

SEMESTER AT SEA COURSE SYLLABUS  
University of Virginia, Academic Sponsor

**Voyage: Fall 2015**

**Discipline: Music**

**MUSI 1070-501, 502, & 503: Global Music (Sections 1, 2, & 3)**

**Division: Lower**

**Faculty Name: Daniel Merrill**

**Credit Hours: 3; Contact Hours: 38**

**Pre-requisites:**

**COURSE DESCRIPTION**

The study of global music is never a benign act; no matter how we attempt to be objective, when we are studying the music of any culture we are always doing so from our own culture; we encounter ethnomusicological studies, we are experiencing cultures as shown through particular cultural lenses.

In addition, the development global culture industry sees cultural artefacts becoming detached from their source and exported into other markets where their contextual understanding is different. This presents challenges to how the role of the ethnomusicologist is perceived; are they observing or preserving musical cultures, and on what/whose rational? How do the methods of observation or preservation affect the people, culture and musical practices they study?

This course explores the ethical issues around ethnomusicological practices, which will be contextualized through the exploration of how we understand musical cultures of the regions visited during the voyage. Field work will be utilized to understand some of the issues experienced by ethnomusicologists in the field.

**COURSE OBJECTIVES**

- To develop a critical understanding of some of the issues presented by and within the field of ethnomusicology
- To understand practical and ethical issues of ethnomusicological practices in regards to field work
- To analyse and apply ethnomusicological theories in developing potential understandings of different perspectives of music practice, value, and function in different cultures

## REQUIRED TEXTBOOKS

AUTHOR: Bruno Nettl  
 TITLE: The Study of Ethnomusicology; Thirty-One Issues and Concepts  
 (2<sup>nd</sup> Edition)  
 PUBLISHER: University of Illinois Press  
 ISBN #: 978-0-2520-7278-9  
 DATE/EDITION: 2005

AUTHOR: Stobart, H  
 TITLE: The New (Ethno)Musicologies  
 PUBLISHER: The Scarecrow Press  
 ISBN #: 978-0-8108-6101-1  
 DATE/EDITION: 2008

## TOPICAL OUTLINE OF COURSE

Date	Title / Activity	Reading
September 13	Depart Southampton	
A1—September 15:	Definitions	The Harmless Drudge: Defining Ethnomusicology Bruno Nettle <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>  Other Ethnomusicologies, Another Musicology: The Serious Play of Disciplinary Alterity Philip V Bohlman <i>The New (Ethno)Musicologies</i>
A2—September 17:	Discomfort	Why I'm Not an Ethnomusicologist: A view from Anthropology Michelle Bigenho <i>The New (Ethno)Musicologies</i>  The Art of Combining Tones: The Music Concept <i>The Study of Ethnomusicology: Thirty-one</i>

		<i>Issues and concepts</i>
A3—September 19:	Agreeing to differ?	Ethnomusicology, Alterity and Disciplinary Identity: or “Do we still Need and Ethno-?” “Do We Still Need an – Ology?” <i>The New (Ethno)Musicologies</i>
	Civitavecchia—September 21-24 Naples—September 25-26	<u>Locational Reading</u> Introduction and section on Italy Nidel <i>World Music; The Basics</i>
A4—September 27:	Use and Function	Music Hath Charms: Uses and Functions <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>  Toward an Ethnomusicology of Sound Experience <i>The New (Ethno)Musicologies</i>
A5—September 29:	Music is the universal language... it is, isn't it?	4. The Universal Language: Universals of Music 5. The Non Universal Language: Universals of Music <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>
	Istanbul—September 30-October 5	<u>Locational Reading</u> Three Versions of “Beloved Istanbul” Martin Stokes <i>The Republic of Love; Cultural Intimacy in Turkish Popular Music</i>
A6—October 7:	Sound Reflections – Exploring Musical Discoveries	
	Piraeus—October 8-13	
A7—October 15: Sound Reflections 2	Getting out there; Field Work	Come back and See Me Next Tuesday: The Essentials of Fieldwork <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>
A8—October 17:	Field Prep – Interviewing issues of interviews	(Un)Doing Fieldwork, Sharing Songs, Sharing Lives Michelle Kisliuk <i>Shadows in the Field</i>

