**MUSC 415/GMLI 515: WORLD MUSIC**

**Catalogue Number: 13675**

**2 Credits**

**Fall 2017**

**Instructor: Dr. Meghan Hynson**

**Meeting Days:** Wednesday, 4:00pm-5:40pm **E-mail:** hynsonm@duq.edu

**Location:** Room 206, School of Music **Office:** Room 221, School of Music

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

**Course Description**

This introductory course deals with a great variety of music genres from selected cultures around the world. It aims to familiarize students with music sound and music cultures of different people, to help them appreciate music in its cultural context, to guide them in listening to music on an analytical level, and to give them a broad world view of music as human activity/behavior with social functions as well as an artistic expression.

**Course Objectives**

Through both lecture and hands-on demonstration, this course will introduce various musical cultures and performance genres found around the world. Its main objective, however, is to explore the various components of a musical culture and demonstrate how music is a cultural practice that has both social and artistic functions. Given that this is a course for music majors, we will also spend time analyzing theoretical and formal aspects of the musical traditions we study, so that you can develop your musical vocabulary and your critical listening and analytical skills. By studying the socio-cultural contexts within which music is performed, you will also gain an understanding of the basic concepts and terminology in the field of ethnomusicology and be able to understand and communicate how various anthropological and sociological topics (for example, gender, ritual, colonization, nationalism, globalization, modernization, politics, identity, and religion, to name a few) relate to musical cultures. Because ethnomusicology and the study of world music is often research and writing-intensive, you will also develop your writing, listening, and critical thinking skills via a concert/media review and a research paper. There are additional expectations that will be required of graduate students. These are listed below.

**Learning Outcomes**

Here are some of the things you should be able to do by the end of the semester:

1. Articulate the various components of a musical culture and demonstrate how music is a cultural practice that has both social and artistic functions.
2. Understand theoretical aspects of a variety of musical traditions (for example, notation systems, rhythmic characteristics, and melodic and harmonic particularities) to analyze and describe world musical genres and be able to draw upon these unique characteristics in your own compositions and music making.
3. Write about, discuss, and communicate about world music genres using specific and detailed musical vocabulary.
4. Be able to identify various world musical instruments, musical styles, and performance genres.
5. Speak about and have a basic understanding of the field of ethnomusicology and its theoretical and methodological objectives and approaches.
6. Draw upon heightened critical listening and analytical skills to continue an informed exploration of world music at course end.

**Prerequisites:**  There are no prerequisites for this course; however, students must be an undergraduate music major.

**Disclaimer**

Given the practicalities surrounding how much information can be presented in a 15-week period, this course does not pretend to cover ALL musical cultures of the world, but instead aims to provide students with the tools to continue their own informed exploration of world music at course end.

**Assignments, Assessment, and Grading**

Students will be graded according to the following grading scheme:

Discussion leader: 10%

Concert Review: 10%

Response Paper: 10%

Assignments: 5%

Midterm: 20%

Final: 20%

Group Project/Presentation 15%

Attendance and participation: 10%

Total: 100%

**Scale for Final Grades**

At the end of the semester, you can add up all the points you’ve earned to determine your final grade:

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

**Graded Assignments**

1. **Discussion Leader:** All students will be responsible for **leading a class discussion** of one of the assigned required readings on the syllabus. I will post a list of readings and a schedule on my office door (221) for all of you to sign up. This assignment is intended to give you practice in public speaking/presentation and in thinking critically about the course content. Each student should sign up to lead a discussion by the end of week #2, as we will begin this practice in week #3. You will be given 10-15 minutes for your discussion and will be graded on your understanding of the reading, your summary of key points and concepts, and how you engage the class in the discussion. Please consider preparing several questions, handouts, or other materials that might help you to engage students in discussion of the course readings.
2. **Concert Report**: The first writing assignment of the class includes **a concert report:** Students will be expected to write a concert report about a world music performance that they attend. The instructor will provide a list of upcoming performances, but students can also attend other concerts as long as they are pre-approved by the instructor. This paper is worth 10% of your final grade and should be 2-3 pages in length, typed, Times New Roman 12pt font, stapled, paginated, and double-spaced. When writing your concert report, it is expected that you will draw upon the vocabulary, concepts, and analytical listening skills learned in class. Please write as if you are trying to describe the performance to someone who was not there. Please feel free to inform the instructor if you know of a world music performance not listed below or on the Blackboard announcements page.

