

Wilfrid Laurier University
Faculty of Music
Course Outline

Number and Title: MU380Z: Encountering Global Musics: Theory and Practice

Term: Spring (May-June) 2009

Instructor: Dr. Gerard Yun

RATIONALE:

This course departs from “world music” or “music and culture” courses by engaging the student with a combination of conventional music scholarship (listening, research, and theory), practicum (experiential), and reflection/class discussion designed to facilitate and encourage informed, critical, and creative thought around a variety of global music issues). The approach exemplified here brings to the fore the students’ own, personal experiences through their engagement with the materials. It acknowledges these experiences while providing appropriate tools of analysis and scholarly perspectives in order to facilitate a confluence of critical and creative thinking (intellectual and artistic). Subjectivity is intentionally encouraged and engaged, while being juxtaposed to notions discovered in conventional avenues of scholarship. Students are asked to apply scholarship, theoretical perspectives, and practical musical skill to real world issues with global music in order to facilitate practical and articulate perspectives.

Musical, academic scholarship – source readings, basic research
Discussion is a particularly important aspect of this course. It is of paramount importance and in the context of this class, is carefully facilitated and encouraged. For a variety of practical, academic, and artistic reasons, it is of extreme importance that musicians be able to articulate their ideas as eloquently as possible in written, musical (performance and notations), and oral mediums. Not only does discussion encourage and facilitate the development of vocabulary and debating skills, it encourages the open sharing and support of ideas and approaches. It furthermore gives students a format for immediate subjective and objective feedback in the discerning and differentiation of uninformed opinion, critical/creative thought, intuition, and well-reasoned, informed ideas based on research and practical application.

Practicums provide the crucial “experiential learning” component of the course. This is somewhat out of the norm and requires some explanation. Practicums in Global Music Encounters consist primarily of hands-on work with global music mediums and hybrids. These take the form of experiencing brief, live performances; guided deep-listening of extended events outside the classroom; assignments in arranging/composing in hybrid global mediums; hands-on

experiences with technically accessible instruments including didgeridoo, Native American flute, and various types of hybrid drumming and percussion; basic training in singing in a variety of Western and non-Western styles including varieties of harmonic-overtone singing, and several types of esoteric chant (particularly Gregorian and Shimyo).

Students will observe contrasting performances, receive workshop/practicum experience, and engage in performance as deemed appropriate and necessary to generate informed perspectives for reflection and discussion.

DESCRIPTION:

This course engages the student with global musics as scholar, listener, thinker, arranger, composer, and performer. It seeks to expand cultural and artistic perspectives and in doing so, revisits preconceived notions of music, art, and society with new tools and perspectives. Like other world music/culture courses it raises the questions of culture, context, identity, and authenticity, appropriation, cultural patrimony, ownership, theft, cultural economics, soft-power, community, music and politics, among others.

While scholarly readings are deemed essential to understanding of the material and existing arguments surrounding global musics this course further challenges the student from a practical perspective through activities of deep listening, performance, arranging, and composition. This encountering is designed to facilitate a deeper personal and communal understanding of the global musical arts and to facilitate and openness to active participation in develop of new global music perspectives.

Rather than taking a standard, survey approach to global musics, Encountering Global Musics delves into several traditions utilizing them as both case studies and as platforms for practical experience and discovery. These traditions include Gregorian Chant, Native American flute and drumming, Australian didgeridoo, Japanese honkyoku (solo flute) and sankyoku (classical trio), and Tibetan overtone singing.

