

LIVERPOOL JOHN MOORES UNIVERSITY



MCAPM1012

STUDYING MUSIC OF THE WORLD



**MODULE HANDBOOK** | Dr Simone Krüger

## MCAPM1011 Studying Music of the World

**Module Leader:** Dr Simone Krüger  
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**Level/ Credits:** Level 1 (Year 1)/ 12 credits

**Pre-requisites:** None, just an interest in popular music

**Semester/ Year:** Winter 2009

**Day/ Time:** Monday, 2 – 5pm

**Venue:** BP G12

**School office:** [MCA-Helpdesk@LJMU.AC.UK](mailto:MCA-Helpdesk@LJMU.AC.UK)



### MODULE AIM

The rise of 'world music' in recent years has opened our ears to the enormous diversity of sounds produced by the world's peoples. This module offers a broad introduction to the various forms of musical expression found across the globe, with special case studies focusing on a selection of genres or styles. Students will be introduced to an ethnomusicological approach to the study of traditional and popular musics, examining the part played by music in its cultural context and exploring the types of questions commonly asked by ethnomusicologists. The course will also cover study and transferable skills necessary to succeed in higher education. To this end, the module will enable students to present work in writing and orally to form a portfolio of several shorter pieces of work.

In short, the aim of this module is to introduce students to a selection of world music cultures, while at the same time to equip students with the necessary intellectual tools and transferable skills for studying the various aspects of music in its cultural context. To this end, the module will develop students' ability to evaluate and analyse aspects of world music traditions.

### LEARNING OUTCOMES

At the end of this module, students should be able to:

1. Demonstrate knowledge and appreciation of the diverse forms of musical expression found in different parts of the globe.
2. Demonstrate an understanding of the importance and relevance of considering music and music-making in relation to its cultural context.
3. Show that they have acquired the intellectual perspectives which will allow them to analyse and evaluate aspects of world music traditions in an informed and useful manner.
4. Demonstrate a range of study and transferable skills, including time management; effective reading; note-taking; essay writing; referencing; exam revision.
5. Present work in writing (portfolio) and orally (presentation) while communicating ideas effectively.

### TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will

facilitate gradual development of key academic skills, including communication and interpersonal skills. **Workshops** will provide opportunities for students to conduct practical work individually and in small groups with tutor-input to develop a deeper understanding of subject-specific knowledge. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials, and as a platform for student-student and student-tutor **online** interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

	Lectures	S/ WS	Tutorial	Fieldwork	Other	TOTAL
<b>Contact hours</b>	10	20	2	N/A	N/A	32
<b>Non-contact hours</b>					88 (self-directed study)	88
<b>Timetable</b>	Monday 2 – 3pm	Monday 3.15pm – 5pm	TBA	Flexible	Flexible	N/A
<b>TOTAL</b>						<b>120</b>

## SYLLABUS

### **Week 1: 14 September 09** **Induction**

There are no formal classes during this week.

### **Week 2: 21 September 09**

Course introduction: 'world music' or 'music cultures of the world'?  
Developing study and transferable skills

This first session outlines to students the module and its study requirements, followed by an introduction to world music studies. We will specifically ask questions as to the applicability of the term 'world music' and 'popular music' while concluding on the ways in which music should rather be studied within its cultural context. We will listen to a range of musical examples and introduce some relevant theories from ethnomusicology.

In the second half of the session, we will move on to introducing those skills necessary for succeeding in your studies at university. We will look at managing a portfolio of work, examine hopes and fears of studying at university, define study skills, and discuss effective time management.

### **Week 3: 28 September 09**

Tradition and transformation in the music of Africa  
Note-taking techniques

This class offers a brief introduction to a selection of musical cultures in the African continent, with case studies including traditional and popular musical genres in sub-Saharan Africa. We will consider the ways in which musical traditions have been in transformation

over centuries, and how this process became accelerated with the advent of globalisation and the emergence of new technologies.

Independent note-taking is crucial for your successful studies at universities. In the second half, we will move on to discussions of note-taking techniques, be it during lectures, in-class discussions or individual tutorials. Note-taking is also an important tool when engaging with academic literature, and the hardest task is often to edit long drafts of written notes. You will practice effective editing with the help of the following exercise:

**Note-taking exercise (assessment component 1):**

Titon, Jeff Todd and Mark Slobin. 2002. 'The Music-Culture as a World of Music' in *Worlds of Music: An Introduction to the Music of the World's Peoples*. Ed. Jeff Todd Titon. US: Wadsworth

Prepare a written summary of 250 words based on the following questions (this will form the basis for assessment component 1):

1. What do the authors mean by the word 'culture'?
2. How do the authors define 'ethnomusicology'? What do most ethnomusicologists specialise in?
3. What means elitism and ethnocentrism?
4. What is music? Relate your answers to the postal workers hand-cancelling stamps, or birdsong (as music), or Victorian English people's negative judgement of Indian music.
5. What is John Blacking's definition of music?
6. Define music-culture. What are the four components of a music-culture?