**When writing your review, consider the following elements:**

* Who is playing? What instruments are being played? What styles of music are heard?
* What are the historical, political, ideological, social aspects surrounding the creation and performance of this music (if any)?
* What world music influences are being fused in the performance?
* Where did this music take place, at a performance hall or in a recording studio?
* Can you describe some of the technical or formal aspects of the music being heard?
* Is the music being heard vocal, instrumental, sacred, or secular?
* How does this music fit in with lectures and class discussion?
* Which culture(s) is this music from? How is this music used or experienced within its cultural context?
* What languages, if any, are heard?
* What is your short personal opinion of this music? Why?
* What do the program or liner notes say about the music you listened to? CITE!

**Possible concerts to attend:**

1. **Japanese Music Concert:** October 13th at 8pm, Frick Fine Arts Auditorium, University of Pittsburgh Campus. Free and open to the public.
2. **TBA**
3. **Response paper**: The second writing assignment for this class is to produce **a response paper.** The instructor will post supplemental readings for the topics discussed each week on Blackboard. For the response paper, you are expected to choose a supplemental reading and write a 2-3-page paper. It is up to you which week of readings you choose to comment on; however, **you cannot write a response paper for the week that you have led class discussion**. Completed response papers should be uploaded to Blackboard in the designated area. Complete information on what response papers should contain and a grading rubric will be distributed separately and can also be found in the “Response Paper Guidelines” on Blackboard under “Assignments.”
4. **Assignments**: I will give several small assignments throughout the semester. These are always due the week after they are assigned.
5. **Exams**: during the semester I will give a **midterm** and **final exam.** These exams will consist of fill-in-the-blank questions, instrument identification, listening identification and questions, and short-answer questions. I will provide you will a detailed study guide with a list of terms, instruments, listening examples, and possible short-answer questions before the exam so that you will know exactly what to expect.
6. **Group project and presentation:** Each of you will be responsible for giving a 20-minute presentation. For undergraduates, this will happen in groups on the group presentation day during week #6, but for graduate students, you will be responsible for putting together a presentation on your own, which will be presented during our last class. I will provide a list of topics for the undergraduates to choose from, but graduate students are free to come up with their own topic or to come to me for suggestions. More information and exact requirements for undergraduates and graduates will be distributed and posted to Blackboard. This presentation will be worth 15% of your final grade.

**Extra Credit**

There is the possibility for 5 points of extra credit (to be added to an exam) in this course by attending an additional concert and writing an additional concert review. You may also adapt formal/technical aspects of one of the musical cultures we have discussed in class to **create your own composition that you will present to the class**. This can be done on Garage Band, Finale, Sibelius, on a musical instrument that you own, in creating a hand clapping exercise, writing a song, etc. All extra credit is due before the final exam on the last day of class. It will be graded just as critically as a regular assignment, and while it will not hurt your grade, it must be taken as seriously as a regular paper for it to help.

Other Information About Graded Assignments

I will not accept any late assignments in this course. All late/missed assignments receive a grade of 0. You may, however, receive *one extension* during the term. The earlier you request an extension, the more likely I am to authorize it. If you miss a test or exam due to illness, please inform me about your illness as soon as humanly possible so that we can prepare for a makeup test. If you know you are going to miss a test or exam due to an excused absence, you must tell me about this *as far in advance as possible*, so that I can give you the test or exam *in advance*. Except in extreme cases of sudden emergency or illness, I will not give makeup tests after the scheduled time of the test. Please check your schedule now to make sure you have no conflicts with test or exams. Also keep in mind that it is extremely difficult to arrange for makeup tests and exams; do everything in your power to be present for all tests. Finally, if you miss a test or exam because of an unexcused absence, you will receive a 0 on that test, with no opportunity for a makeup.