	Barcelona—October 18-23	Prep Reading and Materials <a href="https://www.youtube.com/watch?v=JadKdU4EGg4">https://www.youtube.com/watch?v=JadKdU4EGg4</a> <a href="https://www.youtube.com/watch?v=iqINpDC4ac8">https://www.youtube.com/watch?v=iqINpDC4ac8</a>
A9—October 25:	Field Prep – Building and Breaking perspectives	Moroccan World Beat Through the media Antonio Badassare <i>Mediterranean Mosaic; Popular Music and Global Sounds</i>  You will Never Understand This Music Insiders and Outsiders Bruno Nettl <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>
	Casablanca—October 26-31 Field Lab	
A10—November 2:	Field Lab Review I	
A11—November 4:	Field Work Seminar 1	
	Study Day—November 6	
A12—November 7:	Field Work Seminar 2	
A13—November 9:	Assessment: Mix Tape Submission  Writing it down; the problem of transcription	I Can't Say a Thing until I've Seen the Score: transcription <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>
A14—November 11:	The challenge of gender	I'm a Stranger Here Myself: Women's Music, Women in Music <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>  (Suggested also – A Music of One's Own, Taylor, T. Global Pop)
	Salvador—November 12-17	<u>Locational Reading</u> Black or Brau Music and Black Subjectivity in a Global Context Ari Lima <i>Brazilian Popular Music and Globalization</i>

A15— November 19:	The issue of presentation and representation	The Meat and Potatoes Book: Musical Ethnography <i>The Study of Ethnomusicology: Thirty-one Issues and concepts</i>  Praisesong to the Ancestors and the Post-Nuclear Family <i>The New (Ethno)Musicologies</i>
A16— November 21:	Industry and Authenticity	T Y Tu, que has hecho? Hugh barker and Barker and Taylor Faking It, The Quest for Authenticity in Popular Music
	Study Day—November 23	
A17— November 24:	Pop goes the ethnomusicologist	A View from Popular Music Studies: Genre Issues Fabian Holt <i>The New (Ethno)Musicologies</i>
A18— November 26:	Taking issue; Ethnomusicologist and activism	Beyond the Academy Tina Ramnarine <i>The New (Ethno)Musicologies</i>
	Port of Spain—November 27-28	Locational Reading The Steelband Movement and Music Shannon Dudley <i>Music from Behind the Bridge</i>
A19— November 30:		
	Study Day—December 2	
A20— December 3:	Audio Essay Seminar	
A21— December 5:	Assessment: Audio Essay Submission	
	Puntarenas—December 6-11	
A22— December 13:	Heading home; Exploring ethnomusicology in at home	
A23—	Heading home;	

December 15:	Exploring ethnomusicology in at home	
	Study Day—December 17	
A24— December 18; A-Day Finals	Course Evaluation	
Arrive San Diego— December 21	Disembark	

## FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

**FIELD LAB** (At least 20 percent of the contact hours for each course, to be led by the instructor.)

- **Proposal Title #1: Contemporary Traditional**

- **Country:** Morocco Casablanca

- **Idea:**

A 1 day seminar featuring Moroccan musicians and cultural agents (producers, promoters, arts management) exploring perceptions and representations of the concept of tradition within the music and associated spheres.

It is intended the seminar would be hosted as a collaboration between institutions involved in promoting intercultural interaction and musical activity such as local universities, NGO's and the British Council.

The seminar would consist of a range of talks, interviews, demonstrations and performances not only by the musicians themselves, but also with those organisations and individuals involved in representing Moroccan music both in Morocco and abroad.

These organisations would serve the dual purpose of being able to identify and negotiate with musicians and artists in Morocco, as well as having a nuanced understanding of infrastructure and resources available.

