**MUSC 425/525: MUSIC AND RELIGION**

**2 Credits**

**FALL 2016**

**Instructor: Dr. Meghan Hynson**

**Meeting Days:** Wednesday 7:00-8:40PM **E-mail:** hynsonm@duq.edu

**Location**: Online Course **Office:** Room 221, School of Music

**Office Telephone**: 412-396-1728 **Office Hours:** By appointment

**Course Description**

In this seminar, we will examine the nature, role, and power of music in various religious traditions around the world, covering the “big five” (Hinduism, Buddhism, Judaism, Christianity, and Islam), Central Asian Shamanism, Japanese Shinto rituals, religious traditions of Native Americans, and syncretic religious practices in the Americas including, African American gospel music, Brazilian Candomblé, Cuban Santeria, Haitian Vodou, and Rastafarianism. Drawing upon academic articles and indigenous texts, students can expect to be introduced to a number of theoretical dimensions that arise within studies of music and religion globally.

**Course Objectives**

By studying the relationship between music and religion from a global perspective, students will reflect deeply on the various ways in which music is utilized, created, and performed within diverse religious traditions around the world. In addition to learning about the music-cultures (context, instruments, repertoire, etc.) that coincide with various religious traditions, students will be encouraged to consider how worldview and ideology lend to differing perceptions of musical meaning, performance, form, symbolism, and the importance of sound, generally. Ultimately, this course aims to cultivate a deep respect and appreciation for diverse musical and religious traditions and broaden the perspectives through which we consider music’s sanctity and esoteric function. Given that music’s connection with religious traditions can often be complex, ineffable, and hard to pin down in words, this course will be discussion-basedand **writing-intensive**. Through an online discussion board, response papers, and a thesis-driven research paper, students will hone their writing skills and sharpen the ways in which they can write and communicate about the complex theoretical ideas presented and discussed in class.

**Learning Outcomes**

What you should be able to do at course end:

1. Understand the complex and close relationship between music and religion and be able to articulate how the meanings attributed to music are as diverse and culture-specific as the religious traditions in which they are found.
2. Identify representative music from a variety of religious traditions around the world and explain how this music is used for religious purposes.
3. Articulate how worldview and ideology lend to differing perceptions of musical performance, form, symbolism, and the importance of sound and musical aesthetics, generally.
4. Understand and appreciate various genres and forms of music within various religious traditions for their musical complexity and characteristics.
5. Understand how music and religion tie into rites of passage, creation stories, healing, celebration, trance, ecstasy, and ritual.
6. Converse about the ways in which music and religion shed light on larger sociological and anthropological issues, including syncretism, colonization, power, and authority.
7. Use your knowledge acquired by the study of music and religion to comment on and describe in writing how ideology and worldview effect how various groups of people perceive, utilize, and hold music sacred in various religious traditions.

**Course Materials**

Reading and listening materials for each week will be posted to the Blackboard course website or will be made available through the Electronic Reserve (E-Res) service at the Gumberg Library. In some cases, this will be a link to an article, listening example, or YouTube video.

**Other Information About Course Materials**

Several articles for class will be found on JSTOR. When assigned, these articles can be accessed through the link provided in the syllabus or under the corresponding week on Blackboard. Note: JSTOR must be accessed on Duquesne campus or through a VPN connection

**Scale For Final Grades**

A 93-100 A- 90-92.9 B+ 86.6-89.9 B 83.3-86.5 B- 80-83.2 C+ 76.6-79.9

C 70-76.5 D 60-69.9 F Below 60

**Assignments, Assessment, and Grading**

Students will be graded according to the following grading scheme:

Midterm exam: 15%

Final exam: 15%

3 Response papers: 15% (5% each x 3)

Field observation report: 10%

Discussion Questions: 25%

Book Review/Research paper: 20%

Total: 100%

**Attendance and Participation**

Attendance and participation during our online meeting will account for 5% of your overall grade. Students are expected to sign in and participate during the online meeting and be prepared to contribute to discussion with thoughtful questions, comments, and reflections. Attendance and participation will be recorded for each online meeting and it is expected that each student will contribute (in a meaningful way) to the online learning environment/class discussion at least once per session.