**Note that the summary due for submission on 5 October 09 (via email to [s.kruger@ljmu.ac.uk](mailto:s.kruger@ljmu.ac.uk)).**

**Week 4: 5 October 09**

Diverse musics in Latin America. Brazilian samba

Note-taking and summarise from audio-visual media

In this session, we will move on to discussions on musics in Latin America by focusing on a range of traditional and popular musical examples to assess the ways in which these musics have been shaped and modelled by various cultural influences during the history of the continent.

The second part of this session is further designated for the development of effective note-taking techniques. You will watch a documentary on Brazilian musics during which you are required to take notes.

**Week 5: 12 October 09**

European 'world musics': Spanish flamenco

Effective reading & reviewing techniques

This class will critique the notion of world music being non-Western music, and also discuss musical styles and genres within Europe that may be marketed under the umbrella term 'world music'. With specific emphasis on *flamenco*, we will discuss the musical developments of this musical genre from its earliest recorded forms to the present day.

The study skills section of this class will consider techniques and approaches for effective reading and the writing of a literature/website review.

**In-class exercise:** You will be provided with an example of a website review [Ashelford, Thomas *et al* in association with AFC/Ethel, 2007. *The Pure Drop: An Exploration and Celebration of World Music*. <http://thepuredrop.com.au/>]. In small groups, you are required to analyse the review in terms of structure, style, writing conventions, aims and objectives, effectiveness, etc. You may nominate a class member to explore the website in front of the class.

**Assessment component 2:** Your task for the portfolio is to write a review of a freely-chosen CD, book or website on world music, using the conventions and criteria identified in-class. Total word-count: 250 words. **The review is due for submission on 19 October 09 (via email to [s.kruger@ljmu.ac.uk](mailto:s.kruger@ljmu.ac.uk)).**

### **Week 6: 19 October 09**

Musics in the Middle East  
Preparing an oral presentation

Music in the Arab world has had a long history and includes diverse folk, religious, classical and popular musics. To this end, we will necessarily only focus on a selected sample of musics, namely those of the Mashriq, and specifically discuss (with the advent of globalisation) the impact of the media on Egyptian music.

The study skills discussed in this session will revolve around the preparation and delivery of an in-class oral presentation. We will consider preparation, language, body language, inviting questions, and the use of audio-visual aids.

**Assessment component 3:** Select any world music genre/musician who you find interesting, and plan and prepare a short oral presentation to be delivered in the subsequent session to the rest of your group. Make use of at least two Audio-Visual Aids, and invite and answer a question from the rest of the group. Length of presentation: appr. 5 minutes

### **Week 7: 26 October 09**

#### **Reading week**

There will be no class, yet during Reading Week, you are required to read around the topics covered so far, and catch up with any core readings/ lecture notes you might not yet have read.

### **Week 8: 2 November 09**

#### **In-class individual presentations**

In this session, you will be required to deliver your short presentation to the rest of the group.

### **Week 9: 9 November 09**

#### **Individual presentations ctd.**

Planning and writing a music essay

Here, we will continue with the presentations.

The topic of the second part will focus on the preparation, writing and submitting of an academic essay. We will discuss the special characteristics of academic writing; the particularities of writing in music essays; the writing process; and the elements of a good academic essay.

**Week 10: 16 November 09**

Principles of Indian music in Bollywood film  
Effective referencing

The media of cinema is a powerful and successful business in modern India. This class will introduce you to music on the Indian subcontinent, and specifically discuss the emergence, features and characteristics of Bollywood film music within the context of globalisation and hybridisation. Why can filmi music be regarded as popular music? To what extent is filmi music a hybrid genre?

Due to the significance of accurate referencing in academic writing, the second part will specifically focus on introducing the characteristics of correct referencing and preparing a Bibliography. The session will actively involve students in practicing these newly gained skills.

**Week 11: 23 November 09**

Special topic: Ethnomusicological fieldwork  
Preparing for an examination

Musical practices around the world are embedded within and shaped by their cultural contexts, and must as such be studied and understood. Ethnography, with its attendant methodology of participant-observation and informal interviewing, will be introduced here as a suitable means for studying and understanding the complex social processes and relationships involved in the production, maintenance and consumption of music. We will discuss what ethnographic research is, and how it can be used to illustrate the social, cultural and historical specificity of people's experiences.