- **Objectives:**

- I. To allow for students to encounter a range of Moroccan musics in performance
- II. To allow students to contextualize the theoretical learning developed during the course
- III. For students to directly apply considerations encountered in the study of ethnomusicology, contributing to both of their Field Assignments.

- **Proposal Title #2: Beyond World Music**

- **Country:** Brazil – Salvador da Bahia

- **Idea:**

Brazil holds a unique place in regards to the study of global music; though its music is often classified within the “world music” charts, Brazil is the world's sixth largest music market, one that is not dependent on western import, but on its own national industry.

In addition to having many distinctive musical heritages, Brazil features importantly in the history of western colonialization, and as such presents challenging perspectives for those exploring the contemporary

ethnomusicological studies. The scale of the Brazilian music industry and its cultural production, import and export, place it at the forefront of discussions of understanding issues around “world music” and cultural representation.

The field lab will consist of a one-day conference with speakers consisting of representatives from the music industry in Brazil, including musicians, songwriters, producers, record labels, promoters and cultural institutions.

A series of group talks, workshops and performances will culminate in a panel discussion on the theme of “beyond world music”. This conference would involve teaming up with institutions and educational facilities across the

- **Objectives:**

- I. To develop understandings of a range of perspectives of artists whose work falls under the industrial category of “world music”.
- II. To encounter music and musicians directly so as to understand how theoretical models and their relevance in the field.
- III. For students to directly apply considerations encountered in the study of world music, contributing to primary research for their assignments.

## **FIELD ASSIGNMENTS**

### **1. Field Lab and Seminar**

The field lab will offer an opportunity to discuss aspects of ethnomusicology with someone who is currently, or has previously undertaken ethnomusicological field work as well as to encounter a musical performance/demonstration.

After the field lab, a series of 45 minute seminars will take place once back aboard the ship. In smaller groups students will be set a discursive topic related to the field lab, to which they will bring to bear their understandings of various theories from ethnomusicological discourse.

### **2. The Mix Tape**

As the format falls from usage – the mix tape has become a thing of the past. However, the idea of compiling a mix tape still has cultural value; like play list, it makes us consider the relationships of one piece of music to another, why we form those links, and what issues arise from those associations.

This process of compiling a digital mix tape of musical materials gathered during your journey accompanied by reflections will form the basis of your field assessment.

The mix tape will comprise of: -

- Between 4 and 7 recordings from a range of locations
- Written, audio or video reflections that incorporate theories explored throughout the course, making reference to sources where appropriate.
- Can be presented through use of either an online blog, or youtube/vimeo playlist (written reflections can feature as the description)

It is not the quality of the recordings that will be assessed (allowing space for the inclusion of field recordings), rather your ability to extrapolate and consider issues associated with the music or your ability to understand the music.

## **METHODS OF EVALUATION / GRADING RUBRIC**

**30% - Field Lab** Participation in field lab and seminar. The field lab will consist of meeting someone undertaking ethnomusicological who is currently undertaking field research in one of the countries, and undertaking a question and answer session with them. This will be accompanied by a musical performance.

On return from the field lab you will participate in a seminar where you discuss the lab in relevance to the academic learning that has been undertaken. You will be marked on your attendance and quality of participation during the field lab and seminars.

Participation here is defined as contribution to the discussion, and quality will be reflected in your ability to synthesise the class learning to analysis of the field lab encounter.

**40% - Audio Essay** Selecting one of the locations visited as a primary focus, students will create a 10-15 minute audio or video essay about musical encounters in this location. The blog will include analysis of the music based on research about the music and location, but importantly must include reflection on the practice of ethnomusicology as explored during the course, making reference to theories relevant to the area of study. The essay must feature audio examples (i.e. field or commercial recordings, as well as the authors own commentary), but may also include video and photography as relevant (i.e. of instruments, performances, interviews and locations).