COURSE OBJECTIVES:

- To provide a basic theoretical framework in which to encounter global musics which extends beyond standard comparative and structural approaches, while acknowledging the value and usefulness of both.
- To engage the student intellectually and practically in the arena of global musics
- To encourage critical thinking with regard to the relationship of global musics to culture, identity, race, gender, political and social structures, and belief.
- To raise questions of cultural patrimony, cosmopolitanism, ownership of music and the formation of practical musical ethics with regard to global musics.
- To facilitate deeper understanding of humanness through practical encounters with global music's

LEARNING OBJECTIVES:

- To gain increased understanding through theoretical, scholarly, and practical, experience with global musics
- Expansion of personal intellectual and practical musical knowledge
- The combining of critical and creative thought processes necessary to study of an abstract art over a broad cultural and economic landscape
- To gain experience with development of creative analysis tools necessary for analysis of diverse and unfamiliar musics (what makes these musics work?)
- To gain valuable self-awareness particularly with regard to personal bias, prejudice, preference, musical taste, personal creativity and artistry.
- To facilitate and encourage the inclusion of intuitive and subjective feedback into the more typical theoretical and scholarly methods of knowledge acquisition necessary to the deep understanding of global music forms.

REQUIRED TEXT:

- Wade, Bonnie C. (2004). *Thinking Musically: Experiencing Music, Expressing Culture*. New York: Oxford University Press. (with enclosed CD)
- Campbell, Patricia Shihan (2004). *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Bohlman, Philip (2002). *World Music: A Very Short Introduction*. New York: Oxford University Press.

On Reserve:

- Wade, Bonnie C. (2004). *Music in Japan: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Barz, Gregory (2004). *Music in East Africa: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Stone, Ruth M.(2004). *Music in West Africa: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Viswanathan, T. and Allen, Matthew H.(2004) *Music in South India: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Additional readings will be assembled in a course packet. They will be taken from the follow sources:

- Agawu, Kofi. (2003). The Invention of ‘African Rhythm. Chap. 3. and Polymeter, Additive Rhythm, and Other enduring Myths.’ Chap. 5 in *Representing*

- African Music.: Postcolonial Notes, Queries, Positions.* New York: Routledge.
- Appiah, Kwame Anthony (2006). Whose Culture Is It, Anyway? Chap. 8 in *Cosmopolitanism: Ethics in a World of Strangers.* New York: Norton & Company.
- Appiah, Kwame Anthony (2005). The Ethics of Individuality. Chap 1 In *The Ethics of Identity.* Princeton: Princeton University Press.
- Attali, Jacques (1985). *Noise: The Political Economy of Music.* Manchester: Manchester University Press.
- Bigenho, Michelle (2002). The Burden and Lightness of Authenticity. Chap. 5. and The Indigenous Work and Its Authorship. Chap. 7 In *Sounding Indigenous: Authenticity in Bolivian Music Performance.* New York: Palgrave.
- Blacking, John (1972). Humanly Organized Sound. In *How Musical Is Man?* Seattle: University of Washington Press.
- Blacking, John (1995). Music, Culture, and Politics. Chap. 8 In *Music, Culture, and Experience.* Chicago: University of Chicago Press.
- Born, Georgina and Hesmondhalgh, David (2000). Scoring the Indian: Music in the Liberal Western. Chap. 8. And The Poetics and Politics of Pygmy Pop. Chap. 9 In *Western Music and Its Others: Difference, Representation, and Appropriation in Music.* Berkeley: University of California Press. 2000
- Brannigan, Michael C. (2004). Diversity and Ethics. Part 1 In *Ethics Across Cultures: An Introductory Text with Readings.* Toronto: McGraw Hill.
- Brooks, Ray (2000). A Tale of Two Teachers. Chap 7 In *Blowing Zen: Finding an Authentic Life.* Tiberon: HJ Kramer.
- Brown, Michael F. (2003). Cultures and Copyrights. Chap. 2. And Negotiating Mutual Respect. Chap. 5. In *Who Owns Native Culture?* Cambridge: Harvard University Press.
- Chatwin, Bruce (1987). Pp. 42-73 In *The Songlines.* New York: Penguin Books.
- Demers, Joanna (2006). Arrangements and Musical Allusion. Chap. 2 In *Steal This Music: How Intellectual Property Law Affects Musical Creativity.* Athens: University of Georgia Press.
- Matthews, Gordon (2000). What in the world is Japanese? Chap. 2 In *Global Culture / Individual Identity.: Searching for Home in the Global Supermarket.* New York: Routledge.
- Messenger, Phyllis Mauch (1999). *The Ethics of Collecting Cultural Property.* Albuquerque: University of New Mexico Press.
- Yunupingu, Mandawuy.(1997). Yidaki: One Instrument Many Voices. In *The Didjeridu: From Arnhem Land to Internet.* edited by Karl Neuenfeldt. Sydney: John Libbey and Company.