**Attendance and Participation**

Attendance and prompt arrival to every class meeting is required and will account for 10% of your overall grade. It is your responsibility to sign in on the attendance sheet posted by the door at the beginning of each class. Your participation in class discussions and engagement in class activities will also constitute part of your grade (for example, participating in music making, engaged listening, and volunteering to ask and answer questions in class, to name a few). 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 without a doctor’s note as an excuse for absence without being penalized ONCE during the semester. For each unexcused absence, 5 points will be deducted from your class participation grade. If you have 2 unexcused absences, you will receive zero points for class participation and attendance, which means that the maximum grade you can receive is a 90% (A-) if all tests and assignments are graded as having a perfect score. For each subsequent unexcused absence after 2, your overall course grade will be lowered by 5 points.

**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 could result in a grade going down, not just going up or staying the same.

**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.

**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. You may also stop by my office, and if I am there and free I would be happy to meet with you right away.

**Textbook and Course Materials**

In this course we will use Andrew Shariari’s textbook:*World Music a Global Journey.* This can be purchased online or in the University Bookstore. Please be sure to get the accompanying CD set as well. Additional readings and listening examples for this course will be drawn from a number of reputable sources in the field of ethnomusicology and will be made available on Blackboard or by using the Electronic Reserve (E-Res) service at the Gumberg Library.

**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.

**COURSE SCHEDULE**

There will be one course meeting per week. 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 1:**

**8/23:** Course introduction and course mechanics

Listening tour and introduction to ethnomusicology

What is music? What is Soundscape

Hornbostel-Sachs classification system and musical textures

Further Reading:

* “Instrumental Timbre” (on Hornbostel-Scahs) and “Phonic Structure,” (on musical texture) 19-35, 30-31. In *World Music a global Journey.*
* Nettl, Bruno. 2012. “The Field of Ethnomusicology.” In *Excursions in World Music,* 20-23, edited by Timothy Rommen. Boston: Pearson. (On BB).
* Titon, Jeff Todd and Mark Slobin. 2009. “The Music-Culture as a World of Music.” In

*Worlds of Music,* edited by Jeff Todd Titon, 1-8, 18-30. New York: Schirmer. (This will be on BB and is also on reserve at Gumberg library for you to read while you order your books).

Listening

* “Songs of Hermit Thrushes,” on *Worlds of Music* [sound recording] CD 1 Track 2.

**Week 2**

**8/30: Ranked List of Topics for Group Presentation Due! (To be E-mailed to the professor at hynsonm@duq.edu)**

Guest Lecture with Julie Chiem and Dr. Sheehan

Griot traditions in Africa and drumming and dance in Ghana.

Reading:

* “Sub-Saharan Africa” and “Jali with Kora” from *World Music a Global Journey*, 326-334, 362-366. **\*This is two separate documents. Be sure to read both.**
* “Mande Jaliya” 110-118 in *Worlds of Music,* edited by Jeff Todd Titon
* Bebey, Francis. 1999. “The African Musician.” In *African Music: A People’s Art*, 17-39

Listening

* “Lambango,” on *Worlds of Music* [sound recording] CD 1 Track 17.
* Senegal: *Jali* with *Kora* CD 3:1

**Week 3:**

**9/6:** Music in Sub-Saharan Africa and 6-Characteristics of African Music

Mbira music from Zimbabwe

Agbekor Polyrhythmic Music in Ghana

Central Africa: Pygmy music from the Congo

Reading:

* Sub-Saharan Africa, Mbira, and General Principles of African Music, *Excursions in World Music*, 260-273.
* Locke, David. 1996. “Agbekor: Music and Dance of the Ewe People,” “Shona Mbira Music,” and “The BaAka People Sing Makala.” In *Worlds of Music,* edited by Jeff Todd Titon, 89-110 and 123-131, 134-143.

