

**Mus 334 - Music in World Cultures,
University of Arizona, Fall 2005
Course Information Sheet**

Meeting Times - MWF 1:00-1:50 pm; Room 415 Harvill

Instructor Information

Professor: Dr. Janet Sturman

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Teaching Intern: Cathryn Clayton

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Course Description

In this investigation of music as culture, we will study fundamental perspectives in the discipline of ethnomusicology and examine case studies from around the world to explore the range of ways that humans create and use music to add meaning to their lives.

Required Texts

Shelemay, Kay Kaufman. *Soundscapes* (Second edition, with 3CD set). New York: W.W. Norton & Co., 2006.

Additional readings will be assigned and are available via the UA Library Online Electronic Resource system, known as *ERes*. The password for access to our course reserves is: mus334F06.

Required Work (Additional details will be provided in class)

- A. One authoring project (AP) befitting a student-centered research university: This semester the authoring project will be a contribution to a special symposium run by our class to investigate the role of Music During Times of Conflict, details to follow. The project will be broken into several different activities, with a combined worth of 35% of the final grade.
- B. Discussion or Observation Reports (DOR): These reports will most frequently coordinate with the assigned reading or in-class activity and in general will be a few paragraphs in length. You will be expected to type and print a preliminary write-up at home; you may have the opportunity to add hand-written notations to that work based on in-class work with their discussion groups. Students who miss the in-class portion of the work, can only earn partial credit on that project. The combined total of these projects will count for 25% of the final grade.
- C. Two exams: a midterm (Sep. 29) and a final exam (Dec. 15), each worth 20% of the final grade; 40% combined.

Grading Scale: 90-100% = A; 80-89% = B; 60-79% = C; 40-59% = D; below 40% = E

Honor Credit Option: Students wishing to earn honors credit for this course must meet with the instructor to discuss their assignments and the leadership roles they will be asked to assume in the operation of this semester's symposium.

Support Web Site: For additional details, links to websites, resources, regular updates to the full assignment calendar, and access to your grades for MUS334, consult our class **Desire2Learn site:** <http://d2l.arizona.edu> and follow the log instructions (along left column).

Additional Expectations: In addition to responsible attendance, it is expected that all students in this class know and will adhere to university policies regarding conduct, behavior, and academic integrity. For details see <http://w3.arizona.edu/~dos/uapolicies/>

Disabilities Statement: Students registered with the Disability Resource Center should have the DRC send me official notification of your accommodations needs. All students with special needs should make an appointment to meet with me as soon as possible to discuss available accommodation options, and determine how we can best address your special needs so that you can fully participate in this course.

Mus334- Music in World Cultures - <u>Daily Work Schedule</u> - Fall 2006			
Assignments should be completed by the day listed.			
Some minor adjustments to this schedule should be expected; they will be announced and posted to the D2L site.			
Week	Day/Date	Topic	Assignment
1	Mon. Aug 21	Introduction to Course; <i>Frames of Experience – Class Project and other work</i> Collect data sheets Form preliminary Work Groups	Purchase books and recordings; locate Centennial Hall; explore web links; begin reading for Wednesday.
	Wed. Aug. 23	Definitions and Methodologies Merriam's model: Sound, Concept, Behavior, p. 32; Concept of Soundscape	Read: in <i>Soundscapes</i> : Introduction Read: [On Eres] Alan Merriam: "Toward a Theory for Ethnomusicology." [DOR1]
	Fri. Aug. 25	Field work and bi-musicality Case Study: Central Asia - Singing Styles in Tuvan Music; begin viewing the movie: <i>Genghis Blues</i>	Read: Hood (on Eres): "The Challenge of Bi-musicality"
2	Mon. Aug. 28	View: <i>Genghis Blues</i>	Read: [on Eres] Segel: "Hooked on Polyphonics" or Pegg "Mongolian Conceptions of Overtone Singing"
	Wed. Aug. 30	Conclude viewing <i>Genghis Blues</i> Emic/Etic perspectives and musical vocabulary	Read: <i>Soundscapes</i> , Chap. 1 [DOR2]
	Fri. Sep. 1	Organology	[DOR 3 in-class] Read (via ERes): Sachs-Hornbostel "Classification of Music Instruments," and Sachs-Hornbostel on Wikipedia website.
3	Mon. Sep. 4	LABOR DAY HOLIDAY	NO CLASS
	Wed. Sep. 6	Music in Community - Case Study: Music in Accra, Ghana <i>Guest artist: Michael Vercelli</i>	Read: <i>Soundscapes</i> , chap. 2
	Fri. Sep. 8	Musical Meaning in Daily Life – Case Study 1: A Lullaby from India – the effects of Music on the Body	Read: <i>Soundscapes</i> , chap. 3, pp. 127-139 (review pp. 23-27 regarding musical elements)
4	Mon. Sep. 11	Lifecycle Events - Case Study 2: Mexican music and the quinceañera.	Read: <i>Soundscapes</i> , chap. 3, pp. 140-146
	Wed. Sep. 13	Lifecycle Events –Case Study 3: Celtic Bagpipes The Invention of Tradition	Read: <i>Soundscapes</i> , chap. 3, pp. 146-167; Read on (ERes): Trevor-Roper (from Hobsbawn: <i>The Invention of Tradition</i>) Continue discussion [DOR4]

