

**WORLD MUSIC MUS 17 (Undergraduate)  
WINTER 2004  
Room: 1145**

**22nd January 2004**

**This syllabus may be subject to changes at any point during the course**

**Lecturer: Dr. Anthony McCann**

**Office: 1111**

**Office Hours: 2-4pm Thursday and by appointment**

**Messages: Music Dept. mailbox 12**

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**Hours: Monday, Wednesday, Friday, 10.00 a.m. - 10.50 a.m.**

**TAs: Sonja Downing and Eric Ederer**

**Office: South Hall 5432M**

**Office Hours: Wed. 11:00-12:00 (EE); 1:00-2:00 (SD)**

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**Email: sonjad@umail.ucsb.edu, ederer@umail.ucsb.edu**

**TA Discussion Sections:**

**Monday and Wednesday - 9 a.m. (Sonja Downing), 1207**

**Tuesday and Thursday - 9 a.m (Eric Ederer)**

**Honors Section: Wednesday, 1pm (1207), Friday 11am (music lib, seminar room)**

**Website: <http://www.beyondthecommons.com/courses.html>**

## **COURSE DESCRIPTION**

In this introductory seminar we will examine ways in which people have become accustomed to speaking about “world music”. That is, we will be examining discourses, critical issues and debates in the field of “world music”. Understandings of “world music” have in recent years become profoundly influenced by language, visuals, and marketing strategies that have been specifically designed to encourage us, as consumers, to buy stuff. Understandings of “world music” are also profoundly influenced by a history of academic study of what was, and often still is, known as “Non-Western Music”. In this course such understandings will be complicated by approaching the study of “world music” from a variety of critical perspectives.

You will be asked to critically examine the often-competing expectations of consumption, production, and analysis as they relate to critical interdisciplinary inquiry within the field of ethnomusicology. You will be invited to examine sounds with which you may not be familiar in ways which bring to light the complexities of approaching “musical cultures”. You will be invited to explore the ways in which people have traditionally classified themselves and others in relation to identity, and the implications of those categorizations for understandings of difference and power. You will be invited to assess common theoretical frameworks used to understand conceptualizations of “music,” “the world,” “culture,” “race,” and “nation.” You will

be invited to challenge your own deployment of the same categories in the ways in which you make sense of your own experience.

This course thus explores the ways in which a critical approach to discourses of “world music” can lead us to challenge some of our most basic assumptions, with a view to finding more adequate, appropriate, and helpful ways of understanding the roles of language, meaning, and power in our lives.

### **General Introduction**

#### **THINKING ALLOWED**

The ways in which we speak about our lives make a difference. Sometimes the ways in which we talk about what happens hardly correspond at all to what *actually* happens. These discrepancies are often intentional, as people in positions of institutional power seek to make their actions invisible and their positions unassailable. However, more importantly, such discrepancies are often unintentional. Often we are unaware that how we make sense of our lives may serve to greatly limit our understanding of how we ourselves participate in those same lives, in effect diminishing our awareness of how we continue to make a difference, whether we realise it or not. When we speak about the lives of others, in turn, we also run the risk of greatly underestimating the value of their particular experience.

For me, the purpose of learning critical or analytic skills is to come to a better understanding of the ways in which we speak about our experience, and to come to less partial ways of making sense of who we are, what we do, what we say, and how we relate to each other. We may never be able to come to an exact correspondence between what we say happens and what actually happens, but we can adopt critical strategies to identify those ways of speaking about the world that leave us and others more alienated than not from possibility and from each other. Once we identify less helpful ways of making sense of the world we can then perhaps begin to work towards some more helpful ones.

This course invites you to acquire skills of critical thinking and analysis that will generally be of help to you in your life. Be prepared, though, to work through some moments of confusion and uncertainty in the process. It might be helpful to think of the lecture situation as a learning laboratory, in which you are invited to consider new ways of thinking and then critically compare them with ways of thinking with which you are already familiar. It is hoped that you will find the lectures personally and ethically challenging.

Lectures will start on time. The purpose of lectures is not limited to dispensing basic information relating to the field in question, but is also to focus upon specific issues, themes, and questions, the exploration of which are, I feel, of particular importance for approaching the topic of “world music” from a critical perspective. The critical perspectives which I will promote are person- and relationship-centered. They allow us to consider the ways which we hear and listen to sounds from other places. They allow us to consider the implications and effects of certain ways of thinking and doing for the ways in which we relate to sounds and to other people in our lives. I will be most critical of ways of thinking and doing that blind us to those implications and effects.

