

Course Title	: Music and World Cultures
Course Code	: CLB9022
Recommended Study Year	: Any
No. of Credits/Term	: 3
Mode of Tuition	: Lecture-tutorial
Class Contact Hours	: 2-hours lecture per week / 1-hour tutorial per week
Category	: Humanities and the Arts Cluster
Discipline	: Nil
Prerequisite(s)	: Nil
Co-requisite(s)	: Nil
Exclusion(s)	: Nil
Exemption Requirement(s)	: Nil

Course Description

This course introduces students to the diversity and range of musical cultures in the selected areas of Europe, Africa, India, East Asia and Southeast Asia. Assuming no previous musical training, it will explore how the musics and musical instruments of different world cultures share common fundamental characteristics. At the same time, it will demonstrate the uniqueness of the music produced by any given culture. In examining both the commonalities and differences across different world musics, the course will also show how cultures apply music to an array of art forms (e.g. dance, theatre) and social contexts (e.g. religion, political intervention, globalisation). It will analyse the role of music in these combined art forms. Students will listen to and watch a range of musical recordings and performances, and critically evaluate these through discussion and writing and the reading of relevant scholarship. It will both deepen students' appreciation of music itself and also enhance their understanding of the connections between music and other arenas of art and life.

Aims

This course aims to familiarize students with a range of musical cultures and forms of expression, including those of China and the West. It will equip students to understand various art forms and social contexts through the lens of musical performance and analysis. In so doing, it will both deepen students' appreciation of music itself and also enhance their understanding of the connections between music and other arenas of art and life.

Learning Outcomes (LOs)

Upon completion of this course, students will be able to:

- 1) Evaluate both commonalities and differences between the musical traditions of at least two different cultures.
- 2) Analyze the connections between music and at least one other art form.
- 3) Analyze the application of music to at least one specific social context.
- 4) Write and speak analytically about music based on hearing and watching musical performances and reading music-related scholarship.

Indicative Content

- 1) Elements and Discourses: World music elements and discourses; world soundscapes; mass media and music; ethnomusicology and comparative music study; world music as global postmodernity
- 2) Sub-Saharan Africa: West African percussion, timeline, and polyrhythm and polymeter; interlocking texture; Shona mbira; Mande jail/griot and kora; Zulu iscathamiya; Afro-pop and trans-Atlantic soundscapes
- 3) European Folk and Classical: Bulgarian gaida; Bosnia-Herzegovina ganga lyric song; Ivo Papasov; “volkslied”; Gypsy/Roma folk; Magyar verbunkos; Bartók’s collection of Hungarian folk songs; czardas; Franz Liszt, Béla Bartók, and Hungarian nationalism in 19th-century European classical music
- 4) The Middle East: Takht ensemble; maqām melodic modes; Umm Kulthūm; Bedouin epic; azan—call to prayer; Turkish whirling Mevlevi dervishes; zikr trance music; Sufism and music
- 5) Central Asia: Kazakh and Kyrgyz programmatic music kuu/kui; Tuvan and Mongolian khoomii throat/overtone singing; horse-head fiddle morin khuur; Mongolian long song; Soviet modernist reformism in art and culture; Uzbek-Tajik shashmaqām and Uyghur on ikki muqam
- 6) South Asian Subcontinent: Sitar; tabla; Ravi Shankar; Ali Akhbar Khan; raga; tala; ghazal Sufi poetic singing; veena; mridangam; kriti; Bollywood; playback singers in film songs; Nusrat Fateh Ali Khan; qawwali
- 7) Southeast Asia: Central Javanese gamelan; gong-chime culture; colotomic structure/form and interlocking punctuation pattern; wayang kulit shadow puppetry; Ramayana and Mahabharata; gamelan gong kebyar; kecak monkey chanting; Indonesian pop: dangdut.

