

MUSIC 4/AMES 30 GLOBAL SOUNDS

Fall 2013

Professor Theodore Levin

Teaching Assistant: Lulu Chang

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

Office Hours: by appointment

Course Description

A survey of music and music-making whose origins are in the non-European world. In fall 2013, the focus of “Global Sounds” is on a cross-cultural exploration of musical creativity, and the varying ways that tradition-based and place-based music from different parts of the world are made contemporary and cosmopolitan. Musical sources are drawn from North and West Africa, Haiti, India, Iran, Taiwan, Tuva, and Syria. Course work includes listening/viewing, reading, and critical writing assignments as well as a final research paper or creative project.

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:

The Knights (Fri. Oct. 4, Spaulding, 8:00 pm) [*for students with an inviolable preexisting commitment, I will try to arrange for you to attend a rehearsal earlier in the week*]

A Moving Sound (Mon, Oct. 7, 8:00 pm, Collis Common Ground)

Rara M de NY (Wed, Oct. 9, 9:00 pm, Collis Patio (or Common Ground in case of rain)

Alash (Mon. Oct. 21, 7 pm: Collis Common Ground)

Sally Pinkas with Kinan Azmeh and Apple Hill String Quartet (Wed, Nov. 13, Spaulding, 7 pm)

Course Materials

Reading Assignments

No single textbook will be used for the course. Most reading assignments will be posted on Course Reserves («Global Sounds» is listed both as Music 4 and AMES 30). 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 Süzukei. Copies of the book will be available for purchase in the Music Dept. office for \$10.00, or you may acquire your own copy (Amazon sells the paperback new for \$24.95).

Listening/Viewing Assignments

Listening and viewing assignments are available on Course Reserves under the title indicated in the syllabus. Selected assignments will also be posted on Blackboard.

Grading

Course grades are 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

Listening #2 write-up: Fusion Music	05%
Listening #3 write-up: The Silk Road Ensemble and Kronos Quartet	10%
Short Writing Assignment #1: A Moving Sound and The Knights	15%
Short Writing Assignment #2: Tuvan Music	15%
Listening #4 write-up: Taxonomy of African Polyphony	10%
Short Writing Assignment #3: Sally Pinkas and Kinan Azmeh	10%
Research Paper/Creative Work	25%
Attendance and class participation	10%

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 4 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 4 TA, Lulu Chang, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation 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 world musical geography
- 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 cross-culturally through “Global Sounds”

- 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

Assignments are listed under the date on which they are assigned; unless otherwise noted, reading and listening should be completed by the next class meeting. Due dates for all writing assignments are noted.

Sept. 17 Introduction: Studying the Music of Others: Sound and Meaning
Tues.

Reading: David Byrne, “Crossing Music’s borders: ‘I Hate World Music.’”
The New York Times, Oct. 3, 1999:

http://www.davidbyrne.com/news/press/articles/I_hate_world_music_1999.php

Listening #1: World Music

Due: Thursday, Sept. 19 (bring notes to class; nothing to hand in)

Sept. 19 World Music: Musical form across time and culture: songs, works, and others
Thurs.

Listening #2: Musical Fusions

Listening #2 write-up due: Tuesday, Sept. 24 by 1000.

Sept. 24 World Music: Tradition, Appropriation, Fusion, Hybridity, and Cultural Rights
Tues.

Reading: Theodore Levin, “An Interview with Yo-Yo Ma” in *Along the Silk Road*, ed. Elizabeth ten Grotenhuis (be prepared to discuss on Thursday)

Listening #3: Music of the Silk Road Ensemble and Kronos Quartet

Listening #3 write-up due: Tues Oct. 1 by 1000.

Sept. 26 Classical Music as World Music

Thurs. (Discussion of the Silk Road Ensemble, Kronos Quartet, and other classical “crossover” groups)

Research Paper/Creative Project discussed and assigned: Due on last day of term (Nov. 15)
Brief description of paper topic or creative project due by Oct 15 (email to Lulu Chang)

Oct. 1 Classical Music as World Music
Tues. Visiting artists: The Knights, with Siamak Aghaei (*santur*)

Oct. 3 Classical Music as World Music (The Knights: Part II)
Thurs.

