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MU2118H Musicology

World Music

Initial Course Document:

1. Timetable of sessions

2. Assignments (with a first list of essay titles) and due dates

3. General Course Bibliography

Matthew Spring (Sept 2003)

This module will seek to give students the opportunity to discover, play in workshops and study classical, folk and ethnic music from around the world. There will be a two-fold approach. Firstly a lecture series covering diverse music from around the world: India, Islamic world, Sub-Sahara Africa, china, Japan, Korea, South America, folk and native music of North America and Europe. A second strand will involve practical workshops on non-Western and Western traditional styles, Tabla, Persian and Arabic, Songs from Africa, South American panpipes, etc., which will involve visiting lecturers where appropriate. A third strand will involve a short fieldwork study, resulting in a report using research techniques developed in ethnomusicology, which will take students out into the community to study musicians and musical events. As learning outcomes students will:

1. Develop knowledge and understanding of the basic approaches and tenets of ethnomusicology and its historical development
2. Develop knowledge and understanding of key concepts and working methods, including the key role of fieldwork within the study of ethnomusicology
3. Acquire independence of thinking and the ability to apply critical reasoning within the study of musics of different cultures, particularly Islam and Java
4. Acquire techniques of investigation and research, communication and debate
5. Plan and execute a small field work exercise

1. Timetable of lectures/sessions

Week 1
Thurs 2 October
Lecture 1a: Introductions; World Music and Ethnomusicology, its Precepts and Development; Problems and Methods – PPT
Lecture 1b: Fieldwork Methods and Ideas -PPT

Week 2
Thurs 9 Ocotober
Lecture 2: Musical Instruments, Classification systems - PPT
The Work of Kunst, Seeger, Neetl, Hood, Merriam and Blacking
Lecture 2b: Music in the Mediterranean

Week 3
Thurs 16 October
Lecture 3a: Musicality, the Musician, Social Functions and Social Behavior – PPT
Workshop 1: Traditional Musics of Europe – French Folk Music from Mid-France

Week 4 – Alkamaar Week

Week 5
Thursday 30 October
Workshop 2: Klezmer all session

Week 6
Thursday 6 November
Lecture 4: The transcription debate. PPT
Music of Islam - North Africa and the Middle East – Listening and playing session

Week 7 – Reading Week

Week 8
Thursday 20 November
Lecture 6: Music of India, China, Japan and Chorea. PPT
Fieldwork Project Tutorials I

Week 9
Thursday 27 November
Lecture 7: Music of South America. PPT
Workshop 3: session on Panpipes

Week 10
Thursday 4 December
Lecture 8: Music of North American native traditions. PPT
Field Work Project Tutorials II

Week 11
Thursday 11 December

Lecture/workshop 9: Music of Australia. PPT
Workshop Session 4: TBA

Week 12
Thursday 8 January
Lecture/workshop 10: Music of Sub-Saharan Africa. PPT
Field Work Project Tutorials III

2. Assignments and due dates

Due Date for both pieces of work – 11.00 am Monday January 19th
Cut Off date (max 40%): January 26th

1. Essay (2,000 words) %40
2. A field work project presented as a 20-minute conference paper and also handed-in in written form as a report. (2,000 words) %40
3. Workshops Log (1,000 words) %20

Essay Titles:

1. Give a general survey of the classification methods available to the organologists. Highlight the advantages and disadvantages of each system.
2. Discuss the notion of social function as applied to music.
3. Discuss some of the interrelationship between language and music that have been investigated by ethnomusicologists.
4. Compare the attitudes taken towards `musicality' between at least two different societies.
5. The debate over the uses and limitations of transcription as a means of communication and analysis has been central to the study of ethnomusicology. Outline this and the past, present and future of transcription within ethnomusicology.
6. For Merriam ethnomusicology is the `study of music in culture' and is an approach rather than a defined area of musical study. Outline the merits and demerits of this approach in the study of forms of Western Music.
7. Is there a Mediterranean style and what are the main themes and characteristics of traditional musics of the Mediterranean?
8. Compare and contrast the relationship between instruments and voices in Western society and other musical cultures.
9. Outline the differences between North African and Sub-Saharan musical traditions and give your account of why they are so different.
10. Aboriginal Music is bound up with identity and religion. How does this is manifest itself and highlight regional differences.
11. The aesthetics of traditional Andean music are remote from that of the West. Outline those differences with reference to a variety of Andean musical examples.
12. Give an account of the concepts of `raga' and `tala' in classical Indian Music.