Scott, Derek B. (2000). On Music and Hegemony. And Adorno, Theodor. On Classes and Strata. In *Music, Culture, and Society*. edited by Derek Scott. Oxford: Oxford University Press.

UNESCO on Intangible Heritage. <http://www.unesco.org/culture/ich/index.php?pg=00002>

GRADING:

- 20% Homework Assignments (based on readings)
- 10% Class Discussion/Participation
- 30% Essay
- 5% Quizzes
- 20% Midterm Exam
- 15% Final Exam

COURSE SCHEDULE (See Module Outlines for details on readings, listening, and descriptions)

<u>WK</u>		Tuesday	Thursday
<u>1</u>	<u>Module #1: Introduction and The Voice</u>	May 5 --NO CLASS	May 7 -- Introduction to Global Musics: Practicum: The Global Voice
<u>2</u>	<u>Module #2: Winds</u>	May 12 -- Everything Not Music: Culture, Art, Politics, Economies	May 14 -- Practicum: Two flutes Guest: Chris ti Coom, Lakota flute master
<u>3</u>	<u>Module #3: My Music</u>	May 19 -- My Music: Ethnicity, Cultural Heritage, Authenticity Guest: Yoko Hiraoka (juita singing)	May 21 -- Practicum: Drum – African, Drum Circles Guest: Will Ford, World Percussion

<u>4</u>	<u>Module #4: Their Music</u>	May 26 -- Their Music: Exoticism, Indigenous Musics, The Other MIDTERM EXAM	May 28 -- Practicum: Didgeridoo Guest: David Wheeler, shakuhachi master
<u>5</u>	<u>Module #5: Who owns Music?</u>	June 2 -- Confluences: Who Owns Music?	June 4 -- Practicum: Professional Performances ESSAY DUE
<u>6</u>	<u>Module #6: Solutions</u>	June 9 -- Solutions	June 11 -- Practicum: Class Performances FINAL REVIEW

Module #1: Introduction to the Field

Synopsis:

What are Global Musics? Only a short time ago there were no “musics” only music (singular) – a sound phenomenon viewed as distinct and separate from other art forms (dance and visual arts) and “non-musical” elements such as politics, identity, ritual, gender, etc. Music was largely viewed through one lens, one cultural window. This was arguably because music was widely held to be the embodiment of culture, not simply one element of a larger, interrelated web of characteristics, ideas, and artifacts; the long list of items we collectively refer to as “culture” today. Only as recent as the 1980s did that notion begin to lose universal appeal and music was increasingly viewed as a part of new and also developing notion of culture. The changing views of culture and by extension, music forced important fundamental questions to the fore: What exactly is music? What is it for?

Working at the same time was the rise of two commercial musical forms – World Music and New Age. Both of these were commercially developed categorizations and delineated specific views of the world, culture, and “the other.” The economics of music have had a significant impact on the way we conceptualize, categorize, and along with technological advances and trends, consume music. With the rise of new music “consumables” the term classical music came to mean something else as well.

Seeing musical phenomenon as plurality (musics) somehow related to and affected by distinct cultures is a now a popular, but increasingly problematic way of looking at music. Here are just a few of the questions we tackle in discussion in this introductory session:

What are the ways we have seen music (our musical clichés)?

What are the ways we currently seek knowledge within and about music?

What is music when seen through a global lens? (a product? Artifact?)

What are the many ways we can name, conceptualize, or categorize music?

What is culture? How has it been defined in the past? How is it defined now?

What is music’s relationship to culture?

What is music’s relationship to economics, particularly contemporary international economies?

Does music have boundaries? Are these boundaries synonymous with recognized political boundaries? What is the nature of musical boundaries?

Is it possible to harm, damage, or dehumanize through music? If so, what are musical ethics? What might such ethics include?

What is beauty in music when looking through the global lens?