Reading-Listening: see the following link in preparation for visit of A Moving Sound
<http://www.npr.org/blogs/therecord/2011/10/12/141275439/death-metal-vernacular-and-tradition-the-music-scene-in-taiwan>. (also have a look at the Comments string, in particular, comment #11 by Jonathan Richter)

Short Writing Assignment #1: Comparison of The Knights and A Moving Sound
Due: Thursday, Oct. 10, by 2400

Oct. 4 (FRI), Spaulding Auditorium, 8:00 PM: THE KNIGHTS

Oct. 7 (MON), Collis Common Ground, 8:00 PM: A MOVING SOUND

Oct. 8: World Music and Cultural Identity: Taiwan's A Moving Sound
Tues.

Reading: Elizabeth McAlister, *Rara! vodou, power, and performance in Haiti and its diaspora*, chapters 6 and 7 [Course Reserves]

Oct 9 (WED), Collis Patio [or Collis Common Ground], 8:00 pm: Rara M de NY

Oct. 10: World Music and Transnational Communities: Haitian Rara and Rara M de NY
Thurs.

Reading: Theodore Levin and Valentina Süzükei, *Where Rivers and Mountains Sing*: Preface (ix-xv), Chapters 1 - 4 (pp. 1-124).

Listening-Viewing: Listen to/watch the corresponding tracks on the accompanying CD/DVD
Reading and listening assignment due October 15-17

Short Writing Assignment #2: Tuvan Music, due: Thurs. Oct. 24 by 10:00 am

Oct. 15: World Music and Indigenous Voices: The Case of Inner Asia
Tues.

Brief description of paper topic or creative project due by Oct 15

Oct. 16 (WED), X-Hour (3:00-3:50): Special session with Béla Fleck and Abby Washburn

Oct. 17: Tuvan Throat-Singing and Sound Mimesis
Thurs.

Oct 21 (MON), Collis Common Ground, 7 pm, Tuvan Ensemble Alash

Oct. 22: Music of Tuva: Ensemble Alash
Tues.

Oct. 24: Musics of Africa: Africa as a wellspring of “world music”
Thurs.

Listening #4: African Polyphony

Listening #4 write-up (taxonomy of polyphony) due: Tuesday, Oct. 29 (bring write-up to class ready to submit at the end of class)

Viewing: check out the website www.afropop.org, and in particular, a roughly edited film by Chris Kirkley, “I Sing the Desert Electric”: <http://www.afropop.org/wp/9048/i-sing-the-desert-electric-video-from-sahel-sounds/>

“Da Kali: The Pledge to the Art of the Griot” (watch as much as you find interesting, or skip around in the film; total duration is close to 90 minutes)
<http://www.growingintomusic.co.uk/mali-and-guinea-music-of/films-of-growing-into-music.html>

Listening #5: Music of Senegal and Mali (Course Reserves)

Also: <http://www.afropop.org/wp/7286/ballake-sissoko-vincent-segal-in-concert-22813/>
http://www.worldcircuit.co.uk/#Toumani_Diabat%C3%A9::The_Mande_Variations::extras

Reading: Thomas Fessy (BBC News), “Blues for Mali as Ali Fake Toure’s Music is Banned”:
online at: <http://www.bbc.co.uk/news/world-africa-20624236>.
Lucy Durán, “Toumani Diabaté: The kora: tales of a frontier instrument”

Oct. 29: Music of Africa: polyphony, griots,
Tues.

Reading: John Miller Chernoff, *African Music and African Sensibility*, Introduction

Oct. 31: Music and Community in West Africa
Thurs. Guest musician: Hafiz Shabazz

Listening #6: Improvisation

Nov. 5: Improvisation: Working with Melody
Tues.

Nov. 7: Improvisation: Working with Rhythm
Thurs. Guest musician: Sandeep Das, *tabla*

Nov. 12: Can Cross-Cultural Music Making Lead to Cross-Cultural Understanding?
Tues. Guest Artists: Sally Pinkas, Kinan Azmeh and Apple Hill String Quartet

Reading Assignment: Theodore Levin, “Music, Culture, and Development in Tajikistan”
**Short Writing Assignment #3 (concert review of Sally Pinkas and Kinan Azmeh) due:
Thursday, Nov. 14, by 2400**

Wed. Nov 13, Spaulding Auditorium, 7 pm: Sally Pinkas and Kinan Azmeh

Nov. 14: Music and Cultural Development
Thurs.

Nov. 15: **Final Projects Due by 2400: Email to Lulu Chang**