

MUSIC 45/AMES 45

Ethnomusicology

Winter 2013

Professor Theodore Levin

Teaching Assistant: Amber Dewey

Office: 62A Hopkins Center (adjacent to Paddock Music Library)

Office Hours: by appointment

Course Description

Ethnomusicology is the study of music, particularly that outside the Western classical tradition, in its social and cultural context. In winter 2013, the course will focus on music in Central Eurasia—the core region of the historical Silk Road—and on musical connections between Central Asia and regions to which it has been historically linked by trade and cultural exchange. Course work includes reading and critical writing as well as listening and viewing assignments.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of listening and reading assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.
- Attendance at the following concerts: (tickets for “New Sounds from the Arab Lands on Feb. 26 will be block-booked through the Hopkins Center; when picking up your ticket, please identify yourself as a class member of Music 45)

Alash: Music of Tuva (Wed, Feb 13, 7:00 pm, Sarner Underground)

New Sounds from the Arab Lands (Tues. Feb. 26, 7:00 PM, Spaulding)

Dünya: Music of Turkey (Tues, March 5, 7:00 pm, Sarner Underground)

Strongly recommended:

Brooklyn Rider (Fri, Jan. 18, 8:00 PM, Spaulding)

Course Materials

Reading Assignments

Most reading assignments will be from a new textbook, *Music of Central Asia: an Introduction*, available exclusively on Course Reserves. You are welcome to download and print your own copy of the textbook (at your own expense). You are asked to purchase one book: *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, by Theodore Levin with Valentina Süzükei. Copies of the book will be available for purchase in the Music Department office for \$10.00, or you may acquire your own copy (Amazon sells the paperback for \$24.95).

Listening/Viewing Assignments

Listening and viewing assignments are available on Course Reserves under the track title indicated in the syllabus. A hard copy of the three DVDs with all viewing and listening assignments for *Music of Central Asia* is available from the reserve desk in Paddock Music Library.

Grading

Course grades will be calculated on the basis of the assignments and percentages listed below. Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:

Dartmouth.smartcatalogiq.com/2012/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings

Two concert reviews @ 15%

One paper (Tradition-Based Contemporary Music) @15%

Midterm exam: 20%

Research Project @30%

Attendance 5%

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Attendance Policy

The Music 45 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the Music 45 TA, Amber Dewey, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the attendance component of your course grade.

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. Music 4/AMES 30 cannot be used to satisfy other distributive or world culture requirements.

Learning Goals for the Course

- Develop a broad familiarity with the cultural geography of Central Eurasia
- Learn about the forms, structures, and aesthetic criteria that shape different musical “languages”
- Learn how different societies conceptualize sound and music
- Develop a more sophisticated and precise vocabulary in which to speak about music
- Improve skills in critical writing
- Challenge yourself to step outside your own cultural conditioning to hear sound and music through the ears of listeners from other cultures.

Ten principal questions and themes that run through the course:

- 1) Why is music powerful? What are the sources of its alleged powers?
- 2) How does music represent and reflect broader cultural practices and beliefs?
- 3) How does music serve as a metaphor for social, religious, and political ideas?
- 4) What is musical creativity? What do musicians create music *from*?
- 5) Who is a musician? What kind of training or preparation do musicians undergo?
- 6) What is “tradition” in music? Can “traditional” music also be contemporary, and if so, how?
- 7) How do musicians appropriate traditional forms to create new hybrid works?
- 8) How does music abet the construction and articulation of collective identities and cultural boundaries?
- 9) What are the effects of cultural globalization on local musical languages and styles?
- 10) To what extent are responses to music “hardwired”? Do musical universals exist?