What is “interpretation”?

Is music an a great art (as Schopenhauer claimed? Why?) or is it a craft?

Why is music a part of the academy? What does it contribute to knowledge?

Understanding?

Class Session #1:

1. Syllabus presented.
2. Lecture (see above synopsis)
3. Discussion (see above questions) with notes (for reference at the end of six weeks). Discussion format will be outlined and put into practice. What is opinion? What is fact? What is interpretation? What is meaning? What is understanding?
4. Introduction to readings and homework assignment – based on readings.

Assigned Readings:

Blacking, John. 1973. Humanly Organized Sound. In *How Musical Is Man?* Seattle: University of Washington Press.

Bohlman, Philip. 2002. *World Music: A Very Short Introduction*. New York: Oxford University Press. Ch. 1-4

Wade, Bonnie C. 2004. *Thinking Musically: Experiencing Music, Expressing Culture*. New York: Oxford University Press. Ch 1-5

Assigned Listening:

Wade, Bonnie. Thinking Musically (CD)

Track 1: First sura of Koran

Track 2: Gunslingers (Steel Band)

Track 3: “Partridge Flying” (Chinese Ensemble)

Track 5: Atsiagbeko (Ghanaian narrative dance)

Track 6: “All for Freedom” and “Calypso Freedom”

Track 9: Navajo Corn Grinding Song

Track 13: Didjeridu

Track 49: Sumer is a cumen in

Track 51: “Yaegoromo”

Track 58: Kumbaya (Kenyan)

Additional Selections

“Ave Maria” Gregorian Chant

“Lotus Sutra” Shimyo Chant

“Caro mio ben” 24 Italian Songs

Hoomei. Tuvan Throat Singing

“Sutra” Tibetan Chant

Class Session #2:

1. Homework (from reading assignments) reviewed and turned in.
2. Quiz #1: Based on readings and previous lecture
3. Discussion
4. Practicum #1 (See below)
5. Discussion
6. Assignments

Practicum #1: Voice and Breath

Description:

Vocal music is ubiquitous in global musics. The variety of styles, aesthetics, pedagogies, and manners of vocal production are staggering. This practicum session explores a variety of ways vocal sounds are produced in recitation and singing in global music. Vocal mechanics and pedagogical methods are demonstrated and discussed. Styles demonstrated live and practiced include:

Gregorian Chant

Tuvan Throat Singing

Tibetan Throat Singing

Bel Canto Art Song Technique

American/Canadian Folk

American Jazz

Jiuta (via Internet with Jiuta master – Yoko Hiraoka)

Reading Assignments:

Attali, Jacques. 1985. *Noise: The Political Economy of Music*. Manchester: Manchester University Press. (Foreword, Afterword, and Chapter 1 “Silence.”)

Bohlman, Philip. 2002. *World Music: A Very Short Introduction*. New York: Oxford University Press. Ch. 5-7

Campbell, Patricia Sheehan. 2004. *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press. Ch. 1-4

Wade, Bonnie C. 2004. *Thinking Musically: Experiencing Music, Expressing Culture*. New York: Oxford University Press. Ch 5-6

Listening Assignments:

Wade, Bonnie. Thinking Musically (CD)

Track 13: Didjeridu

Track 16: "Festival Music" Music from the Kabuki

Track 20: Cantonese Opera

Track 21: Bizet, Habanera from Carmen

Track 36: "Three to get ready" Brubeck Quartet

Additional Listening:

Bob Marley. "Africa Unite." "One Drop." "Redemption Song."

MODULE #2: Connections

Synopsis:

Music is intertwined with many larger systems that have in the past been considered to be “non-musical” and therefore at the periphery of musical studies. The study of global musics is notoriously incomplete without addressing numerous topics such as economics, cultural policy, politics, cultural theory, social structures, belief systems, etc. This module deals with these and other areas as they relate to music with the intent of illustrating the larger web in which music exists globally.

This class session deals with larger systems of social engagement and how music is shaped by them. These include economics (from free market to politically controlled, informal, and artificial economies), politics (cultural policy), culture (through cultural theory), and religion (belief structures).