Supplemental Readings:

* Berliner, Paul. “Music and Spirit Possession at a Shona Bira.” 186-206
* Kisliuk, Michelle. 2000. “Sounds of the Forest: Baaka Pygmies,” in *Garland Handbook of African Music*, 368-376

Listening

* “Postal Workers Cancelling Stamps at the University of Accra,” on *Worlds of Music* [sound recording] CD 1 Track 1.
* “Nhemamusasa,” on *Worlds of Music* [sound recording] CD 1 Track 19.
* Agbekor Vutsotsoe, on *Worlds of Music* [sound recording] CD 1 Track 15.
* Agbekor percussion ensemble (demo), on *Worlds of Music* [sound recording] CD 1 Track 16.
* “Makala” on *Worlds of Music* [sound recording] CD 1 Track 21

**Week 4:**

**9/13** Music in the Caribbean

 Trinidad and Tobago: Calypso and Steel Pans

 Rumba

Reading:

* Rommen, Timothy. “Music in the Caribbean.” In *Excursions in World Music*, 387-403.
* “Music in the Caribbean.” *World Music a Global Journey*, 376-384, 390-404
* Seeger, Pete. 1958. “The Steel Drum, A New Folk Instrument,” 52-57.
* Averill, Gage. 1999. “Why Study the Music of the Caribbean?” and “Trinidadian Calypso,” and “Trinidadian Pan and Steel Band” In *Music in Latin American Culture*: *Regional Traditions*. New York: Shirmer. **\*This is three separate documents. Be sure to read both and identify your respective section if leading discussion this day.**

Supplemental Readings:

* Aho. William. 1987. “Steel Band music in Trinidad and Tobago: The Creation of a People’s Music.” *Latin American Music Review,* 26-58.

Listening:

* Rumba Guaguanco: “Consuelte Como Yo”
* “No, Doctor, No” by the Mighty Sparrow (Trinidadian Calypso), on *Excursions in World Music* [sound recording].
* Harry Belafonte “Banana Boat song”
* Trinidad: Steel Band CD 3:7

**Week 5:**

**9/20:**  **Undergraduate Group Presentation Day**

 (See Separate Handout for Details)

**Week 6**

**9/27:** Music in South America

 Brazilian Samba

Brazilian Capoeira

Argentinian Tango

Peruvian Panpipes (if time allows)

Reading:

* “Music in South America,” in *World Music a Global Journey*, 424-448
* McGowan, Chris and Ricardo Pessanha. 1991. “Five Centuries of Music” and “Samba: The Hearbeat of Rio.” In *The Brazilian Sound,* 9-20. New York: Billboard Books

Supplemental Readings:

* Goertzen, Chris. “Globalization and the Tango.” *Yearbook for Traditional Music* 31:67-76.
* Murphy, John Patrick. “Capoeira: Music, Movement, and the Legacy of Zumbi.” In *Music in Brazil*, 55-63.

Listening:

* Argentina: Tango CD 3:13
* Brazil: Samba CD 3:14
* Brazil: Capoeira Music CD 3:15
* Peru: *Sikuri* (Panpipe) Ensemble CD 3:12

**Week 7-**

**10/4** Music in Europe

 “Classical vs. Folk”

Ireland: Uilleann bagpipes

 Bulgarian music and additive meters

Reading:

* “Ireland,” “Bulgaria,” and “Hungary” WMGJ 308-313, 318-323, 314-318,
* “Europe” in *World Music a Global Journey*, 282-287 and Bohlman, Phillip. 2012.
* Bakan, Michael B. 2011. “Tradition and Transformation in Irish Traditional Music.” In *World Music: Traditions and Transformations,* second edition, 157-74. New York: McGraw Hill.
* Rice, Timothy. 2004. “Two Weddings in one Day” and “A Musical Tour” *Music in Bulgaria.* Only Pages 1-17, 32-41. Oxford: Oxford University Press.

Supplemental Readings:

* Johnston, Thomas. 1995. “The Social Context of Irish Folk Instruments.” *International Review of the Aesthetics and Sociology of Music* 26(1): 35-59.
* Rom (Gypsy) Music, In *Garland Encyclopedia of World Music*, 270-289.

