

MUSIC OF THE WORLD (HUMA 1100)

Fall 2022, T-Th, 9-10:20 (L2), 10:30-11:50 (L1)

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Office Hours: Thurs, 1-4 p.m.

Approach & Objectives: This course surveys various folk and traditional musics of the non-Western world. It should be noted that an ethnomusicological perspective on studying how people make music meaningful and useful to their lives would be pursued in this course. Music cultures will be discussed individually in turn, while maintaining a cross-cultural or cross-regional perspective so as to discern underlying themes and processes common to many of them as well as differences and points of divergence that make each one unique. Attention will be paid to important cross-cultural considerations such as ideas about music, the social organization of music, repertoires of music, the material culture of music, culture contact, and musical change. We cannot fully cover each cultural/musical area and therefore representative examples or case studies will be presented. Some class time will be devoted to exercises in critical listening and analysis. Students will not only learn to recognize stylistic aspects of the music of certain cultural areas but will also learn to appreciate the value of music within society and the power and beauty of various musics of the world.

Readings & Listeners: There is no required textbook for this course. However, there are assigned selected readings for the topics pertaining to the music(s) in each cultural area to be discussed. The readings **are required** and are meant to supplement the lectures, as well as serve as important source materials for the occasional short take-home written assignments and the required concert review. Most of the readings will be posted on Canvas; if not, they will be on reserve at the library

Weekly listening assignments are also a necessary and important component of this course. Much of the information needed for understanding the content of this course is based on information contained in the reading and listening assignments as well as in class lectures. It is therefore advisable that you take thorough lecture and listening notes.

Canvas Course Website: To ease administration of the class and facilitate communication, a Canvas website will be set up for this course. Registered students are required to enroll and be listed as authorized users in order to be able to access the site. Make it a point to log on to our Canvas course site regularly every week to access the required readings, audio and video

recordings as well as read the announcements, postings and discussion threads in preparation for class.

Course Requirements: Students are expected to complete all reading and listening assignments before the class period for which they are assigned. I reserve the right to give unscheduled pop quizzes based on these assignments if I feel they are not being completed. There will be one midterm exam and one final exam. The midterm exam will cover the first half of the course. The final, however, will be comprehensive with emphasis placed on the second half of the course. Both midterm and final exam questions will be based upon material from the reading and listening assignments as well as the lectures.

You are also required to attend at least one concert performance of a non-Western musical tradition outside of class and submit a review (minimum 3 pages of written text, double-spaced). Appropriate events for this project will be announced in class. Please also let the professor and the TA know of any such events you hear of so that they may be announced. Check with the professor before completing this project if you choose a performance from a culture area not covered in class.

The review is intended as an exercise which requires you to take the role of an ethnomusicologist reporting on and evaluating a musical event for an audience of non-expert readers. It is expected to include the following:

- a) Relevant background information on the music culture
- b) Reporting of the event
- c) Interpretation/analysis and criticism

Grading Breakdown:

Class attendance & active participation	15%
Unscheduled pop quizzes	10%
Midterm exam	25%
Concert Review	25%
Final exam	25%

Class Policies:

- Attendance will be taken throughout the semester.
- In the case of any recorded lectures, viewership will be checked.
- You may miss three classes without penalty, but starting from your fourth absence, one percent will be deducted for each absence (10% maximum deduction).
- Participation in class will also play a factor in attendance score

- Online and Pop Quizzes: The online quizzes are designed to help you to prepare for your Midterm and Final Exam. Review your class notes, listening notes as well as the readings.
- NO make-up exam or test will be offered. If you miss the Midterm, the total score will be transferred to the final exam (i.e., the weight of final exam will become 50%).
- Discussion posts will be graded on participation and will be used to give you an opportunity to contemplate some of the concepts and themes we are discussing in class.
- Absolute grading system will be used to calculate your final letter grade.
- If you are being dishonest in the course, the penalty is an “F” for the COURSE. Cheating and plagiarism are grounds for being given an “F” and failing the course.

Cheating: a) If you look at other students’ papers or materials (ex. notes) during exam or test; b) If you claim credit for another student’s work in group projects.