The study skills introduced in this class will revolve around preparing effectively for an examination. We will discuss effective strategies for preparing an exam and revision; types of examination; and how to do well in examinations. We will also focus on how to manage pre-exam stress and anxiety.

**Week 12: 30 November 09****In-class test**

In this session, you will be required to sit a 1-hour in-class test.

**Week 13: 7 December 09**

Directed study week.

## ASSESSMENT

The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must submit a portfolio containing the following pieces of work (please note that only the essay will have to be submitted to the campus centre):

ASSESSMENT COMPONENT	Duration	Timing	% of final mark
<b>Summary (1)</b> [via email to SK]	250 words	5 Oct 09	10%
<b>CD Review (2)</b> [via email to SK]	250 words	19 Oct 09	10%
<b>Presentation (3)</b>	5mins	2 & 9 Nov 09	20%
<b>Essay (4)</b> [to campus centre]	1,000 words	7 Dec 09	30%
<b>In-class test (5)</b>	500 words	30 Nov 09	30%

### 1. Summary:

You are required to submit one of the following two summaries (note that you may wish to select the summary that you think captures the content most effectively):

#### **Note-taking exercise (assessment component 1):**

Titon, Jeff Todd and Mark Slobin. 2002. 'The Music-Culture as a World of Music' in *Worlds of Music: An Introduction to the Music of the World's Peoples*. Ed. Jeff Todd Titon. US: Wadsworth

Prepare a written summary of 250 words based on the following questions (this will form the basis for assessment component 1):

1. What do the authors mean by the word 'culture'?
2. How do the authors define 'ethnomusicology'? What do most ethnomusicologists specialise in?
3. What means elitism and ethnocentrism?
4. What is music? Relate your answers to the postal workers hand-cancelling stamps, or birdsong (as music), or Victorian English people's negative judgement of Indian music.
5. What is John Blacking's definition of music?
6. Define music-culture. What are the four components of a music-culture?

### 2. Review:

Your task for the portfolio is to write a review of a freely-chosen CD, book or website on world music, using the conventions and criteria identified in-class. Total word-count: 250 words

### 3. Presentation:

Select any world music genre/musician who you find interesting, and plan and prepare a short oral presentation to be delivered in the subsequent session to the rest of your group.

Make use of at least two Audio-Visual Aids, and invite and answer a question from the rest of the group. Length of presentation: appr. 5 minutes

#### 4. Essay:

Select one of the following questions and write an essay of ca. 1,000 words length:

- (A) Is the term 'world music' problematic in discussions of musics from around the world? Why/ why not?
- (B) Is the term 'popular music' applicable to the study of musics from around the world? Why/ why not?

You should refer to a chosen musical example in your answer.

*Some advice on writing your essay:*

Your submitted paper should contain (at the start) your chosen essay question, from which you should develop a clear thesis statement in answer to this question. It is advisable to prepare a rough essay draft that outlines a synopsis of your argument, i.e. the issues addressed to confirm/contradict the thesis statement. Finally, your bibliography should contain *relevant* sources, including scholarly articles, newspaper articles, interviews, websites, images, etc.

#### 5. In-class test:

The in-class test will assess your knowledge and understanding of the world music topics covered in the lectures/seminars. Further advice on the in-class will be provided in week 11.

### FEEDBACK ON ASSESSMENT

Feedback is a very important part of your learning, as it is our mechanism to let you know whether you are on the right track in your work, and where and how your learning and performance can be improved. The feedback on this module will be provided in the form of formal feedback on assessment, both formative and summative.

*Formative feedback* seeks to improve your work in the future, which will be provided as follows:

- **Generic feedback** in-class during lectures and seminars on what you appear to be struggling with, without reference to individual assessments. This feedback will be provided verbally to the whole class.
- **Self assessment** of your own achievement in assessed work that will be returned at various times throughout the module (see below). The self-assessment is a written exercise and will be completed in-class against a checklist of assessment criteria. Your tutor will then provide individual feedback on your self-assessment via email.
- **Peer feedback** on sample work by students from previous years. Against clear assessment criteria, you will be asked to mark sample work and provide full written feedback. Your tutor will comment on your feedback verbally in-class.

*Summative feedback* will be given to sum up the final judgement of the quality of your work, which will be provided by your tutor **in writing** on each assessment item as follows:

ASSESSMENT COMPONENT	Summative feedback by:
Summary (1)	12 Oct 09
CD Review (2)	26 Oct 09
Presentation (3)	16 Nov 09
In-class test (5)	11 Dec 09
Essay (4)	January 2010

## **MARKING CRITERIA**

0-20%: No command of key technological and musicological terminology; lacks ability to communicate effectively; No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little command of key technological and musicological terminology; little ability to communicate effectively; Little evidence of reading, and/or an entirely inadequate writing style.