It is not the quality of the recordings that will be assessed (allowing space for the inclusion of field recordings), rather your ability to extrapolate and consider issues associated with the music or your ability to understand the music.

**30% - Mix Tape.** The mix tape is an audio blog that will consist of set of audio recordings (these may be field recordings or edits of professional recordings), each accompanied by reflective notes exploring concepts raised through the class reading. A minimum of one recording per location prior to the submission deadline is required.

## RESERVE BOOKS AND FILMS FOR THE LIBRARY

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AUTHOR:  
TITLE:  
PUBLISHER:  
ISBN #:  
DATE/EDITION:

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AUTHOR: Timothy Taylor  
TITLE: Global Pop, World Music and Markets  
PUBLISHER: Routledge  
ISBN #: 0-415-91871-5  
DATE/EDITION: 1997

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AUTHOR: Barz, G and Cooley, T.  
TITLE: Shadows in the Field: New Perspectives of Fieldwork in Ethnomusicology  
PUBLISHER: Oxford University Press  
ISBN #: 978-0195109115  
DATE/EDITION: 1997

## ELECTRONIC COURSE MATERIALS

AUTHOR: Ari Lima (in Perrone, C and Dunn, C)  
ARTICLE/CHAPTER TITLE: Black or Brau  
JOURNAL/BOOK TITLE: Brazilian Popular Music and Globalization  
PUBLISHER: Routledge  
ISBN #: 978-0415936958  
VOLUME: -  
DATE/EDITION: 2001  
PAGE: 220-232

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AUTHOR: Michell Kisliuk (in Barz and Cooley)  
ARTICLE/CHAPTER TITLE: (Un)Doing Fieldwork; Sharing Songs, Sharing Lives  
JOURNAL/BOOK TITLE: Shadows in the Field: New Perspectives of Fieldwork in Ethnomusicology  
PUBLISHER: Oxford University Press  
ISBN #: 978-0195109115  
VOLUME: -  
DATE: 1997  
PAGES: 23-44

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AUTHOR: Timothy Taylor  
ARTICLE/CHAPTER TITLE: A riddle wrapped in a mystery “transnational Music Sampling and enigma’s return to innocence  
JOURNAL/BOOK TITLE: Global Pop, World Music and Markets  
PUBLISHER: Routledge  
ISBN #: 0-415-91871-5  
VOLUME: -  
DATE: 1997  
PAGES:

AUTHOR: Stokes, M  
ARTICLE/CHAPTER TITLE: Three Versions of “Beloved Istanbul”  
JOURNAL/BOOK TITLE: The Republic of Love, Cultural Intimacy in Turkish Popular Music  
PUBLISHER: University of Chicago Press  
DATE: 2010  
ISBN: 978-0-226-77506-7  
PAGES: 147-188

AUTHOR: Nidel, R  
ARTICLE/CHAPTER TITLE: Introduction; What is world music?  
JOURNAL/BOOK TITLE: World Music: the Basics  
PUBLISHER: Routledge  
DATE: 2005  
ISBN: 978-0-415-96801-0  
PAGES: 1-4 – and

AUTHOR: Barker, H. and Taylor, Y  
ARTICLE/CHAPTER TITLE: Y tu, que has hecho?  
JOURNAL/BOOK TITLE: Faking it, the Quest for authenticity in popular music  
VOLUME: -  
DATE: 2007  
PAGES: 297-318

AUTHOR: Shannon Dudley  
ARTICLE/CHAPTER TITLE: Chapter 2: The Steel Band Movement and Music  
JOURNAL/BOOK TITLE: Music from Behind the Bridge: The Steelband Spirit and Politics in Trinidad and Tobago  
PUBLISHER: Oxford University Press  
VOLUME: -  
DATE: 2008  
ISBN: 978-0-19-532123-4  
PAGES: 29-56

## **ADDITIONAL RESOURCES**

Do you anticipate that students will be expected to locate and employ resources beyond required texts, reserve library readings, DVDs, or intranet resources? If yes, please identify these resources.

## **HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."