Listening:

* “Ag an Phobal De Domhnaigh” (At the Congregation on Sunday, *sean nos*), from *World Music Traditions and Transformations* CD 3:4.
* “The Cuckoo’s Hornpipe” with Seamus Ennis on tin whistle, from *World Music Traditions and Transformations* CD 3:6.
* “The First House in Connaught/The Copper Plate Reel.” Seamus Ennis on Uilleann Pipes, from *World Music Traditions and Transformations* CD 3:7.
* Bulgaria: Women’s Chorus
* *Provo Horo.* Bulgarian Wedding Band on *Music in Bulgaria*, sound recording#1
* Solo gudulka from Thrace plays a ruchenitsa in 7 (2+2+3), on *Music in Bulgaria*, sound recording#11

Week 8-

**10/11 Distribute Midterm**

 Music in the Middle East: Maqam and Iqa

 Islamic Azan

 Egyptian Takht Ensemble

 Iranian Dastgah for Santur and voice

Reading:

* “The Middle East” In *World Music a Global Journey,* 244-268
* Rasmussen, Anne. 2009. “The Arab World.” In *Worlds of Music,* edited by Jeff Todd Titon, 473-490, 499-509.

Supplemental Readings:

* Nasr, Seyyed Hussein. 1997. “Islam and Music: The Legal and Spiritual Traditions.”

Listening:

* Call to Prayer “Azan,” on *Worlds of Music* [sound recording] CD 4 Track 19.
* “Al- Shaghal” (“Obsession”), on *Worlds of Music* [sound recording] CD 4 Track 18.
* “Ud Taqasim in Maqam Rast,” on *Worlds of Music* [sound recording] CD 4 Track 25.
* Arabic *Taqasim* Improvisation for *Ud* and *Buzuq* CD 2:7
* Iran: *Dastgah* for *Santur* and voice CD 2:8

Week 9-

**10/18 MIDTERM EXAM DUE**

South Asia: India

 Hindustani Classical Music, Raga and Tala

 Listening Assignment distributed; turn in for participation points

 **Carnatic Music of South India**

Reading:

* Music of South Asia. “North India.” *World Music a Global Journey*. 88-107.
* Shankar, Ravi. 2008. *My Music, My Life.* Mandala Publishers (selected pages)
* Reck, David B. 2009. “India/South India.” In *Worlds of Music*, edited by Jeff Todd Titon. 265-272, 277-298.

Supplemental Readings:

* Capwell, Charles. 1997. “The Music of India.” In *Excursions in World Music*, 14-41.
* Wade, Bonnie C. 1987. *Music in India: The Classical Traditions.* 135-139 (on tabla)New Delhi: Menorah.

Listening:

* Sama Vedic Chant
* Hindustani (Instrumental) Raga CD 1:5
* “Devi Niye Tunai.” on *Worlds of Music* [sound recording] CD 3 Track 9.
* Sarasiruha” on *Worlds of Music* [sound recording] CD 3 Track 10
* “Raga Yaman Kalyan” (Shujaat Husain Khan and Abhiman Kaushal). *Shujaat Husain Khan: Legacy.* Ethnomusicology @UCLA Artists Series Volume 1. 2000.

Week 10- **CLASS WILL MEET AT 309A BELLEFIELD HALL (PITT)**

**10/25 Indian Classical Music Listening Assignment Due**

Music in Maritime Southeast Asia (Indonesia)

Music in Java (gamelan/angklung)

Cipher Notation Assignment

Reading:

* “Indonesia,” in *World Music a Global Journey,* 164-171
* Sutton, Anderson. 1996. “Asia/Indonesia.” In *Worlds of Music* 316-329.
* Perris, Arnold. 1971. “The Rebirth of the Javanese Angklung.” *Ethnomusicology* 15(3): 403-407 (Can be accessed on JSTOR or Blackboard)

Supplemental Readings:

* Becker, Judith. 1979. “Time and Tune in Java,” in *The Imagination of Reality*

Listening:

* Indonesia: Javanese Court Gamelan CD 1:14
* *Buburan* “Kembang Pacar,” on *Worlds of Music* [sound recording] CD 2 Track 21.
* *Ladrang* “Wilujeng” on *Worlds of Music* [sound recording] CD 2 Track 23.