Excused absences must be confirmed with the appropriate doctor’s note or approved by me in the event of a pre-existing commitment. Please inform me of all such commitments as soon as possible. You are allowed to claim sickness as an excuse for absence without being penalized ONCE. For each unexcused absence, 3 points will be deducted from your class participation grade. After 3 unexcused absences, you will receive zero points for class participation and attendance, which means that the maximum grade you can receive is a 95% if all tests and assignments are graded as having a perfect score.

**Exams:**

During the semester I will give a **midterm** and **final exam.** These exams will consist of several short essays. I will provide you with a detailed study guide and a list of possible essay questions before the exam to assist your studying; however, all information in the assigned readings and PowerPoint presentations are fair game.

**Graded Assignments**

1. **3 Summary/Response Papers:** The first major writing component of the class will require each student to submit 3 response papers. For each response paper, you are expected to choose one week of assigned readings and write a 3-page paper. It is up to you which week of readings you choose to comment on and when you choose to turn them in; however, at least one response paper is due about every 4-5 weeks (see syllabus below for schedule). For each phase of response papers, you are only allowed to respond to the weeks corresponding to that phase. For example, in the first phases of response papers, you are only allowed to comment on readings from weeks 1-5. For the second phase, you are only allowed to comment on weeks 6-10, etc. Completed response papers should be uploaded to Blackboard in the designated area. Complete information on what response papers should contain can be found in the “Response Paper Guidelines” on Blackboard under “Assignments.”
2. **Field Observation Report:** The second writing assignment for this course requires you to attend a religious/music event/service and write an observation report about your experience. It is up to you which event you choose to attend, but I encourage you to branch out and be open to experiencing something new. There are a variety of different experiences to be had in Pittsburgh that do not require religious participation of any kind and that are open to newcomers interested in learning about the belief system, music or worldview held by the community. I will provide a list of possible places to visit, but I am also open to other ideas and suggestions to add to the list. All possible field sites must be approved before hand. Complete information on what your field observation report should contain can be found in the “Field Observation Report Guidelines” on Blackboard under “Assignments.”
3. **Discussion Questions:** Given that this is an online course and we will not be meeting for discussion in person, I will be requiring each student to turn in weekly discussion questions. All questions for the designated week should be turned in BEFORE our online meeting. Part of the reason behind the discussion questions is to direct your independent study of the subject material. In a course such as this one, we are actually studying two subjects—world music and religion, so it may be the case that I ask you to do a little independent research about the tenets of a certain religion before we begin to discuss how music is involved (for example). Please refer to the folder for each week to find the readings and corresponding questions.
4. **Book Review (undergraduates):** For undergraduates, the final major writing assignment for the semester is book review of about 5-7 pages. I will provide a list of acceptable books to review; however, I am also open to other suggestions (all books must be approved by the instructor). The list of acceptable books and complete information on what your book review should contain can be found in the “Book Review Guidelines” on Blackboard under “Assignments.” You may want to proactive, as several of you may want to review the same book and may need to purchase it or request the book through interlibrary loan.
5. **Research Paper (graduates):** For graduate students,the final major writing assignment for the semester is a thesis-driven research paperof about 8-10 pages. This paper will be a research project on a style of religious music or performance from around the world that we do not discuss in the class lecture. It is expected that everyone will take an (ethno)musicological approach to the topic and hone in on one or two theoretical angles in their papers. Many of these theoretical angles will be discussed in class, so you may wish to explore one of them in a different context (for example, identity and neocolonialism in Rastafarianism, or music and trance in Central Asian shamanism). Midway through the semester, I will ask that you each submit a short paper proposal to the discussion board as a way for me to approve your topic and for others to be inspired and comment or offer feedback. Complete information on what your research paper should contain can be found in the “Research Paper Guidelines” on Blackboard under “Assignments.”

**Office Hours and Extra Help**

Office hours are by appointment; however, I am always available to meet with you if you would like to speak with me about aspects relating to the course. Please send me an e-mail to set up an appointment to wither meet with me or speak via phone or Skype. You may also stop by my office, and if I am there and free I would be happy to meet with you right away.

**The Writing Center**

Given that there are several major assignments in this course that involve writing, you may wish to utilize the services of the University Writing Center located at 216 College Hall

(http://www.duq.edu/academics/resources-and-technology/writing-center). While I am always available to provide you with feedback on your work, the University Writing Center can be a great resource for helping you to develop a thesis or argument and work on elements of grammar, punctuation, structure and style.