30-39%: Some evidence to use key; Some evidence to articulate knowledge and understanding; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40-49%: Some attempts evident in using key terminology; adequate writing style; Some attempts evident to use theoretical knowledge; poor grammar, spelling and punctuation, as well as poor referencing.

50-59%: A good attempt to apply key terminology. While some evidence of effective communication, the work displays some problems with academic writing conventions; A good attempt to apply theoretical and methodological perspectives. Some problems with grammar, spelling and punctuation. Inadequate referencing within the body of your text can also prevent essays from receiving a mark of more than 59%.

60-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation. A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique. Good referencing.

70-79% An intelligent critical analysis which shows a thorough apprehension of theoretical and musicological key terminology. Excellent style of communication with no or very few errors in the writing. An immaculately referenced essay. No or very few errors of punctuation, grammar or spelling.

80%+ A highly original and critically rigorous analysis that breaks new ground in the analysis of world music. Excellent written communication.

## **BIBLIOGRAPHY**

### **GENERAL WORLD MUSIC SURVEYS**

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- ASSELINÉAU, Michel and Eugene Berel with Tran Quang Hai (1994). *Music of the World*. Courlay/France: Editions J. M. Fuzeau.
- CAMPBELL, Patricia Shehan (2004). *Teaching Music Globally: Experiencing Music, Expressing Culture*. Oxford: Oxford University Press.
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- NIDEL, Richard: *World Music – The Basics* (New York, 2005)
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- WADE, Bonnie C. (2004). *Thinking Musically: Experiencing Music, Expressing Culture*. Oxford: Oxford University Press.
- WADE, Bonnie C. and Patricia Shehan Campbell eds. (2004). *Global Music Series*. (various separate titles). Oxford: Oxford University Press.

### **Other great reference books**

Garland Encyclopedia of World Music

New Grove Dictionary of Music and Musicians

South African Music Encyclopedia

BROUGHTON, Simon et al. (eds.): *World Music* vols. 1 & 2 (Rough Guides, 1999).

The *British Journal of Ethnomusicology*, *Ethnomusicology*, and *World of Music* are also great resources.

See also the online journal *Music and Anthropology* at <<http://gotan.cirfid.unibo.it/M&A>>

### **ETHNOMUSICOLOGY - RELATED**

ABRAHAM, Gerald: *The Tradition of Western Music* (London, 1974)

BAINES, Anthony (ed): *Musical Instruments through the Ages* (London, 1961)

BAINES, Anthony: *The Oxford Companion to Musical Instruments* (Oxford, 1992)

BALLENTINE, C.: *Music and Its Social Meanings* (New York, 1984)

BARZ, Gregory F. & Timothy J. Cooley (eds.): *Shadows in the Field: New Perspectives on Fieldwork in Ethnomusicology* (Oxford University Press, 1997).

BLACKING, John: *How Musical is Man?* (Faber, 1976)

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- Mass Media and Acculturation* (Florian Noetzer Verlag, 1992)
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- BAUMANN, Max Peter (ed): *Music in the Dialogue of Cultures – Traditional Music and Cultural Policy* (Wilhelmshaven, 1991)
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- YUNG, Bell and Helen REES (eds): *Understanding Charles Seeger, Pioneer in American Musicology* (Illinois, 1999)

#### **ETHNOMUSICOLOGICAL FIELDWORK**

I would like to draw your attention to the following chapters in:

MYERS, Helen (ed.): *Ethnomusicology : An Introduction* (New Grove Handbooks in Music:

MacMillan, London, 1992) [Reference / Shankland Reading Room: ML3799.E82]

- Ch. 2 Fieldwork (Helen Myers)
- Ch. 5 Transcription (Ter Ellingsen)
- Ch. 6 Notation (Ter Ellingsen)
- Ch. 13 Ethical Issues (Mark Slobin)
- Ch. 14 Gender and Music (Margaret Sarkissian)
- Ch. 17 Recent Directions in Ethnomusicology (Bruno Nettl)

... and to the following chapters in:

NETTL, Bruno: *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* [on Rota]

- Ch. 6 I can't say a thing until I've seen the score (transcription)
- Ch. 7 In the speech mode (transcription)
- Ch. 18 Come back and see me next Tuesday (fieldwork)
- Ch. 20 Hanging on for dear life (fieldwork)
- Ch. 22 What do you think you're doing? (fieldwork)

#### **AFRICA**

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