	Fri. Sep. 15	Music and Migration: Case Study 1: Chinese Music and Voluntary Migration <i>Guest artists from Summer Thunder</i>	Read: <i>Soundscapes</i> , chap. 4, pp. 173-182
5	Mon. Sep. 18	Music and Migration: Case Study 2: Arab Migration	Read: <i>Soundscapes</i> , chap. 4, pp. 182-188
	Wed. Sep. 20	Music and Migration: Case Study 3: African and Vietnamese Forced Migration	Read: <i>Soundscapes</i> , chap. 4, p. 188-213 [DOR7]
	Fri. Sep. 22	Conflict and Identity [Discuss symposium themes]	Read (skim): <i>Soundscapes</i> , Chap. 10, pp. 421-437; Brinner (see link on D2L) "Beyond Israelis vs. Palestinians... Social Ramifications of Musical Interaction"
6	Mon. Sep. 25	Special Lecture in connection with the Honors College series on <i>Reading Lolita in Teheran</i> : "Bridges or Betrayals? - Controversial Parallels in Middle-Eastern Music" (<i>class will meet in Crowder Hall in the School of Music; the lecture will be followed by discussion and refreshments in the lobby of Slonaker Hall</i>)	Read: Parallels and Paradoxes: Barenboim and Said (see link on D2L)
	Wed. Sep. 27	Jeopardy Review	
	Fri. Sep. 29	<i>Midterm Exam</i>	
7	Mon. Oct. 2 [Yom Kippur]	Research or Reading Day	
	Wed. Oct. 4	Music and Memory Case Study: The Corrido	Read: <i>Soundscapes</i> : Chapter 5, pp. 215-225
	Fri. Oct. 6	Music and Memory Case Studies: The Jazz Funeral; the Syrian Pizmon	Read: <i>Soundscapes</i> : Chapter 5, pp. 225-255
8	Mon. Oct. 9	Transnational Exchanges Case Study: The Hawaiian Sound and the Tourist Industry	Read: <i>Soundscapes</i> : Chapter 6, 256-271
	Wed. Oct. 11	Transnational Exchanges Case Study: Contemporary Gamelan Practice	Read: <i>Soundscapes</i> : Chapter 6, pp. 271-283; see also pp. 100-104
	Fri. Oct. 13	Transnational Exchanges Case Study: The Silk Road Project	Read: <i>Soundscapes</i> : Chapter 6, pp. 285-299
9	Mon. Oct. 16	Dance Trajectories Case studies: Polka variants: including O'odham waila	Read: <i>Soundscapes</i> : Chapter 7, pp. 300-306; 320-328
	Wed. Oct. 18	Dance Trajectories Case study: Tango in Argentina and the U.S.	Read: <i>Soundscapes</i> : Chapter 7, 329-343
	Fri. Oct. 20	Dance Trajectories Case study: bhangra	Read: <i>Soundscapes</i> Chapter 7, pp. 307-320
10	Mon. Oct. 23	Worship Frames and Religious Ritual Case study: Tibetan Chant	Read: <i>Soundscapes</i> Chapter 8, pp. 344-353; 363
	Wed. Oct. 25	Case study: Santeria	Read: <i>Soundscapes</i> Chapter 8, pp. 353-360

	Fri. Oct. 27	Case study: Ethiopian Christian Chant	Read: <i>Soundscapes</i> : Chapter 8; 360-379
11	Mon. Oct. 30	Music and Politics Case Study: South African National Anthem; Township Stars to Ambassadors.	Read: <i>Soundscapes</i> : Chapter 9; 381-391 [abstracts due]
	Wed. Nov. 1	Pan-Tribal Alliances: The North American Pow Wow	Read: <i>Soundscapes</i> : Chapter 9, pp. 398-419. Visit the Museum of the American Indian website. http://www.nmai.si.edu/
	Fri. Nov. 3	Music and Gender American Indian music, continued. View Jeanine Moret's exploration of the Pow Wow circuit in the film <i>Song Journey</i> .	
12	Mon. Nov. 6	<i>Song Journey</i> , continued	[DOR17]
	Wed. Nov. 8	Music and Identity Case Study: Karaoke	Read: <i>Soundscapes</i> Chapter 10; 437-444; also Wong "I Want the Microphone" [DOR 15]
	Fri. Nov. 10	Music and Identity Case Study: Cajun	Read: <i>Soundscapes</i> Chapter 10; 444-467
13	Mon. Nov. 13	Veteran's Day Holiday	No class
	Wed. Nov. 16 [SEM]	Music and Politics, cont. Reggae - local and global responses	Read: <i>Soundscapes</i> Chapter 9; [DOR18]
	Fri. Nov. 18 [SEM]	Guest Presenter - TBA	
14	Mon. Nov. 20	Pygmy Pop Examples	AP-Authoring Project is due.
	Wed. Nov. 22	Transmission and Rights of Ownership Discussion of Pygmy Pop	Read (ERes): Feld: "Pygmy Pop" [DOR20]
	Fri. Nov. 24	No class (Thanksgiving)	
15	Mon. Nov. 27	SYMPOSIUM – DAY 1	
	Wed. Nov. 29	SYMPOSIUM – DAY 2	
	Fri. Dec. 1	SYMPOSIUM – DAY 3	
16	Mon. Dec. 4	Wrap-up discussion and evaluations	Bring sample final exam questions for jeopardy review.
	Wed. Dec. 6	Jeopardy Review for Final Exam	
Final	Fri. Dec. 15 11:00 am - 1:00 pm	NOTE EXAM TIME - 2 HRS EARLIER THAN REG. CLASS TIME	