Each student comes to the course from a different place. Students are encouraged to draw upon the whole range of their experiences in their contributions to discussions. No sincere thought-process is too weird. If it makes sense to you, give it a go.

When you come to lectures, I would be grateful if you come with a willingness to listen to others. Listening does not mean waiting to speak. A little respect can go a long way.

I would also be grateful if you come to this course with a willingness to question yourself and others in a helpful fashion. To get a sense of some of your unquestioned and foundational assumptions, ask yourself: “What am I willing to argue about or fight about?” You may find some of the issues under consideration controversial and they may at times elicit strong emotions. Try to remember, disagreement can be voiced without being oppositional.

It's okay for others to question your opinion, and it's also okay for you to question yourself. Remember, you don't *have to* think the way that someone else thinks, but neither do you *have to* continue thinking the way *you* think. Ask yourself: "What ways of thinking are most helpful to me?" "What would I like my thinking to be helpful for?" As (now historical) TV character Judge Harry Stone once said: "I like to keep an open mind, but not so open that my brains fall out." A couple of proverbs that I find useful to keep around: It's always darkest at the foot of the lighthouse; Even monkeys fall off trees.

### **THE WAY EACH WEEK IS STRUCTURED**

The plenary World Music MUS 17 class will be meeting three times a week,  
Monday, Wednesday, Friday 10.00-10.50

For details of daily classes please see the syllabus below.

### **TA Discussion Sections:**

Once a week you will have an opportunity to meet with either Sonja Downing and Eric Ederer, the Teaching Assistants, in order to discuss issues raised in the course in greater depth. You get to choose the Section you wish to attend. The TA Discussion Sections will involve detailed reading of the set text, *Worlds of Music* (Jeff Titon, ed. - see below). The chapters will be spread over a number of weeks as follows:

Week 1:	Introduction/Chapter 1
Week 2:	Chapter 2 (Native American musics)
Week 3:	Chapter 8 (Japan)
Week 4:	Chapter 7 (Indonesia)
Week 5:	Chapter 7 (Indonesia)
Week 6:	Chapter 9 (Latin America - Ecuador)
Week 7:	Chapter 3 (Africa) + pp. 151-162 of Chapter 4 (Black America)
Week 8:	Open Listening and Discussion - Student's Choice of 3 Tracks from CDs
Week 9:	Discussion - Buena Vista Social Club
Week 10:	Chapter 10 (Fieldwork chapter)

### **READINGS**

Please read the assigned chapters and readings each week or you may find it hard to keep up with discussions as the course progresses.

You are encouraged to approach all readings with a healthy, critical skepticism.

If there is some personal or medical reason why you cannot fulfil the reading requirements of the course, please let me know at the start of the course and we'll discuss the situation.

Please approach readings with two questions in mind:

"How is this helpful?"

"If this isn't obviously helpful, how can I approach it in a way that makes it helpful?"

In class we will be exploring the more important question: "Helpful for what?"

The textbooks required for the course are as follows:

Philip V. Bohlman. 2002. *World Music: A Very Short Introduction*. Oxford: Oxford University Press.

Jeff Todd Titon, ed. 2002. *Worlds of Music: An Introduction to the Music of the World's Peoples*. New York: Schirmer Books. (\*Includes CDs\*)

For those wishing to delve deeper into some of the questions and issues that will be raised in the course, I would also recommend that you acquire:

Bill Ashcroft et al. 2001. *Post-Colonial Studies: The Key Concepts*. New York: Routledge.

Timothy D. Taylor. 1997. *Global Pop: World Music, World Markets*. New York: Routledge.

These should be available at the UCSB bookshop. If buying these books presents you with undue financial difficulty let me know, and we'll discuss it in confidence.

#### **Website:**

I have compiled a resource page of related "world music" Internet links for you to peruse at your leisure. These can be found on my courses webpage at <http://www.beyondthecommons.com/courses.html>

#### **Honors Section: Wednesdays at 1pm, place TBA**

Honors students are invited to attend an informal discussion group on Wednesday afternoons. For the most part, these will be an opportunity to meet and chat with performers from the World Music series that takes place in the Music Bowl every Wednesday at 12pm. At other times this class will allow us to explore some of the theoretical implications of classroom discussions in greater depth. This hour is also open to anyone else with a keen interest in developing a broader understanding of theoretical issues raised in class. A supplementary reading list is available for honors students for this course (see below). These readings are marked with 1-5 stars (★) to indicate their difficulty level, 5 stars being most difficult. Read what you like for this, as this is primarily a self-directed study reading list. If you can't find something from the list in the library that you would like to read, come and see me. Remember that the more you read, the less you read. What this means is that the more familiar you become with a certain field, the more discriminating and selective your reading will become, requiring relatively less effort than at the beginning.