Questions include the following:

How do economics shape music?

How do politics shape music?

How does belief shape music?

How does environment shape music?

How does individual and communal identity shape music?

Are there observable sonic/structural elements within music itself that reflect the effect by these larger forces?

An important focal point, often overlooked, is Bob Marley’s development and dissemination of Jamaican Reggae in the 1970s with the Jamaican genre essentially freezing in development in 1980 (Marley’s death and destabilization of People’s National Party government). The case of 1970s Jamaican Reggae is incomplete without a discussion of early drumming forms (burru), the practice of slavery, colonialism, political independence, cultural policy, free-market and international economics, indigenous language, indigenous religion, and technologies which allowed Jamaican musicians to be influenced by rock and roll and R&B.

Class Session #3:

1. Quiz based on readings and listening.
2. Lecture (see above synopsis)
3. Discussion based on readings and listening.
4. Assignments

Assigned Readings

Brooks, Ray. 2000. A Tale of Two Teachers. Chap 7 In *Blowing Zen: Finding an Authentic Life*. Tiberon: HJ Kramer.

Chatwin, Bruce. 1987. Pp. 42-73 In *The Songlines*. New York: Penguin Books.

Matthews, Gordon. 2000. What in the world is Japanese? Chap. 2 In *Global Culture / Individual Identity.: Searching for Home in the Global Supermarket*. New York: Routledge.

Yunupingu, Mandawuy. 1997. Yidaki. And Hayward, Philip. One Instrument Many Voices. In *The Didjeridu: From Arnhem Land to Internet*. edited by Karl Neuenfeldt. Sydney: John Libbey and Company.

Assigned Listening:

Wade, Bonnie. Thinking Musically (CD)

Track 14: Conch call (Tibetan Buddhist ritual)

Track 15: “Hifumi no Shirabe Hachigaeshi” Honkyoku

Track 22: Andean panpipes

Track 41: “Seki no To” (voice and shamisen)

Track 51: “Yaegoromo” (sankyoku)

Additional :

Doc Tate Nevaquaya (Comanche Flute)

R. Carlos Nakai (Plains Flute – contemporary)

Class Session #4: Practicum -- Two flutes.

This practicum session centers around two well-known wind instruments, their associated ontologies, and pedagogical practices. Students will engage two seemingly similar instruments and musical traditions: Lakota flute (5 hole – Native American flute) and Japanese shakuhachi.

In addition to listening to recorded examples of these instruments students will receive a group workshop on these instruments designed to stimulate intellectual and practical inquiry. A short list of contrasts and topics includes:

	<u>Native Flute</u>	<u>Shakuhachi</u>
Ontology	Music from the Heart (in the moment, improvised)	Music of enlightenment (formalized and transmitted intact from teacher to student)
Pedagogy	Engagement is personal	In the presence of the master
Environment and Instrument Construction	Simple, available materials, flute maker	Simple materials – complex, time and labor intensive construction.
Technique	Minimal, instrument sounds almost immediately and plays easily.	Extremely difficult, instrument is designed to challenge player.
Notation System	None	Multiple: based on calligraphy, Western-influenced.

Guest Speaker – Chris ti Coom – Lakota Pipe Holder (Elder) and Master Flute Maker. Via internet on becoming a flute master in the Lakota tradition. Rituals surrounding flute construction.

Christ ti Coom (his tribal name) is not a first nations person by biological inheritance. His journey is unique, but increasingly common. He was raised in Western society, North America, and held positions in corporate middle management before finding his life as a master flute maker (one of the most successful and respected especially among commercial artists).

Assigned Readings:

Appiah, Kwame Anthony. 2006. Whose Culture Is It, Anyway? Chap. 8 in *Cosmopolitanism: Ethics in a World of Strangers*. New York: Norton & Company.

Bigenho, Michelle. 2002. The Burden and Lightness of Authenticity. Chap. 5. and The Indigenous Work and Its Authorship. Chap. 7 In *Sounding Indigenous: Authenticity in Bolivian Music Performance*. New York: Palgrave.