**Grade Challenges:**

If you feel that there is a straightforward arithmetical error in calculating your grade you should inform the instructor immediately. Written assignments can be reviewed if you wish to dispute a grade, but please note that re-grading can result in an even lower grade if grading mistakes are uncovered.

**Academic Integrity:**

An essential element of Duquesne University’s mission is founded on the core principle of academic integrity. In keeping with this mission, it is expected that all students will demonstrate academic integrity throughout all academic endeavors associated with this class. A complete description of Duquesne’s academic integrity policy can be found here: http://www.duq.edu/academics/university-catalogs/2014-2015-undergraduate/academic-policies/academic-integrity. As listed on the site, academic integrity means a number of things:

* Academic integrity means pursuing truth with true passion while maintaining the humility to recognize and accept that our own understanding may be incomplete or contingent.
* Academic integrity means acknowledging the contributions of others, specifically and completely, using the conventions for acknowledging sources that are appropriate to particular intellectual traditions or disciplines.
* Academic integrity means representing others' work accurately and distinguishing clearly our own ideas and insights, and our language, from the work (and wording) of others.
* Academic integrity means seeking or receiving credit (including grades and other measures of accomplishment) only insofar as we have earned it as a result of our own intellectual efforts; it means not taking credit for work that is not our own.
* Academic integrity means representing ideas and opinions with which we may disagree in a clear and fair manner, according the same respect to material we may criticize that we would wish for our own work.
* Academic integrity means taking examinations and completing assessments honestly, and according to directions, so that results are a true measure of our own attainments.
* Academic integrity means treating the work of others-in laboratories, collaborative projects, or any learning endeavors-with the respect we would wish for our own work.

**Students With Documented Disabilities**

All students who have documented disabilities must meet with me during the first two weeks of class to arrange for appropriate accommodations. This must be handled through the Office of Special Student Services. For more information, please see the office website at http://www.duq.edu/life-at-duquesne/student-services/special-services.

**COURSE SCHEDULE**

Please complete readings and listening for the corresponding lecture listed on the syllabus BEFORE coming to class. Note: the instructor reserves the right to make minor changes to the syllabus as the course proceeds. For the most updated information on class scheduling and assignments, pay attention in class and check your e-mail/Blackboard announcements page!

**Week One**

Wednesday 8/24: Introductions and course mechanics

Discussion of syllabus and assignments

Introduction to the course/topics in music and religion

**Week Two**

Wednesday 8/31: Music and the Sacred

What makes ‘religious’ music religious?

Ideology and Mannheim’s Paradox

Reading: **1.** Al Faruqi, Lois Ibsen. 1983. "What Makes 'Religious' Music Religious?" in *JAAR Thematic Studies.*L/1: 21-34 (check BB)

**2**. “Music and the Sacred” in *What in the World is Music?*  147-149 (On BB)

**Week Three**

Wednesday 9/7: The Legal and Spiritual Dimensions of Islamic Music: The call to prayer (non-musiqa), the Egyptian Takht Ensemble (musiqa), *tarab* and *saltana*.

Reading: **1.** Rasmussen, Anne. 2009. “Music in the Arab World.” In *Worlds Of Music*, edited by Jeff Todd Titon, 472-491.

**2**. Nasr, Seyyed Hussein. 1997. “Islam and Music: The Legal and Spiritual Traditions.” In *Enchanting Powers: Music in the World’s Religions*, Cambridge: Harvard University Press.

**3.** Marcus, Scott. 2007. “The Call to Prayer: a Communal Endeavor.” In *Music in Egypt: Experiencing Music Expressing Culture*, 1-15. New York: Oxford University Press

**4.** Sacred Chant and Islamic Cantillation, in *What in the world is Music* (150-151,154-155)

**Listening:** 1. Call to Prayer: Adhan, on *Sacred Sound: Experiencing Music in World Religions*, CD track 15

2. “Al-Shagal” (“Obsession”) Takht Ensemble Music. On *Worlds Of Music* CD 4:18 (Check BB)

**Week Four**

Wednesday 9/14: Sufism (Islamic Mysticism): Mevlevi Order of Whirling Dervishes, the *Sema*, and Sufi Devotional Music *Qawwali*

Reading: **1**. Markoff, Irene. 1995. “Introduction to Sufi Music and Ritual in Turkey” In *Middle East Studies Association* Bulletin, 29: (2): 157-160. <http://www.jstor.org/stable/23061989>

**2**. Friedlander, Ira and Nezih Uzel. 1992. “Music.” In *The Whirling Dervishes,* 19-27; 129-149. Albany: State University of New York.