Course Syllabus

Jan 8 Introduction: Studying the Music of Others: Sound and Meaning
Tues

Jan 10 An Overview of Central Asia
Thurs Reading:

- *Music of Central Asia: An Introduction* (henceforth: *MCA*), Forward and Preface (pp. v-ix)
- *MCA*, chapter 1: “Music in Central Asia: An Overview” (3-16)
- *MCA*, chapter 2: “An Introduction to Musical Instruments” (17-24)

Jan 15 Central Asia and “World Music”: Tradition, Appropriation, Fusion, and Hybridity
Tues Reading:

- *MCA*, chapter 30: “Revitalizing Musical Traditions: The Aga Khan Music Initiative” (383-402)
- *MCA*, chapter 31: “Cultural Renewal in Kyrgyzstan: Neo-Traditionalism and the New Era in Kyrgyz Music” (403-412)

Jan 17 Contemporary Classical Music as “World Music”
Thurs Guest artists: Brooklyn Rider

Videos of Brooklyn Rider (on YouTube)

“Silent City,” with Kayhan Kalhor (*kamancha*): <http://www.youtube.com/watch?v=8WzIxBeJ78U>

(24:00)

Paper #1: Tradition-Based Contemporary Music

Due: Tuesday, Jan. 22 by 2400 via email to Amber Dewey

Jan 18 (Friday): Brooklyn Rider at the Hop: Spaulding Auditorium, 8:00 PM

Jan 22 The World of Sedentary Dwellers

Tues Reading:

- *MCA*, chapter 23: “Religious Music and Chant in the Culture of Sedentary-Dwellers” (284-303)
- Seyyed Hossein Nasr, “Islam and Music: The Legal and the Spiritual Dimensions” in Lawrence E. Sullivan, ed., *Enchanting Powers: Music in the World's Religions* (Harvard Univ. Press/ Harvard Center for the Study of World Religions, 1997) (219-236)
- *MCA*, chapter 24: “Sufism and the Ceremony of *Zikr* in Ghulja” (304-310)

Jan 24 Music and Culture in Badakhshan

Thurs Reading:

- *MCA*, chapter 27: “Music and Culture in Badakhshan” (350-356)
- *MCA*, chapter 28: “The *Maddoh* Tradition of Badakhshan” (357-369)
- *MCA*, chapter 29: “*Falak*: Spiritual Songs of the Mountain Tajiks (370-382)

Jan 29 Music in the City of Bukhara

Tues Reading: Theodore Levin, *The Hundred Thousand Fools of God*, chapter 2: “Bukhara”

Listening/Viewing: *MCA*, chapter 26 [these tracks are also discussed in *The 100K Fools of God*]

Jan 31 Classical Music of Central Asia: Maqom

Thurs Reading: *MCA*, chapter 19: “*Maqom* Traditions of the Tajiks and Uzbeks”

Feb 5 Music in Nomadic Traditions: Oral Epic

Tues Reading:

- *MCA*, chapter 3: “Who Are the Nomads of Central Asia?” (27-28)
- *MCA*, chapter 4: “Introduction to Central Asian Epic Traditions” (29-35)
- *MCA*, chapter 5: “The Kyrgyz Epic *Manas*” (36-59)
- *MCA*, chapter 11: “Oral Epic in Kazakhstan: *Ker-Ogly* (Son of the Grave) and the Dynasty of the Great *Zhyraus* (149-157)
- *MCA*, chapter 12: “Two Women’s Voices in Kazakh Music” (158-164)

Wed X-Hour: Midterm Exam

Feb 7 Music in Nomadic Traditions: Instrumental Music

Thurs Reading:

- *MCA*, chapter 13: “Narrative Instrumental Music: Kazakh *küi* and Kyrgyz *küü* (165-187)
- *MCA*, chapter 14: “The Kazakh *Qobyz*: Between Tradition and Modernity” (188-200)
- *MCA*, chapter 7: “Kyrgyz Jaw Harps” (85-89)

Feb 12 Cultural Revivalism in Siberia: The Case of the Sakha Epic Tradition *Olonkho*

Tues Guests: Vasili Vasilevich Illarionov, Sergei Efimovich Vasiliev, Eduard Alekseev, Robin Harris

Reading: Robin Harris, “Sitting ‘Under the Mouth’; Decline and Revitalization in the Sakha Epic Tradition *Olonkho*,” Ph.D. dissertation, University of Georgia Athens, 2012 (available on Course Reserves)