Bibliography

a. General

Books:

Jeff Todd Titon, *Worlds of Music* (New York, 1992)
Jaap Kunst, *Ethnomusicology* (The Hague, 1974)
Helen Myers, *Ethnomusicology an Introduction: The New Grove Handbook in Music* (London, 1993)
John Blacking, `*A commonsense view of all music'* (Cambridge1976).
John Blacking, *How Musical is Man* (1976).
Mantel Hood, *The Ethnomusicologist* (1971).
Alan P. Merriam , *The Anthopology of Music* (Northwestern 1964)
Elizabeth May, ed. *Music of Many Cultures* (1989).
Bruno Nettl and Philip V. Bohlman, eds., *Comparative Musicology and Anthropology of Music* (Chicago, 1988)
Bruno Nettl, *Theory and Method in Ethnomusicology* (N.Y. Free Press, 1964)
Bruno Nettl, *The Study of Ethnomusicology* (University of Illinois, 1983)
Kay Kaufman Shelemay, *Ethnomusicology, History, Definitions and Scope* (N.Y. 1992)
Richard Leppert and Susan McClary, *Music and Society: The Politics of Composition, Performance and Reception*, (Cambridge, 1987)
Richard Leppert and Susan McClary, *The Sight of Sound Music, Representation, and the History of the Body* (Berkeley, 1993).
Bruno Nettl - `Ethnomusicology: Discussion and definition of the field' *Ethnomusicology* vi, 107-14.

Articles:

Alan P. Merriam - `Definitions of "Comparative Musicology" and "Ethnomusicology": An Historical-Theoretical Perspective' *Ethnomusicology* (1977), xxi, 189-205.
Bruno Nettl, - `Some Aspects of the History of World Music in the 20th Century: Questions, Problems, and Concepts', *Ethnomusicology* xxii (1978), 123-136.
Bruno Nettl - `Ethnomusicology: Discussion and definition of the field' *Ethnomusicology* vi, 107-14

b. Instruments/Voices:

Books:

Alan Lomax, *Folk Song Style and Culture*, (New Brunswick, 1968)
Margaret Kartomi, *On Concepts and Classifications of Musical Instruments*, (Chicago, 1990).
Eric Taylor, *Musical Instruments of the World* (N.Y., 1976)
Curt Sachs, *The History of Musical Instruments* (New York, 1940).
Winternitz, Enamuel, *Musical Instruments and their Symbolism in Western Art*, (London: Faber 1967).
Diagram Group, ed. *Musical Instruments of the World* (N.Y. 1976).

Articles:

Alan Lomax - `Song structure and social structure' *Ethnomusicology*, i (1962), 425-451

c.Musicality

Books:

David J. Hargreaves, *The Developmental Psychology of Music* (Cambridge, 1986)
John Sloboda, *The Musical Mind: The Cognitive Psychology of Music* (Oxford, 1985)
John Sloboda, *Musical Beginnings* (Oxford, 1996)
John Sloboda, *Generative Processes in Music* (Oxford, 1988)
John Sloboda, *Musical Perceptions* (Oxford, 1994)

Articles:

John Bailey, `Anthropological and Psychological approaches to the study of Music Theory and Musical Cognition` *Yearbook for Traditional Music* (1988), 114-124
John Bailey, `Professional and amateur musicians in Afganistan' *World of Music* (1979) xxi/2, 46-64
Bailey, John and Doubleday, Veronica:
John Bailey, `Patterns of Musical Enculturation in Afganistan' in Frank Wilson and Franz Roehmann, eds. *Music and Child Development: Proceedings of the 1987 Denver Conference St Loius*: (St Louis, 1988-90), 88-99
John Blacking, `Musicians in Venda', *World of Music* (1979), xxi/2, 18-38
John Blacking, `The Biology of Music-Making, (ed.) Helen Myers *Ethnomusicology an Introduction: The New Grove Handbook in Music* (London, 1992), pp.301-314
John Blacking, *Venda Children's Songs: A Study in Ethnomusicological Analysis* (Chicago, 1967)
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John Sloboda, `Biographical Precursors of Musical Excellence: An Interview Study' *Psychology of Music* (1991), pp. 3-21
Howe, John; Sloboda, John: `Young Musicians' Accounts of Significant Influences in their Early Lives 1. The Family and the Musical Background' *British Journal of Music Education* (1991), viii, pp. 39-52.
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ed. F.R. Wilson and R.L. Roehmann:
- *The Biology of Music Making: Proceedings of the 1984 Denver Conference* (St Louis, 1988-1990)

d. Transcription

Articles

Abraham, Otto and Hornbostal E.M.v.:`Suggested Methods for the Transcription of Exotic Music' *Ethnomusicology* (1994), xxxviii/3,
425-56
Charron, Claude: `Towards Transcription and Analysis of Inuit Throat-Games: Micro-Structure' *Ethnomusicology*, (1978), xxii/2, 245-59
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- `Exploration in the Music of the Samaritans: An Illustration of the Utility of Graphic Notation' *Ethnomusicology*, (1960), xxii/2, 67-74
-`Melograph' in *New Grove Dictionary of Music and Musicians*, ed. S. Cite (London, 1979)
Gutzwiller, A.: `Stone Age and Promised Land: An Answer to James Reid' *Ethnomusicology* (1979), xxiii/i, 103-107
Hopkins, Pandora: `The Purposes of Transcription', *Ethnomusicology* (1966), x, 310-17
Jairazbhoy N. and H. Balyoz: `Electronic Aids to Aural Transcription' *Ethnomusicology* (1977), xxi/2, 275-82
Jairazbhoy, Nazir A.:`The "Objective" and sujective view in Music Transcription' *Ethnomusicology* (1977), xxi/2, 263-73
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Widdess, Richard: `Involving the Performers in Transcription and Analysis: A Collaborative Approach to *Dhrupad*', *Ethnomusicology*, (1994), 59-79

e. Regional and National Traditions (a selection)

William P. Malm, *Japanese Music and Musical Instruments* (London, 1959)
William P. Malm, *Music Cultures of the Pacific, The Near East, and Asia* (New Jersey, 1977)
Keith Pratt, *Korean Music* (London, 1987)
Gerry Farrett, *Indian Music and the West* (Oxford, 1999)
Bonnie C. Wade, *Khyal* (Cambridge, 1984)
Bonnie C. Wade, *Music in India, The Classical Tradition* (New Jersey, 1979)
Hormoz Farhat, *The Dastgah Concept in Persian Music* (Cambridge, 1990)
T.C Lai and Robert Mok, Jade Flute – *The Story of Chinese Music* (Hongkong, 1981)
Raymond Firth, *Tikopia Songs* (Cambridge, 1990)
Anthony Seeger, *Why Suya Sing* (Cambridge, 1987)
Gerard Behague Music *in Latin America* (New Jersey, 1979)
J. H. Kwabena Nketia, *The Music of Africa* (London, 1986)
Graeme Ewens *Africa O-Ye* (London, 1991)
John Miller Chernoff *African Rhythm and African Sensibility* (Chicago, 1979)
Francis Bebey, *African Music, A People's* Art (London, 1975)