**3**. Shiloah, Amnon. 1997. “Music and Religion in Islam,” in *Acta Musicologica* 69(2): **149-155**. <http://www.jstor.org/stable/932653>

**3**. Qureshi, Regula. 2006. “The Qawwali Experience and Ethnomusicological Questions.” 1-18.

4. “Qawwali,” in *Garland Encyclopedia of World Music*

5. Godwin, Joscelyn. 1986. “Jalalu’ddin Rumi.” In *Music, Mysticism and Magic: A Sourcebook*, 88-90.

Listening: 1. Qawwali, on *World Music a Global Journey*  CD 1: Track 8.

Video: 1. JVC Anthology of World Music and Dance. Volume 16 (Selection on Sema)

2. JVC Anthology of World Music and Dance. Volume 14 (Selection on Qawwali)

**Week Five**

Wednesday 9/21: Hindu Devotional Music: Sama Vedic Chant/ Kirtan/ *Rasa* in Hindustani classical music/ and Karnatic Devotional Singing

Reading:1.“Vedic Chant” in *What in the World is Music?* 151-152

2. Shankar, Ravi. 1968. Selection from My Music My Life, 15- 32.

3. "Karnatic Music of India," from Rough Guide to World Music (4 pages)

4.  Slawek, Stephen. 1988. “Popular Kīrtan in Benares: Some 'Great' Aspects of a Little Tradition,” in *Ethnomusicology* 32(2): 77-92. <http://www.jstor.org/stable/852037>

5. The Science and Art of Hindu Music, in The Mysticism of Sound and Music- Hazrat Inayat Khan, 60-65

6. Carnatic Music from Worlds Of Music, 276-294

Supplemental Reading:

1. "The Growth Of Bakti in the Religious Culture of India" From Stephen Slawek's PhD Dissertation 37-50

2. Beck, Guy L. 2006. “Hinduism and Music.” In *Sacred Sound: Experiencing Music in World Religions*, 132-135.

3. Wulff, Donna Marie. 1983. “On Practicing Religiously: Music as Sacred in India.” *JAAR Thematic Studies* 50 (1): 149-172.

Listening: 1. Sama Vedic Chant

2. Hindu Devotional Song (Kirtan)

3. Raga Sindhi-Bhairavi (Hindustani Raga for Sitar and Tabla):

4. Deve Niye Tunai (Devil with Fish-Shaped Eyes):

**Week Six Response Paper #1 Due**

Wednesday 9/28: Cosmological and calendrical symbolism and functions of the bronze gong ensembles from Southeast Asia/ power and meaning in musical instruments

Reading: 1.Becker, Judith. 1988. “Earth, Fire, Śakti, and the Javanese Gamelan,” in *Ethnomusicology* 32(3): 385-391. <http://www.jstor.org/stable/851938>

2. Becker, Judith. 1979. “Time and Tune in Java,” *The Imagination of Reality: Essays in* *Southeast Asian Coherence Systems*, ed. by A.L. Becker and A. Yengoyan, Norwood, NJ: Ablex Publishing Company.

3. Brinner, Benjamin. 2008. “Shadows and Tales.” In *Music in Central*

*Java: Experiencing Music, Expressing Culture*, 97-116.

4. Devale, Sue Carole. 1989. “Power and Meaning in Musical Instruments” in *Music and the Experience of God*, edited by Mary Collins, David Power, and Mellonee Burnim, 94-111. Enidburgh: Concilium.

Supplemental: Becker, Judith. 1997. “Tantrism, Rasa, and Javanese Gamelan Music,” in

*Enchanting Powers: Music in the Worlds Religions*, edited by Lawrence E. Sullivan, 15-61. Cambridge: Harvard University Press.

Listening: Central Javanese Gamelan: “LadrangWilujeng,” on *Worlds of Music.* New York: Schirmer, 2002

Video: UNESCO video on wayang kulit, shadow theater of Java.

**Week Seven**

Wednesday 10/5: Music and Trance: the *Barong and Rangda Dance* of Bali, and Tarantismo in Italy.

Reading: 1. Becker, Judith. 2004. “Rethinking ‘Trance.’” In *Deep Listeners: Music, Emotion, and Trancing,* 25-44. Bloomington: Indiana University Press.