Chatwin, Bruce. 1987. Pp. 42-73 In *The Songlines*. New York: Penguin Books.

Matthews, Gordon. 2000. What in the world is Japanese? Chap. 2 In *Global Culture / Individual Identity.: Searching for Home in the Global Supermarket*. New York: Routledge.

Assigned Listening:

Track 13: Didjeridu

Track 27: “Te Kuki Airani nui Maruarua” Polynesian

Track 29: “El Gustito” Mexican Mariachi

Track 35: “Born in the U.S.A.” Bruce Springsteen

Track 34: Frederic Chopin, *Waltz in C-sharp Minor*.

Track 58 “Kumbaya” Kenyan

Additional:

“The Mary Ellen Carter” Stan Rogers

“Amazing Grace” Ojibwe Hymn Singers

“City of God” M. Pope

South African National Anthem

MODULE #3: MY MUSIC – IDENTITY, CULTURE, RACE, HERITAGE, AUTHENTICITY

Synopsis: This module looks more carefully at personal and communal influences on global musics that differ from larger scheme economics and political or belief oriented structures. Notions of identity, culture, race, and heritage or often deeply personal and therefore play a significant role in how we interface, create, and work with music. The ideas presented in this section lay the groundwork for subsequent sections that deal more closely with the complex issues of legal ownership and the development of practical ethics in global music practices.

Questions include:

What is your music? Why? What is the rationale behind this adoption?

What is folk music? Who are folk?

What is music of the people? What could that mean?

What is Canadian music? How does that contrast with American (U.S.) music?

What does it mean to be authentic? What is authentic music?

Class Session #5:

1. Quiz on readings and listening assignments.
2. Lecture – see synopsis
3. In class assignment – “My Music” small groups
4. Discussion – see synopsis questions
5. Assignments for next class

Assigned Readings:

Agawu, Kofi. 2003. The Invention of ‘African Rhythm. Chap. 3. and Polymeter, Additive Rhythm, and Other Enduring Myths.’ Chap. 5 in *Representing African Music.: Postcolonial Notes, Queries, Positions*. New York: Routledge.

Wade. Chap 3 and 6

Bohlman. Chap 4-7

Assigned Listening:

Track 5: *Atsiagbeko*. West African Drum Ensemble

Native American Pow-Wow Drumming

New Age “Sacred Drums”

Taiko Drum Excerpt

Frame Drum. Glen Valez.

Class Session #6: Practicum – My Music and Musical Adoption

This practicum focuses on issues of musical identity. That is, how we come to identify with certain musics. Also, how music crosses back and forth across political and cultural boundaries.

In Class Activity: My Music -- Student participation – performances and recordings
Video Presentation: Whose Song is This? (40 minute excerpt)

Guest Artist and Workshop Instructor: Will Ford, Professional World Percussion Performer.

Topic: The North American/European Drum Circle – Authentic Music? Cultural Adoption or Invention?

Assigned Readings:

Born, Georgina and Hesmondhalgh, David. 2000. Scoring the Indian: Music in the Liberal Western. Chap. 8 In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press. 2000

UNESCO on Intangible Heritage. <http://www.unesco.org/culture/ich/index.php?pg=00002>

Assigned Listening:

Track 8: “Ketawang Puspawarna” Gamalan

Track 19: “Kiembara xylophone orchestra” West Africa

Track 25: “Maqam Rast” Egyptian instrumental ensemble with vocals

Track 30: “Sargam” (North Indian vocal solfege)

Track 55: Episode from woi-meni-pele

MODULE #4: THEIR MUSIC – NOVELTY, EXOTICISM, AND THE OTHER

Synopsis: This unit deals with music of “the other”. That is, music that is perceived as foreign, exotic, or “not mine.” Within Western Classical music there has been an ongoing fascination with “the other” – exotic sounds, unfamiliar customs and contexts, etc. A number of enduring views (myths) regarding music of the other are outlined here as well as new manifestations of old views. Ultimately, seeing other musics as separate and different from “our own” facilitates a useful, though not always welcomed, “mirror effect.”

Questions include:

What makes music foreign or “different?”