Teaching Method

The weekly classes are offered in lecture and tutorial mode, teaching both musical knowledge and elements of cultural background on the one hand, and on the other hand, recommending methodology of analysis connecting these music and cultures. Lectures will be supplemented with readings (including textbook chapters and journals), audio recordings, and video footage to illustrate the historical and cultural background, and their connection with the indigenous cultures and society. Finally, students prepare for, and execute, a final project comprised of in-class presentation with a written paper. No previous experience in any of the musical styles is expected.

Measurement of Learning Outcomes

	LO1	LO2	LO3	LO4
Quizzes		X	X	X
Group Presentations		X	X	X
Workshop and participation	X	X	X	X
Final Projects	X	X	X	X

Assessment

100% Continuous Assessment

- 30% Quizzes: In-class quizzes will be given to ensure that students are keeping pace with the knowledge presented in class lectures, listening to musical examples and the assigned readings;
- 20% Group presentations: Students will alternately assume responsibility for presenting topics related to the lecture content and analytical points given in readings. This will lead to the choice of topics for the Final Project;
- 20% workshop and participation: Students will participate assigned workshop activities in related to course contents;
- 30% Final Projects: Students will choose one relevant topic on which to do independent research. They will need to apply the knowledge learned in class to their chosen case. They will report not only on their findings but also the theories and concepts they have applied to their analysis. They will produce a written paper, having orally present their work to the class.

Readings: Selections from the following:

Jeff Titon, "Music culture as a world of music," in *Worlds of Music* 5e, pp.1–32.

Steven Feld (2000), "A Sweet Lullaby for World Music," *Public Culture* 12(1):145–71.

David Locke, "Africa," in *Worlds of Music* 5e, pp.83–144.

Michael Bakan, "'Oye Como Va': Three generations of the life of a classic Latino/American dance tune," in *World music: Traditions and transformations*, 217–49.

Kay Shelemay, "The corrido," "The polka," and "Multiple identities in Cajun and Zydeco musics," in *Soundscape*, pp.220–25, 320–28, 444–61.

David McAllester, "North America/Native America," in *Worlds of Music* 5e, 33–81.

Scott Marcus, *Music in Egypt*, 16–42, 96–116.

Scott Marcus, "The Eastern Arab System of Melodic Modes in Theory and Practice: A Case Study of Maqām Bayyātī, in *Garland Encyclopedia of World Music (The Middle East)*, 33–44.

Virginia Danielson, "Opening night for a star performer: Umm Kulthum and Inta Umri," in *Garland encyclopedia of world music (v.6: The Middle East)*, 603–5.

Walter Feldman, "Who are the whirling dervishes?" *Garland encyclopedia of world music v.6*.

Carole Pegg, "Mongolia and Tuva," in *World music: The rough guide*, pp.189–94.

Charles Capwell, "The Music of India," in *Excursions in World Music (5e)*, pp.26–53.

George Ruckert, *Music in North India* (Oxford), pp.42–46, 55–61, 65–74.
Anderson Sutton, “Asia/Music of Indonesia,” in *Worlds of Music* (4e), 279–314.
Henry Spiller, “Track 4: Ladrang Pangkur Pelog Barang,” in *Gamelan: The Traditional Sounds of Indonesia*, pp.324–28.
Timothy Brennan (2001), “World Music Does Not Exist,” *Discourse* 23(1):44–62.

Listening: Selections from the following:

Nhemamusasa (cutting branch for shelter) | Shona mbira
Lambango | Mande kora, etc.
Agbadza (“Miwua Agbo Mayi”) | Ewe percussion (also refer to David Locke: Agbadza [http://sites.tufts.edu/davidlocke/agbadza/] (#2 “Miwua Agbo Mayi”) for notation)
Nkosi sikelel’i Afrika | South African national anthem
Makala | BaAka polyphonic singing, Central African Republic
Elegguá, Oggún, Ochosi II | batá drumming and singing
Tres Linda Cubanas | danzón, perf. Guillermo Castillo & A. M. Romeu in 1926
Consuelate como yo | rumba guaguancó; Carlos Embale ensemble
Sonero son | son; Estudiantina Invasora, 1978/79, Cuba
El Bodeguero | cha-cha-chá
El Aparecido (the apparition) | nueva canción by Víctor Jara | two versions: (1) Víctor Jara’s (1967); (2) Inti Illimani Ensemble’s (1991).
Allons à Lafayette (let’s go to Lafayette) | Cajun, perf. Joe Falcon
Zydeco sont pas sale (the beans are not salty) | zydeco, perf. Clifton Chenier
Beer Barrel Polka | conjunto
Gregorio Cortéz | Mexican corrido ballad
The yellow star | Pawnee ghost dance song, Oklahoma, perf. Wichita Blain (c.1919)
Night Chant, Yeibichai Dance | Navajo dance song
Ruchenitsa | Bulgarian wedding dance on gaida
Kurdzhaliiska Ruchenisa | Balkan jazz, perf. Ivo Papasov & Yuri Yanakov (2005)
Czárdás | comp. Vittorio Monti, perf. Roby Lakatos and his ensemble
Hungarian Rhapsodies, no.2 (S.244/2): Lento a capriccio | Franz Liszt
A wasla (suite) in maqām rāst (as illustrated in Marcus): 1) ‘ūd taqāsīm; 2) dūlāb rāst; 3) qānūn taqāsīm; 4) samā’ī rāst Tatyos; 5) dūlāb rāst; 6) layālī and mawwāl; 7) violin taqāsīm; 8) mawwāl; 9) taqtūqa: “il-Bahr Nāyim”; 10) nāy taqāsīm; 11) muwashshah: “yā shādī l-Alhān
Excerpts from Aruh Li Min | Arab ughniya long song, comp. Riyad is-Sunbati, text by ‘Abd al-Mun’im is-Siba’I | Aruh Li Min (Sono Cairo, 1958).
Azan, call to prayer | Islamic call to prayer
Naat-i-sherif, peshrev in bayati; mevlevi ayin in maqam bayati | whirling dervishes
The gallop of Jonon Khar | Mongolian morin khuur
Artii-Sayir (the far side of a dry riverbed) | Tuvan throat singing
The River Herlen | Mongolian long song
Zhez kiilk (the golden saïga [antelope]) | (a) Kazakh dombra solo and (b) Kazakh orchestra
Woy Bala (hey, kid) | Uyghur satar solo
Cabiyatning Ucinci Dastani | Uyghur on ikki muqam
Ufar-e Bayat | Uzbek-Tajik shashmaqam
Ravi Shankar, “An introduction to Indian music”
Baat karni mujhe mushkil (it was never so difficult) | Ghazal Sufi poetry singing, Pakistan, perf. Mehdi Hassan | Ghazals: Mehdi Hassan (EMI Pakistan, 1977).

Banturiti | Karnatic kriti, perf. Pramanam (voice) | Pramanam—R. Vedavalli
Rag Chandranandan | Hindustani raga, perf. Ali Akbar Khan on the sarod
Sarasiruha (to the goddess Saraswati) | Karnatic kriti played on veena
Barso Re | Bollywood film song, comp. A. R. Rahman, perf. Shreya Ghoshal
Bubaran Udan Mas | Javanese gamelan, dir. K. R. T. Wasitodipuro, 1971, Yogyakarta
Ladrang “Pangkur” pelog barang | Central Javanese gamelan
Three examples in Sutton reading: a) Bubaran Kembang Pecar pélog pathet nem; b)
Ladrang Wilujeng pélog pathet barang; c) Kosalia Arini
Begadang II” (staying up all night) | dangdut Indonesian pop, by Rhoma Irama
Kroncong segenggam harapan (kroncong: a handful of hope) | kroncong Indonesian
pop
Sita’s Abduction | Balinese kecak