol. 5: South Asia: The Subcontinent*. New York: Garland Publishers. Pp. 639-649.

Th: The Classical Musical Traditions of India

Dividing India between Northern and Southern musical traditions, this lecture will begin by differentiating classical musical traditions from the folk traditions covered last lecture. Major concepts in North and South Indian classical traditions will be covered, as well as the vastly different cultural context of each. Major performers will be reviewed, as well as the highly competitive nature of North Indian classical music, and the importance of communal practice and dance South Indian music. In my discussion of north Indian music, I will demonstrate tabla performance technique, and play compositions in a few different time cycles. I will demonstrate typical

listening practices, such as the clapping and waving of the *taal*, and the anticipation of the *sam*. The importance of gharanas to performance styles will be discussed as well.

Neuman, Daniel M. 1980, 1990. *The Life of Music in North India: The Organization of an Artistic Tradition*. Chicago: University of Chicago Press.

Readings:

Capwell, Charles. 1997. "The Music of India." In Bruno Nettl et al., *Excursions in World Music*, 2nd ed. New Jersey: Prentice-Hall. Pp. 14-41.

Sakata, Hiromi Lorraine. 2000. "Devotional Music." In *The Garland Encyclopedia of World Music, Vol. 5: South Asia: The Subcontinent*. New York: Garland Publishers. Pp. 751-761.

"Quawwali: Nustrat's Last Interview." In *The Rough Guide to World Music*, Vol. 2, 2nd ed. London: Rough Guides. Pp. 209.

Manuel, Peter. 1988. "South Asia." In *Popular Musics of the Non-Western World*. New York: OUP. Pp. 171-193.

F: Discussion section

This section will be entirely devoted to an extended listening to Ustad Vilayat Khan's *Raga Shree* (1999) featuring Akram Khan on tabla. The specific terminology of Hindustani music discussed in the preceding lecture will be identified during this listening session.

Week 8: Southeast Asia

T: The Music of Burma, Thailand, and Cambodia

The music of Burma will be reviewed during this lecture as it relates to the Chinese and Indian forms already discussed. Traditional musics as well as classical forms will be covered, as the division between indoor and outdoor musical forms is justified. Moving to Thailand, we will similarly discuss the distinctions between folk and classical forms, devoting special attention to Hmong music, drawing from Amy Catlin's work. We will listen to/watch examples of piphat, khruang sai, and mahori classical forms, as well as luk thung, mor lam, and kantrum folk musics. With respect to Cambodian music, we will conduct a general survey, focusing on selected musical examples of the roneat as it differs from other xylophone performance traditions of the region.

Readings:

Keeler, Ward. 1998. "Burma." In *The Garland Encyclopedia of World Music, Vol. 4: Southeast Asia*. New York: Garland Publishers. Pp. 363-378.

Sutton, R. Anderson. 1996. "Asia/Indonesia" In *Worlds of Music*, 3rd ed. Jeff Todd Titon ed. New York: Schirmer. Pp.316-368.

Clewley, John. 2000. "Cambodia." In *The Rough Guide to World Music*, Vol. 2, 2nd ed. London: Rough Guides. Pp. 20-23.

_____. 2000. "Thailand." In *The Rough Guide to World Music*, Vol. 2, 2nd ed. London: Rough Guides. Pp. 241-253.

Th: The Music of Vietnam, Laos, and the Philippines

In this lecture, we will explore the syncretistic qualities of Vietnamese music, teasing out major influences from China, Korea, Mongolia, and Japan. The division between folk and classical (court) musics will again be a major organizational principle for this lecture. With respect to Laos, we will spend most of our time discussing the construction of the khene mouth organ, with several musical examples accompanying this discussion. We will approach the Philippines first through a historical chronology of foreign influence in the Philippines, followed by a consideration of folk and classical forms, covering kulintang, harana and kundiman, carinosa, tinikling, and rondalla.

Readings:

- Blackburn, Philip. 2000. "Vietnam." In *The Rough Guide to World Music*, Vol. 2, 2nd ed. London: Rough Guides. Pp. 262-269.
- Clewley, John. 2000. "Laos." In *The Rough Guide to World Music*, Vol. 2, 2nd ed. London: Rough Guides. Pp. 170-174.
- Catlin, Amy R. and Ruriko Uchida. 1998. "The Hmong." In *The Garland Encyclopedia of World Music, Vol. 4: Southeast Asia*. New York: Garland Publishers. Pp. 363-378.
- Santos, Ramon P. 1998. "Islamic Communities of the Southern Philippines." In *The Garland Encyclopedia of World Music, Vol. 4: Southeast Asia*. New York: Garland Publishers. Pp. 889-912.