Week 11

**11/1- NO CLASS Holy Day: All Saints Day**

Week 12

**11/8:**   **Cipher Notation Assignment Due** (turned in at the start of class)

Music in Bali (gong kebyar/gender wayang/kecak)

 Music in Thailand

Reading:

* “Thailand” and “Bali,” in *World Music a Global Journey* 171-179, 145-159
* Tenzer, Michael. 1991. “An Introduction to Balinese Music,” “A Short History,” “Ensembles and Repertoire” and “Music in Balinese Society” in *Balinese Music* (selected pages). **\*This is two separate documents. Be sure to get both.**
* Tenzer, Michael. 1998, “Basic Principles of Gamelan Music 41-54, and “Part 1: Bronze Gamelan Ensembles (Gamelan Gong Kebyar)” 77-81.

Supplemental Readings:

* Gold, Lisa. 2005. “Wayang Kulit” in *Music in Bali*, 83-91.
* Amy Catlin and Ruriko Uchida. 1998. “The Hmong.” In *Garland Encyclopedia of World Music,* Vol. 4 (Southeast Asia), 550-559. New York: Garland.
* Miller, Terry. 1995. “The Classical Musics of Cambodia and Thailand/ A Study of Distinctions,” *Ethnomusicology*

Listening:

* Indonesia: Balinese Gong Kebyar CD 1:15
* Thailand: Classical *Piphat* Music CD 1:11
* Thailand: *Lam Klawn* Repartee Singing CD 1:12

Week 13

**11/15** Music in Oceania (Australian aboriginal song lines)

Papua New Guinea

East Asia: Japan

Reading:

* “Oceania” and “Japan” *World Music a Global Journey* 60-73, 223-233.
* **“**Australia, the Original Songlines,” in *Rough Guide to World Music.*
* Fuji, Linda. 2002. “East Asia/Japan.” In *Worlds of Music* (volume 3)*,* 331-352, edited by Jeff Todd Titon.

Supplemental Readings:

* Keister, Jay. “The Shakuhachi as Spiritual Tool.” *Asian Music* 35(2)- 99-131
* Norris, Ray. “Songlines and Navigation in Wardaman and other Aboriginal Cultures”
* Kaeppler, Adrienne L. 1998. “Traditional Australian Music.” In [*Garland Encyclopedia of World Music Volume 9: Australia and the Pacific* *Islands*](http://glnd.alexanderstreet.com/View/326929)*,* 418-422, edited by Adrienne L. Kaeppler. New York: Garland

Listening:

* Australia: Aboriginal Song with Didjeridu CD 1:1
* Papua New Guinea: Susap (lamellophone) CD 1:2
* “Tsuru no Sugomori,” on *Worlds of Music* [sound recording] CD 1 Track 23
* “Hakusen No,” on *Worlds of Music* [sound recording] CD 1 Track 24

Week 14 **NO CLASSES THANKSGIVING BREAK**

**11/22**

Week 15:

**11/29** **All Response Papers Due**

East Asia: Music in China (Guqin/Jiangnan Sizhu/Beijing Opera)

Mongolia (UrtïnDuu and Khöömei throat singing)

Reading:

* “China” and “Mongolia” 180-203, and 213-217 in *World Music a Global Journey.*
* Stock, Johnathan. 2009. “East Asia/China,” In *Worlds of Music,* 353-357, 374-379, 381, 393-399, edited by Jeff Todd Titon.
* Kuo-Huang, Han and Judith Gray, 1979. “The Modern Chinese Orchestra.” In *Asian Music* 11(1)/1-43.
* Levin, Theodore. 2011. “The Throat Singers of Tuva.”

Supplemental Readings:

* Levin, Theodore. 2011. *Beyond the Roof of the World.* Oxford (selected pages)
* Witzleben, Lawrence. 1987. “Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity” *Ethnomusicology* 31(2): 240-260.

Listening:

* China: *Guqin* (“Ancient Zither”) CD 1:16
* China: Jiangnan Sizhu (“Silk and Bamboo”) Ensemble CD 1:17
* Mongolia: Urtin duu with Khoomei CD 2:1

Week 16:

**12/5** **All concert reports due**

Graduate Presentations

 Review for Final Exam

Final Exam

**12/11: Final Exam Monday, December 11 (11:00am-1:00pm)**