2. Rouget, Gilbert. “Introduction.” In  *Music and Trance: A Theory of the Relations Between Music and Trance*, xvii-xvix.

3. -----. 2004. "Music and Rage: Balinese Bebuten Trance." In *Deep Listeners: Music, Emotion, and Trancing,*82-85. Bloomington: Indiana University Press.

Supplemental Reading:

4. Del Guidice, Luisa. 2004. “The Folk Music Revival and the Culture of Tarantismo in the Salento.” In *Performing Ecstasies: Music, Dance, and Ritual in the Mediterranean,* 217-267. Ottawa: The Institute of Mediaeval Music.

Listening:

1. Gong kebyar: Barong and Rangda dance

2. “Tarantella,” on [*Italian Treasury: Folk Music And Song Of Italy*](http://womu.alexanderstreet.com/View/75422). Recorded by Alan Lomax. Rounder Records. 1999.

Video:

“Tarantella Spider Dance Presentation.” http://www.youtube.com/watch?v=5-2VPrBUqdw

“Taranta Salento: Pizzica Selantina e Origini del Tarantismo su Salento.” http://www.youtube.com/watch?v=f3RaIpFxw8I

Bateson- Mead Trance and Dance in Bali Part 1- YouTube

http://www.youtube.com/watch?v=ruKduyXoBZw

**Week Eight** **Midterm exam/Paper proposals due**

Wednesday 10/12:

**Week Nine**

Wednesday 10/19: Japanese Sui Zen and the Shakuhachi, and Shintoism

Reading: **\*\*\*PLEASE PAY ATTENTION TO PAGE NUMBERS AS YOU MAY NOT HAVE TO READ THE ENTIRE ARTICLE**

1. Williams, Sean. 2006. “Buddhism and Music.” In *Sacred Sound: Experiencing Music in World Religions*, 169-173, 181-185.

2. Malm, William. 1959. “Shinto Music.” In *Japanese Music and Musical Instruments*, 41-42, 47-64*.*Rutland, VT. Charles E. Tulle Co.

3. “The Religious Traditions: Shintoism and Shinto Music,” in *Excursions in World Music.*213-216.

4. “Japan: Shakuhachi/ Matsuri Bayashi,” in *Worlds of Music.*337-343, 361-369.

Supplemental:  Keister, Jay. 2004. “The Shakuhachi as Spiritual Tool: A Japanese Buddhist Instrument in the West.” *Asian Music*35(2): 99-107.

Listening: 1.“Nesting Cranes” Shakuhachi, on *Worlds of Music* 4th edition CD.

2. “Yatai” Festival Wagon (Japanese Shinto Ritual Music)

3. Shomyo Chanting Video: <https://www.youtube.com/watch?v=Qe7Rer-q0eg>

4. Listening Example: *Hannya Shingyo. Prajna Paramita Sutra* (“The Great Wisdom-Perfection Heart Sutra) from *Sacred Sound: Experiencing Music in World Religions* CD track 40.

**Week Ten**

Wednesday 10/26: Animism and Central Asian Shamanism

Reading: 1. “Arrival: Mongolia,” in *World Music a Global Journey,* 213-216.

2. Levin, Theodore. 2006. “An Animist View of the World.” In *Where Rivers and Mountains Sing:* *Sound, Music, and Nomadism in Tuva and Beyond,* 62-65, 73-78, 80, 87-88, 93-94, 125-126,

129-130, 132-134, 138-139, 165-174, 199. Bloomington: Indiana University Press.

**TRY THIS: http://www.uvm.edu/~outreach/ThroatSingingArticle.pdf**

3. Legend of the Moriin Khuur

4. Nettl, Bruno and Timothy Rommen. 2017. “Korean Shamanism,” in *Excursions in World Music*, 7th edition, 152-164

Supplemental: Rouget, Gilbert. 1985. “Music, Shamanism, Mediumship, Exorcism.” In *Music and Trance: A Theory of the Relations Between Music and Possession*, 125-133. Chicago: Chicago University Press

Listening**:** 1. Monglia: Urtin Duu, Khoomei, and Morin Khuur

Videos: **Story of the Weeping Camel** :

[http://www.inepps.nl/?page=movies&item=the\_story\_of\_the\_weeping\_camel](http://www.ine-pps.nl/?page=movies&item=the_story_of_the_weeping_camel)

**Documentary**: <https://www.youtube.com/watch?v=A3rRIXOSxog>

**Korean Traditional Shaman ritual**:https://www.youtube.com/watch?v=gIZQcuH5nRM

**Week Eleven Response Paper #2 Due**

Wednesday 11/2: Native American Ghost Dance and Dreamtime aboriginal music of

Australia

Reading: 1. Vander, Judith. 2009. “The Creative Power and Style of Ghost Dance Songs.” In *Music of the First Nations: Tradition and Innovation in Native North America*, 113-130. Urbana: University of Illinois Press.