F: Discussion section

This section will be devoted entirely to the examination of popular music forms in Southeast Asia, with several video examples from YouTube. Our discussion will focus on the ways that western *and* eastern global influences have directed the aesthetics of Southeast Asian popular musics.

Week 9: Indonesia and Oceania

T: The Music of Indonesia

During this lecture, we will primarily discuss Javanese and Balinese gamelan traditions, largely because of their importance to the practice of ethnomusicology historically. We will examine the religious significance behind gamelan music and specific instruments, reviewing Sutton's work. Additionally, we will review some of the ways gamelan is evolving as a result of foreign influence and societal development, as discussed in Judith Becker's work. Extended compositional frameworks will be one of the major musical concepts covered during this lecture.

- Sutton, Richard Anderson. 1991. *Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity*. Cambridge: Cambridge University Press.
- Roseman, Marina. 1991. *Healing Sounds from the Malaysian Rain Forest: Temiar Music and Medicine*. Berkeley: University of California Press.

Readings:

Becker, Judith. 1980. *Traditional Music in Modern Java: Gamelan in a Changing Society*. Honolulu: University of Hawaii Press. *Read select chapters*

Th: The Music of Oceania

In this lecture, we will review major indigenous musical forms from Australia, Papua New Guinea and Polynesia, with special attention to Steven Feld's work in Papua New Guinea. We will discuss the origins of cultural and musical metaphors in Kaluli society, and the importance of the natural soundscape to Kaluli life. For the second half of this lecture, we will watch excerpts from *Music and Culture* by Mary Watanabe, Leonard Goines, and Raymond F Kennedy. 1992. EAV.

Readings:

Wild, Stephen A., & Adrienne L. Kaeppler. 1998. "Peoples of Oceania and Their Music," "Australia," & "The Music and Dance of Australia." In *The Garland Encyclopedia of World Music, Volume 9: Australia and the Pacific Islands*. Adrienne L. Kaeppler, ed. New York: Routledge. Pp. 405-417.

Feld, Steven. 1982. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press. *Read select chapters*.

F: Discussion section

This discussion section will be devoted to an extended listening of gamelans, with a schematization of compositional cycles in Javanese and Balinese gamelans. If possible, we will use the gamelan set at UCSC so that students can experience the acoustic dimensions of gamelan music, granted permission is obtained.

Week 10: Review and Concluding Remarks

T: Reflections on Ethnomusicology in The Americas, The Caribbean, Asia, and Indonesia

In this final lecture, I will trace the musical narrative we have developed over the course of the quarter, playing several musical examples along the way. I will identify major differences as well as similarities between music practices in these geographic areas, concluding with a brief consideration of how globalism now links these distant musical traditions. The differing social status of musicians in folk and classical contexts will be recalled across these regions. Finally, we will close with a consideration of the poetics of representation in Steven Feld's work, looking to how such a nuanced approach may be useful in other social sciences and humanities. The hope here is to interest students in this work and the cultural concepts explored therein towards the end of the quarter as a potential carry-over into their subsequent studies. I will conclude with an exhaustive list of recommended recordings taken from my music library, again as a way of getting students interested in further independent ethnomusicological study.

Readings:

Feld, Steven. 1982. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press. *Read select chapters*.

Th: Review for Final Exam

Students will receive the study guide during this lecture, and I will conduct a review which includes musical examples from the quarter.

Readings:

Study Guide

F: Discussion section

In this final discussion section meeting, I will begin with an open discussion world music, ethnomusicology, and education, geared towards a critical reflection on the class. I will also make myself available for any last minute review questions, though my hope is that this will be a more relaxed meeting in which students are able to make meaningful connections between what they have learned in the course.

Exam Week: Final Exam

Time and Date TBA

COURSE POLICIES:

*Students enrolled for S/U grading must attain a grade of C or better for a passing grade.

*Incompletes and/or make-up exams will not be granted except in cases of extreme (documented) emergency.

*Students must be officially enrolled in the course before the end of the 3rd week of class.

*Students with final exam schedule conflicts should notify the Instructor by the 3rd week of class.

Academic Dishonesty: Plagiarism, cheating, and other forms of academic dishonesty are strictly against University policy and will not be tolerated. All suspected incidences of academic dishonesty will be promptly reported to the Dean of Students and handled accordingly. For information regarding academic integrity and University policy go to: <http://www.deanofstudents.ucsc.edu> or <http://www.academicintegrity.org>

Class Records: Exams, written papers, and other course materials (unless returned) will be kept on file for one year after the termination of the course. After one year, the materials will be destroyed.

Students with Disabilities should notify the instructor within the first two weeks of class, and should be registered with the Office for Students with Disabilities (OSD). <http://www.saonet.ucsc.edu/osd>

This syllabus is subject to change. Changes will be announced in class.