

SEMESTER AT SEA COURSE SYLLABUS

Discipline: Music
Fall 2009
MUSI 1070: Global Music
Lower Division
Professor Scott DeVaux

Global Music is an broad overview of music-making across the world, with specific focus on areas that the Semester at Sea cruise will visit during Fall 2009: Africa (Morocco, Ghana, South Africa), India, Vietnam, China, and Japan. **Global Music** is an introduction to the field of *ethnomusicology*, the study of music as both an artistic activity and human behavior. It examines music using the methods and concerns of anthropology and cultural study. Over the course of the semester, we will consider not only different systems of music sound, but also different systems of musical *meaning*.

Topics will often be directly related to ports-of-call. Thus, before arriving in Cadiz, Spain, we will discuss flamenco music; a general introduction to South Indian music will precede our stay in Chennai; and so forth. Otherwise, we will follow the thematic outline of the textbook (see below), which organizes musical cultures through chapters focusing on ritual, migration, politics, global economics, dance, memory, and cultural identity.

Text: *Soundscapes: Exploring Music in a Changing World*, second ed., Kay Kaufman Shelemay (Norton)—text and accompanying 3-CD set.

Assignments:

Students will be expected to follow the outline below. They should read passages in *Soundscapes* listed below, as well as additional reading materials (TBA). In conjunction with the textbook, they should study the music discussed in the eighty-three Listening Guides.

Course Requirements:

All students will be expected to participate in class, which may include musical performance.

Each student should keep a log book or journal, documenting their experiences with the "soundscape" of each port. These experiences might include the music and dance in events attended (including pop music events or occasions, such as discotheques), or music and dance encountered by chance. Be sure to include recorded music as well as live music.

Students should also document at least one prominent musical event using pictures, slides, video material or audio tape-recordings. In an accompanying paper, stress the social aspects of the event (e.g.: the relation of music to ritual, politics, aesthetics, and/or ideology).

At the semester's end, students will be evaluated by a final exam (multiple choice and short essay), which will include listening examples.

Faculty Directed Practica

Students will be expected to attend at least two Faculty Directed Practica, which are likely to be devised for Cadiz, Casablanca, Accra, and Chennai. (Specific times and places will be worked out this summer.) For each field experience, students will write a brief document, drawing on material learned from the class.

Course Outline

A1: Introduction: What is a Soundscape? [xxvi-li]

A2: Chapter 1—Sound: the Materials of Music [1-47]; case study: Flamenco

A3: case study: Moroccan hip-hop (film: *I Love Hip-Hop in Morocco*)

Cadiz*, Casablanca*

A4: sub-Saharan Africa: introduction to music (sound and visual examples from Prof. DeVeaux's research)

A5: sub-Saharan Africa: performance-based study. Additional Reading: Chernoff, "The Artistic Challenge of African Music," *Black Music Research Journal* (1985)

A6: music of Ghana; case study: Accra [52-64, Listening Guides 19-21]

Accra*

A7: Chapter 3—Music's Meaning in Everyday Life [126-130; 140-167; the *Quinceañera*, bagpipe music]

A8: Chapter 4—Music and Migration [168-174, 182-192, 212-213; Arab migration, African forced migration]

A9: South Africa: introduction to music; case studies: "Nkosi Sikelel' iAfrika" [383-388, Chapter 9]; "Wimoweh" [110-111, Listening Guide 29/30].

Cape Town

A10: Chapter 6—Music, Mobility, and the Global Marketplace [256-264, 271-284; Balinese gamelan]

A11: the "Silk Road project" [Chapter 6, 285-299]

A12: Chapter 7—Music and Dance [300-343; Bhangra, tango, polka]

Mauritius

A13: India: introduction to music

A14: case studies: "Mumbai" [Chap. 2, 65-76], Raga Nilambari [Chapter 3, 130-139]

Chennai*

A15: Chapter 8—Music and Ritual [344-379; Tibetan Buddhism, Santeria, Ethiopian Christians]

A16: Vietnam: introduction to music; migration and musical identity [Chapter 4, 192-212]

Ho Chi Minh City

A17: China: introduction to music; migration and musical identity [Chapter 4, 175-182]

Hong Kong/Shanghai

A18: Japan: introduction to music; case study: karaoke [Chapter 10, 437-444]

Yokohama/Kobe

A19: Chapter 5—Music and Memory [214-255; corrido, jazz funeral, Syrian Jewish *pizmon*]

A20: Chapter 9—Music and Politics [381-383, 388-419; reggae, Shoshone powwows]

A21: Chapter 10—Music and Identity [421-437, 444-467; Persian composition, Cajun/Zydeco music]

A22: Hawaii: the “Hawaiian sound” [Chapter 6, 264-271]

Hawaii

A23: **Final exam**