2. Norris, Ray and Bill Yidumduma. “Songlines and Navigation in Wardaman and Other Aboriginal Cultures.” 1-13.

3. Breen, Marcus. 2000. “Australia: The Original Songlines,” in *World Music: Rough Guide*, 8-12.

4. “Australia,” in *World Music a Global Journey*, 62-69.

Listening: 1. Aboriginal music

2. Native American ritual recording

Video: 1. https://www.youtube.com/watch?v=kVOG-RKTFIon (video on

Songlines)

**Week Twelve**

Wednesday 11/9: Ritual Mbira Music from Zimbabwe; Yoruba Religion

Reading: 1. Adegbite, Ademola. 1991. “The Concept of Sound in Traditional African Religious Music.” *Journal of Black Studies* 22(1):45-54.

JSTOR: http://www.jstor.org/stable/2784496

2. Locke, David. 2009. “Shona Mbira Music.” In *Worlds of Music*, edited by Jeff Todd Titon, 123-131.

Listening: 1. Yoruba Music TBD

2. “Nhemamusasa,” on *Worlds of Music*, CD 1:19 (Check BB).

**Week Thirteen**

Wednesday 11/16: Syncretic Religions; Brazilian Candomblé, Santeria, and Haitian Voudou

Reading: 1. Behague, Gerard. 1984. “Patterns of Candomblé Music Performance: An Afro-Brazilian Religious Setting.” In *Performance Practice: Ethnomusicological Perspectives*, edited by Gerard Behague, 222-254.

2. Kindler, Michelle. 1997. “Santeria: Its Growth and Chances as a Result of its Major Relocations.”  *The Review: A Journal of Undergrauate Student Research.*  9-21.

3. Fernandez Olmos, Marguerite and Lizbeth Paravisini-Gebert. 2011. “Haitian Voudou.” In *Creole Religions of the Caribbean,* 116-154.New York: New York University Press.

Listening: 1. Candomblé selection TBD

2. Santeria Music TBD

3. Voudou music selection TBD

**Week Fourteen: NO CLASS, Thanksgiving Holiday**

Wednesday 11/23:

**Week Fifteen:**

Wednesday 11/31: Jewish Music and Ritual, Klezmer, Gregorian Chant

Reading: 1. Miller, Terry E. and Andrew Shariari. 2012. “Judaism,” in *World Music a Global Journey*, 272-279. New York: Routledge.

2. “Klezmer” in *Popular World Music*

3. “USA Klezmer: Rhythm and Jews” in *Rough Guide to World Music.*

4. Levine, Joseph. 2006. “Jewish Music.” In *Sacred Sound: Experiencing Music in World Religions*, 29-59.

Listening: 1. Night Prayer, on *Sacred Sound: Experiencing Music in World Religions* CD track 1.

2. Judaism: Jewish *Shofar* Liturgical Cantillation, on *World Music a Global Journey*, CD 2:11 (check BB)

**Week Sixteen: Response Paper #3 Due**

**Field Observation Reports Due**

Wednesday 12/7: Gospel, Reggae and Rastafarianism

Reading: 1. Marini, Stephen. 2003. “Is it Going to Save Someone?: The Black Church in Song.” In *Sacred Song in America*: *Religion, Music, and Public Culture.* Urbana: University of Illinois Press.

2. Daynes, Sarah. 2010. “Reggae and Rastafari: A Short History” and “The Construction of a Religious Chain of Memory.” In *Time and Memory in Reggae Music*, 21-35; 105-122. Manchester: Manchester University Press.

3. Shariari, Andrew. “Popular Music from Jamaica,” in *Popular World Music*, 42, 46-53.

**Final Papers: Due Friday 12/9 (Upload to Blackboard)**

**Exam Week:**

Wednesday 12/14 **FINAL EXAM (during regularly scheduled class)**