Plagiarism: If you copy sections and/or ideas from a source without referencing it.
Excerpt from <http://www.ust.hk/vpao/integrity/Links to an external site.>

SCHEDULE OF TOPICS

Introduction: Class Overview & Conceptual Framework

Fundamental Issues
Aural Analysis
Cultural Considerations

Dates: Sept. 1, 6, 8

The Islamic Near East & North Africa

Music and Islam
Religious & classical vocal and instrumental traditions

Dates: Sept. 13, 15

South Asia/India

Hindustani & Carnatic traditions

Dates: Sept. 20, 22, 27

East Central Asia/Tibet, Tuva, Mongolia

Tibetan Buddhist music
Diphonic singing traditions

Date: Sept. 29

Southeast Asia/Indonesia, Thailand, Cambodia, Burma & the Philippines

Gong culture traditions

Indoor string ensemble traditions

Dates: October 6, 11, 13

REQUIRED ATTENDANCE: Streamed Balinese Gamelan Workshop on Oct. 12

Streamed Balinese Gamelan Concert on Oct. 13

***MIDTERM: Tuesday, Oct. 18**

East Asia/China, Korea, Japan

Court Music

Zither Traditions

String-and-Wind Ensembles

Dates: Oct. 20, 25, 27

Sub-Saharan Africa

Shona *mbira* music

Manding *kora* music and the *jaliya*

Juju music of the Yoruba

Dates: Nov. 1, 3, 8

Central & South America

Mexican *mariachi*

Brazilian *candomblé*, *samba*, and *capoeira*

Argentinian *tango*

Dates: Nov. 10, 15, 17

Ireland and the British Isles

Reels, jigs and hornpipes

Highland vs. Union Bagpipe music

Irish Seanos & English Ballads

Dates: Nov. 22, 24, 29

***STUDY BREAK, Dec. 1-6**

***FINAL EXAM, TBA**

READING LIST

- Cadar, U., "The Role of Kulintang in Maranao Society," *Selected Reports in Ethnomusicology* 23(2): 49-62, 1975
- Danielson, V., "The *Qu'ran* and the *Qasidah*: Aspects of the Popularity of the Repertory Sung by Umm Kulthum," *Asian Music* 19(1): 26-36, 1987.
- Fujie, L., "East Asia/Japan." In: *Worlds of Music*. Ed. J. Titon, 3rd. ed. (New York: Schirmer, 1996), pp. 369-91
- Garfias, R., "A Musical Visit to Burma", *The World of Music* 17(1): 3-13, 1975
- Johnson, Henry Mabley. 1997. "The *Koto*: Musical Instrument, Material Culture, and Meaning," *Journal of the American Musical Instrument Society* 23:56-93.
- Kaemmer, J., "Music of the Shona of Zimbabwe." In: *The Garland Encyclopedia of World Music Vol. 1: Africa* (New York: Garland Publishing, 1998), pp. 744-57
- Knight, R., "Music in Africa: The Manding Contexts." In: *Performance Practice: Ethnomusicological Perspectives*. Ed. G. Behague (Westport, Conn.: Greenwood, 1984), pp. 53-90
- Liang, Mingyue. 1985. "The Art of the *Qin*." In: *Music of the Billion: An Introduction to Chinese Musical Culture* (New York: Heinrichschofen Edition), pp. 197-211.
- _____, 1985. "Performance Practice as a Recreative Process in Chinese Zheng Zither Music," *World of Music* 27(1):48-67, 1985.
- Miller, T. and Sam-Ang Sam, "The Classical Musics of Cambodia and Thailand: A Study

- of Distinctions," *Ethnomusicology* 39(2):229-43, 1995
- Mulholland, Mary-Lee. 2007. "Mariachi, Myths and Mestizaje: Popular Culture and Mexican National Identity," *National Identities* 9:247-264.
- Nassr, Seyyed Hossein. 1997. "Islam and Music: The Legal and Spiritual Dimensions." In: *Enchanting Powers: Music in the World's Religions*. Ed. L.E. Sullivan (Cambridge, Mass.: Harvard University Press), pp. 219-35.
- Nettl, B., "Music of the Middle East." In: *Excursions in World Music*. Ed. B. Nettl (Englewood Cliffs, NJ: Prentice-Hall, 1991), pp. 42-66
- Taylor, J., "Tango: Theme of Class and Nation", *Ethnomusicology* 20(2):273-90, 1976
- Thrasher, A., "The Sociology of Chinese Music: An Introduction," *Asian Music* 12(2): 17-39, 1981
- Wade, B., "Some Principles of Indian Classical Music." In: *Musics of Many Cultures: An Introduction*. Ed. E. May (Berkeley: University of California Press, 1980), pp. 83-104
- _____. Chapter 2. *Music in Japan: Experiencing Music, Expressing Culture*. Oxford, UK: Oxford University Press.
- Witzleben, J. Lawrence. 1987. "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity," *Ethnomusicology* 31(2):240-60.