## GRADING

50%	1500 word essay
20%	“Thought Piece” (500-750 wrds)
20%	Concert Review/Social Context Analysis (800 wrds)
10%	Attendance (classes, sections, and concerts)

If you feel that the grade you received on an assignment, exam, or paper does not correspond to the quality of work that you submitted, let your TA know. Grades cannot be reassessed more than two weeks after submission.

## ASSIGNMENTS

### Assignment Formalities:

Late policy: grades will be reduced 5% per day, beginning at the start of the last lecture in week 9.

All written work must be typewritten and carefully proof-read. Please use the spellcheck function in your word-processing program. At the top of each assignment please take care to include:

- a) your own name
- b) your TA's name and the discussion time
- c) the course number
- d) the date
- e) the word count

### 50%: 1500 word essay

All students are expected to submit a 1500 word essay by the final class of week 9. The essay may be written on any subject of the student's choosing insofar as it relates to the themes of the course. For those who would find more structure helpful in writing this essay, a list of 5 optional essay titles will be provided by the end of week 3. The essay should demonstrate the following:

- an ability to communicate in a clear and accessible manner
- an ability to construct a clear and reasoned academic narrative
- familiarity with relevant questions, issues, and themes raised in class and in the readings.
- an ability to critically assess relevant literature, with a minimum of 5 books or articles referenced in the bibliography and intelligently referenced in the course of the essay to support your argument.
- personal engagement with relevant questions, issues, and themes raised in class and the related literature. Please do not simply replicate what you read or what you hear in class. Neither does this criterion require you to provide intensely personal revelations. I am more interested in how you yourself make sense of and explore the issues raised in the course.

## 20 %: “Thought Piece”

Students are encouraged to submit one piece of work, no less than 500 and no more than 750 words long, relating to the themes of this course. It must be submitted by the final class of week 9. For this piece students may use set texts, class readings, further readings, movies, television programs, fiction or non-fiction books, sound recordings, current affairs, websites, among other things, as material for critical reflection. The piece may be presented in any literary or artistic style, and students are encouraged to imaginatively explore format options. Although there is considerable room for manoeuvre with these pieces, it is expected that the piece should demonstrate the following:

- an ability to communicate in a clear and accessible manner
- familiarity with one or more of the questions, issues, and themes raised in class and in the readings.
- personal engagement with one or more of the questions, issues, and themes raised in class or the related literature. Please do not simply replicate what you read or what you hear in class. Neither does this criterion require you to provide intensely personal revelations. I am more interested in how you yourself make sense of and explore the issues raised in the course.

## 20 %: Concert Review/Social Context Analysis

You will attend two Required Concerts during the course:

### Week 5:

Habib Koite and Hassan Hakmoun  
3rd February, Campbell, 8pm

### Week 7:

Paco Pena Flamenco Dance Company  
Wednes. 18th and Thursday 19th February  
8pm, Campbell, includes post-show Q&A

- Many of the concerts sell out. Therefore **you must buy A&L tickets NOW**, at the *Arts & Lectures* Ticket Office, located behind Campbell Hall (phone: 893-3535). It is not an acceptable excuse that you miss a concert because you failed to obtain a ticket.
- You must buy your own tickets from A&L so that your name will be printed on the ticket. If you have a common last name, please request that a first initial be added onto the name printed on the ticket.
- You are required to attend the concerts/films in their entirety.
- Be aware that some concerts last up to three hours plus (with intermission). We mention this now so that you can schedule your post-concert activities accordingly.
- At the end of most concerts, there will be someone outside the hall collecting your ticket stub. Please make sure your name is clearly indicated on your ticket stub and hand it to this person once the concert is over. This is how you will get credit for attending the event.
- For campus concerts: if, for some reason, there is no one to hand in your ticket stub to at the end of the concert, please bring your ticket and the printed concert program to the next class and hand it to your T.A.
- If you know ahead of time that you must miss one of the required concerts, you must speak to your T.A. **in advance** and make arrangements to attend a substitute concert.

