

## SEMESTER AT SEA COURSE SYLLABUS

**Discipline: Music/Ethnomusicology**

**Summer 2008**

**Course Title: MUSI 211Z: Introduction to World Music**

**Lower Division**

**Faculty Name: Michael G. Kaloyanides**

Suggested 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 Norway, Russia, Denmark, Belgium, Italy, Turkey, Greece, and Croatia and 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 field work, 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.

## TOPICAL OUTLINE OF COURSE

Class Meeting	Topic
1	Introduction to theory and method in Ethnomusicology: how and why we study music in culture.
2 & 3	Field research technique and methodology in Ethnomusicology
4	<b>Norway.</b> Instruments and organology
5 & 6	<b>Russia.</b> Musical form
7	<b>Denmark.</b> Musical time: rhythm and meter
8 & 9	<b>Belgium.</b> Scale
10	Midterm Exam
11 & 12	<b>Italy</b> Polyphony
13 & 14	<b>Turkey.</b> Mode
15 & 16	<b>Greece</b> Mode & Scale
17	<b>Croatia</b> Music & Dance
18 & 19	Music as reflection of Worldview
20 & 21	Music and the Other
22	Final Discussion

## FIELD COMPONENT

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.

## **METHODS OF EVALUATION**

Methods of evaluation based on exams, participant observations, class attendance, and class and field participation.

## **ON LINE COURSE READING LIST**

Johnson, Geir. "Changes in Norwegian Popular Music, 1976-1981." *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music*. Ed. Simon Frith. Manchester: Manchester University Press, 1989.

Fabbri, Franco. "Nowhere Land: The Construction of a 'Mediterranean' Identity in Italian Popular Music." *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean* 6 (2001).

<[http://www.fondazionelevi.org/ma/index/number6/fabbri/fab\\_0.htm](http://www.fondazionelevi.org/ma/index/number6/fabbri/fab_0.htm)>

Gail Holst. "Amanes: The Legacy of the Oriental Mother." *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean* 5 (2000).

<[http://www.fondazionelevi.org/ma/index/number5/holst/holst\\_0.htm](http://www.fondazionelevi.org/ma/index/number5/holst/holst_0.htm)>

Öykü Potuoglu-Cook. "Sweat, Power, and Art: Situating Belly Dancers and Musicians in Contemporary Istanbul." *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean* 5 (2000).

[http://www.fondazionelevi.org/ma/index/number11/potuoglu/pot\\_0.htm](http://www.fondazionelevi.org/ma/index/number11/potuoglu/pot_0.htm)

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

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

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.

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

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.

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.

Levy, Claire. "Who is the 'other' in the Balkans? Local ethnic music as a *different source* of identities in Bulgaria." *Music, Space and Place: Popular Music and Cultural Identity*. Ed. Whiteley et al. Burlington: Ashgate, 2004. 42-54.

Heller, Dana. "'Russian body and soul': t.A.T.u. performs at Eurovision 2003." *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Eds. Raykoff and Tobin. Burlington: Ashgate, 2007. 111-121.

Solomon, Thomas. "Articulating the historical moment: Turkey, Europe, and Eurovision 2003." *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Eds. Raykoff and Tobin. Burlington: Ashgate, 2007. 135-145.

Daughtry, J. Martin. "Russia's New Anthem and the Negotiation of National Identity." *Ethnomusicology: A Contemporary Reader*. Ed. Jennifer C. Post. New York: Routledge, 2006. 243-260.

Jones-Bamman, Richard. "From 'I'm a Lapp' to 'I am Saami': Popular Music and Changing Images of Indigenous Ethnicity in Scandinavia." *Ethnomusicology: A Contemporary Reader*. Ed. Jennifer C. Post. New York: Routledge, 2006. 351-367.

Rans, Paul. "Belgium: flemish, walloon and global fusion." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 25-30. Out of Print, ISBN 1-85828-635-2.

Burton, Kim. "Croatia: toe tapping tamburicas." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 46-48. Out of Print, ISBN 1-85828-635-2.

Cronshaw, Andrew. "Denmark: a new pulse for the pols." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 58-63. Out of Print, ISBN 1-85828-635-2.

Dubin, Mark and Pissalidhes, George. "Greece: songs of the near east." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 126-142. Out of Print, ISBN 1-85828-635-2.

Surian, Alessio. "Italy: tenores and tarantellas." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 189-210. Out of Print, ISBN 1-85828-635-2.

Cronshaw, Andrew. "Norway: fyords and fiddles." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 211-218. Out of Print, ISBN 1-85828-635-2.

Broughton, Simon and Didenko, Tatiana. "Russia: music of the people." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 248-254. Out of Print, ISBN 1-85828-635-2.

Stokes, Martin. "Turkey: sounds of anatolia." *Rough Guide to World Music Volume One: Africa, Europe & The Middle East*. Eds. Broughton et al. London: Rough Guides, 1999. 396-410. Out of Print, ISBN 1-85828-635-2.

## **RESERVE LIBRARY LIST**

Titon, Jeff Todd, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples*, Schirmer, 2002, fourth edition.

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.