Chapter 1: (1-30) Prospectus (skim)

Chapter 2: (31-56) “Olonkho: A Multi-Generic Epic Tradition”

Chapter 3: (57-104) “Olonkho Before and During the Soviet Union” (skim)

Chapter 4: (105-145) “Olonkho After the Soviet Union” (skim, but read carefully pp. 108-116, on inscription of *olonkho* in the UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity convention. For those interested in endangered languages and language revitalization, read carefully pp.129-145

Chapter 5: (146-172), “The Role of UNESCO in Olonkho Revitalization”

Chapter 6: (173-197), “Continuity and Change in Revitalization” (read if you’re particularly interested in this; it’s a bit technical; otherwise, skim).

Chapter 7: (198-219), “Sitting ‘Under the Mouth’ in Changing Contexts”

Chapter 8: (220-230), “Reflections and Recommendations for Paths into the Future (skim)

Feb 13: Tuvan group Alash at Sarner Underground, 7:00 pm

Wed. Concert review due by 15 February at 2400 via email to Amber Dewey

Feb 14 Music of Tuva, Mongolia, and the Altai Region of South Siberia

Thurs Visiting artists: Alash

Reading: Theodore Levin with Valentina Süzükei, *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, Chapters 1-3; Chapter 4: pp. 73-99 (top);
Listening: Listen to and view audio and video tracks on CD-DVD in the book as they come up in your reading.

Feb 19 Music of Tuva, Mongolia, and the Altai Region of South Siberia (continued)

Tues

Feb 21 Tradition-based Contemporary Music in the Middle East

Thurs Visiting artists: Kinan Azmeh (Syria/NYC), Basel Rajoub (Syria), Jasser Haj Youssef (Tunisia) Khaled Yassine (Lebanon):

Reading: “Living Traditions: Discussions on Traditions and Venues in Egypt.” On website “Afropop Worldwide,” posted March 20, 2012
<http://www.afropop.org/wp/2016/living-traditions-discussions-on-traditions-and-venues-in-egypt/>

Following are links to music discussed in the article:

1. Mohammed Mounir - Fi 'Eshq El Banat.mp3 (you can download the song from Amazon)
2. Sayed Rekaby - Nanaa El Genina.mp3 (you can download the song from Amazon)
3. Excerpts Zar Ritual, 4 minute youtube <http://www.youtube.com/watch?v=057A8oi7iQ8>
4. Yasin Al-Tuhami, Sufi singer, speaks a little, 2 minute YouTube <http://www.youtube.com/watch?v=7bjxDHidr4s>
5. Nuba Nour, music and good discussion, 7 minutes

<http://www.youtube.com/watch?v=FbNmHrdkblU>

6. Rango: Bride of Zar - Sawakin.mp3 (you can download the song from Amazon)

7. Bedouin Jerry Can Band performing at WOMADelaide 2009 YouTube

<http://www.youtube.com/watch?v=ZB8H17iBwHI>

8. El Tanbura - Hindi Zahra - Sawah project in Egypt YouTube

<http://www.youtube.com/watch?v=WLfUABGcTQI-->

Feb 26 Tradition-based Contemporary Music in the Middle East

Tues Visiting artists: Same as above

Feb 26: New Sounds from the Arab Lands, Spaulding Auditorium, 7:00 pm
Concert Review due by Thurs, Feb 28 at 2400 via email to Amber Dewey

Feb 28 TBA

Thurs

March 5 Music in Turkey

Tues Visiting Musicians: Ensemble Dünya

Reading: Küdsi Ergüner, *Journeys of a Sufi Musician* (London: Saqi, 2005), Appendix 1: "The Ney in the Mevlevi Tradition" (125-136) and Appendix 2: "The Ceremony of the Whirling Dervishes (137-140).

March 5: Dünya, Sarner Underground: 7:00 pm
Tues

March 7 Persian Classical Music

Thurs Visiting musician: Jean During

Reading: Jean During, TBA

Research Projects due on March 8 by 2400 via email to Amber Dewey