Students are encouraged to submit an 800 word Social Context Analysis of one of the two Required Concerts. General parameters and guidelines for such an analysis will be provided during the Social Context lectures. In simple terms, this is to be understood as being generally in the genre of a concert review which you are expected to supplement with personal observations and insights that are consistent with an ethnomusicological attitude in analysis. It is expected that this piece should demonstrate the following:

- an ability to communicate in a clear and accessible manner.
- familiarity with some of the perspectives that one can bring to analyses of social context as raised in class and in the readings.
- personal engagement with one or more of the questions, issues, and themes raised in class or the related literature. Please do not simply replicate what you read or what you hear in class. Neither does this criterion require you to provide intensely personal revelations. I am more interested in how you yourself make sense of and explore the issues raised in the course.

## WEEK BY WEEK SCHEDULE

### **Week 1: Consumers, Producers, or Analysts?**

**Reading:**

Titon, ed. Introduction/Chapter 1

Monday 5th January:           Introductory Lecture  
Wednesday 7th January:       Listening Lecture (Introductory)  
Friday 9th January:            Social Context Lecture (Introductory)

### **Week 2: Music, Culture, Race, and Nation: Analytic Categories, Commodification, and the Power of Discourse**

**Readings:**

Bohlman. Chapter 1: "In the beginning ... myth and meaning in world music."  
Titon, ed. Chapter 2 (Native American musics)

Monday 12th January:         Video ("Folk Music and Dance of Russia")  
Wednesday 14th January:     Theme of the Week Lecture  
Friday 16th January:         Social Context Lecture (Stage Performances and Festivals)

### **Week 3: Postcolonial Anxieties**

**Readings:**

Bohlman. Chapter 2: "The West and the world."  
Titon, ed. Chapter 8 (Japan)

Monday 19th January:         Martin Luther King Holiday  
Wednesday 21th January:     Video ("Um Khultum")  
Friday 23th January:         Um Khultum Discussion

### **Week 4: Tradition, Traditions, Otherness and the Same**

**Readings:**

Titon, ed. Chapter 7 (Indonesia)  
Bohlman. Chapter 5: "Music of the nations," and Chapter 6: "Diaspora."

Monday 26th January:         Musings and Reflections on Irish Traditional Music  
Wednesday 28th January:     Sonja Downing, Lecture on Bali  
Friday 30th January:         Theme-of-the-Week Discussion



**Week 8:**  
**The World-as-Exhibition: The Politics of Aesthetics and Performance**

**Readings:**

Coco Fusco. 1998. "The Other History of Intercultural Performance." In *The Visual Culture Reader*. Nicholas Mirzoeff, ed. Pp. 363-371. New York: Routledge. ★ ★ ★  
James Poniewozik. 2000. "We Like to Watch." *Time* June 26:56-62. (On reserve)

**Listening:**

Titon, ed. Open Listening and Discussion - Student's Choice of 3 Tracks from CDs

Monday 23rd February:           Video ("Lord of the Dance")  
Wednesday 25th February:    Discussion  
Friday 27th February:         Lecture/Discussion

**Week 9:**  
**Case Study: Buena Vista Social Club**  
**(Assignments due, Friday of Week 9)**

**Readings:**

Ben Corbett. 2001. "Juan de Marcos' Cuban Allstars: Musica revolucionaria." *Boulder Weekly* June 14. <http://www.boulderweekly.com/archive/061401/buzzlead.html>  
Art Levine. 1999. "Viva "Buena Vista Social Club"." *Salon* March. <http://www.salon.com/ent/music/feature/1999/03/09feature.html>  
Rottentomatoes.com selection of reviews. <http://www.rottentomatoes.com/m/BuenaVistaSocialClub-1087935/>

Monday 1 March:                Viewing of Buena Vista Social Club documentary  
Wednesday 3rd March:        Theme of the Week Lecture  
Friday 5 March:                Discussion

**Week 10:**  
**Discussion: Consumers, Producers, or Analysts?**  
**Ethnomusicology and World Music**

**Readings:**

Titon, ed. Chapter 10 (Fieldwork chapter)

Monday 8th March:            Summary Lecture  
Wednesday 10th March:      Text books discussion  
Friday 12th March:            General Discussion

During this week, you will have opportunities to discuss what you have learned from the course, what has interested you most, what you might like to follow up with on your own, and what differences, if any, the course has made to the ways in which you listen to sounds in your life, or to the ways in which you might approach "world music" or the discipline of ethnomusicology.