Is this seen as offensive or invasive? In what ways?

Is this seen as attractive in some way or fascinating? In what ways?

When you hear certain musics what kind of notions, images, etc. are evoked? Why? Is this structural or projected?

What then does “foreign” music mean? (Our first real venture into meaning and music)

Class Session #7:

1. Midterm Exam
2. Lecture – See synopsis
3. In class assignment – “in the style of” constructing “The Other” Part 1
4. Discussion
5. Essay Assigned and Explained

Assigned Readings

Brooks, Ray. 2000. A Tale of Two Teachers. Chap 7 In *Blowing Zen: Finding an Authentic Life*. Tiberon: HJ Kramer.

Campbell, Patricia Shehan. 2004. *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press. Ch. 5-6

Assigned Listening

Didgeridoo Concerto

Shakuhachi Tsuru no Tsugamore

Class Session #8: Practicum – learning “the other”

The focus of this practicum is pedagogy in global musics – how each different form is informed by technique, approach, and ontologies of music. It directly addresses the issue of “The Other” through observation of a non-Western music lesson, interview with a non-Japanese shakuhachi master, and playing instruction in Australian didgeridoo.

1. Demonstration of traditional shakuhachi lesson
2. Discussion of concepts and approaches demonstrated
3. Interview with guest artist, David Wheeler, Shakuhachi master (shihan) – Kinko honkyoku and sankyoku. Via internet.
4. Didgeridoo workshop
5. Essay Proposals Due

Assigned Readings:

Brown, Michael F. 2003. Cultures and Copyrights. Chap. 2. And Negotiating Mutual Respect. Chap. 5. In *Who Owns Native Culture?* Cambridge: Harvard University Press.

Demers, Joanna. 2006. Arrangements and Musical Allusion. Chap. 2 In *Steal This Music: How Intellectual Property Law Affects Musical Creativity*. Athens: University of Georgia Press.

Campbell, Patricia Shehan. 2004. *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press. Chap 2-4.

Assigned Listening:

Track 54: Beethoven, Symphony 5

Track 40: Strauss, Also Sprach Zarathustra

Track 6: All for Freedom. Sweet Honey in the Rock

Additional:

Redemption Song. Bob Marley

MODULE #5: WHO OWNS MUSIC?

Synopsis: The case of music being owned by individuals is well documented in copyright laws. But, these laws were invented with a specific method and conceptualization of creation in mind. European and by extension, North American copyright laws are meant for the individual and their families. Music that was developed communally was never considered part of individual ownership. Today, with distinct cultures claiming musics as their heritage, right, and therefore, their property, concepts of legal ownership are thrown into question. Who really owns music? And if it is property, then what exactly is owned and by whom? Oddly, we already know that music can be legally stolen and that most of us have done so. What does this say about the nature of music and the laws that seek to manage it?

Questions include:

Who owns music?

Who owns indigenous music?

What is indigenous music?

Can a culture claim legal ownership of music? For how long?

What constitutes legal musical theft?

What constitutes cultural theft?

Do musicians have moral obligations to culture?

Should there be ethics? What should those look like?

Class Session #9:

1. Midterm Returned
2. Midterm Reviewed
3. Lecture (See synopsis)
4. Discussion

Assigned Readings

Brannigan, Michael C. 2004. Diversity and Ethics. Part 1 In *Ethics Across Cultures: An Introductory Text with Readings*. Toronto: McGraw Hill.

Yun, Gerard. 2007. Towards the Ethics of Global Music Adaptation and Performance. Unpublished paper presented at Global Studies Conference, University of Nebraska, Omaha.

Assigned Listening:

Peter Gabriel. Last Temptation of Christ

Class Session #10: Practicum – Professional Performances

Linda Kaplin, koto
Gerard Yun, shakuhachi +TBA

MODULE #6: SOLUTIONS AND THE WAYS FORWARD

Class Session #11: Solutions

1. Essays Due beginning of class
2. Lecture – Practical Ethics
3. Discussion

Class Session #12:

1. Student performances
2. Closing Comments
3. Review for Final Exam