

MUSIC 102

Introduction to World Music

Winter 2007 T Th 1:30-2:50 Goodspeed 402

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COURSE DESCRIPTION

“World music” is an increasingly ambiguous term in an increasingly globalized world. Accordingly, this course examines the idea of “world music” from a variety of angles. On the one hand, we will consider various examples of local music around the world in order to appreciate musical diversity, both in terms of aesthetics and concepts of music. On the other, we will interrogate the common labeling of non-Western music as “world music” and grapple with the global market and forces of globalization more generally, including migration and mass media. This approach will require a sustained examination of issues of representation, production, distribution, and consumption of “world music.” Toward this end we will analyze and appraise various commercial and non-commercial examples of “world music.”

The ethical implications of mediating and circulating/consuming “world music” will thus be a central concern for us, and our assignments will deal with situating ourselves as listeners and as brokers by evaluating the various representational regimes through which “world music” circulates. The goal of this course is not to master or map the world of music, but to cultivate an informed, critical, and sensitive understanding of music in the world.

MATERIALS

You are not required to buy any texts for the course. All relevant articles and excerpts can be found either via the library website (i.e., chalk) on e-reserve, or at the library on physical reserve. Any relevant musical examples will be accessible via chalk or available elsewhere online.

STATEMENT ON DISABILITIES

It is the responsibility of students with disabilities and/or personal circumstances that may negatively affect their academic performance to inform the professor as early in the term as possible, preferably *before the end of week two*. Without timely prior notification, it may be difficult or impossible to adjust the due dates of assignments or other projects, or to make other accommodations. Further information on University policies regarding disabilities can be obtained through the office of the Dean of Students or at the Disabilities Services web page: <http://catalogs.uchicago.edu/general-policies.html#disabled>.

REQUIREMENTS

20% - Attendance, Preparation, and Participation
50% - 5 Short (2-3 page) Assignments @ 10% each
30% - Final Project

Attendance, Preparation, and Participation

Class sessions will consist of lecture-demonstrations and discussions, and you are expected to attend all of them. More than two unexcused absences will result in your final grade being lowered by one full letter grade (for example, from A- to B-). “Excused” absences include only those for which you have a note from your doctor, the Student Care Center, or the Student Counseling and Resource Service, for religious obligations, *or* when you have received advance confirmation from the instructor that your absence will be excused.

You are expected to arrive prepared to explore the assigned readings and listening selections, and to contribute to class discussion where relevant.

Short Assignments

1. *Musical Autobiography*: In 1-2 pages describe your musical background (formal and informal), your interests (e.g., what’s on your iPod?), and the degree to which “world music” is already a part of your musical horizons. The important task here is to put yourself into context as a listener, to situate yourself as a participant-observer in the world of world music with a particular history and set of perspectives (though these will surely shift over the semester). In addition, please engage with the Bohlman and Feld readings assigned for that day. Although you need not spend too much time making direct reference to these, they should help to provide a framework for thinking about the assignment. **Due January 11.**

2 - 3. *Two Critical Responses* (to readings, recordings, and other discourse): Twice during the quarter you should prepare short response papers (2-3 pages) which engage primarily with the surrounding materials – e.g., the marketing, packaging, and journalistic reviews – of that week’s listening selections. Your papers should engage with the week’s scholarly literature, but the focus should be an analysis of the various online/public mode(s) of representation. Although I supply some such links for the selections, you are encouraged to locate additional examples. Responses are **due on the same day** (usually a Thursday) that the materials in question are to be discussed. Please provide a bibliography, including URLs.

4. *Wikipedia Article Appraisal*: Select an entry on Wikipedia for a genre of “world music,” and in a short paper (2-3 pages) identify any issues with regard to conspicuously absent context, incorrect or missing (but important) information, problematic ways of framing the music and practitioners, etc. Suggest some improvements and offer evidence for your assertions (either from print or online sources). You should refer to the scholarly and journalistic/informal literatures on the genre in your appraisal. This assignment would best be used as preliminary research toward one’s final project. **Due February 22.**

5. *Annotated Sources for Final Project*: Please see next page for full description of this assignment. **Due no later than March 6.**

*** **Bonus: *Wikipedia Article Edit*:** Any ambitious “editors” can earn some extra credit by revising and expanding the Wikipedia article appraised for assignment #4. This won’t take much more work than the initial assignment, and even better, it will help improve the public discourse around “world music.” **Due by March 13.**

Final Project (8-10 pages) – **Due March 13**

Consider yourself a broker of world music. You already are whether you like it or not, and after taking this course, your expertise will present you with some degree of responsibility for being an informed mediator of the music of the world to your peers.

As such, your assignment is to write a hypothetical set of “liner notes” or an expository/promotional “blog post,” etc., around an “emergent” or underrepresented genre (e.g., kuduro, banda, chicha) or a specifically-located scene for a “global” genre (e.g., reggae in Botswana, norteño in Chicago). Decide on your forum and audience and proceed from there. Select 3 musical selections about which, after putting the music into context, you will offer informed commentary. Justify your choices; explain the contexts of performance, production, and reception; situate your representational strategy, as explicitly as you can.

Short Assignment #5 (and perhaps #4) should kickstart your research and help you to gather contextual information as well as get a sense of how the genre/scene you choose to research has been represented in popular and academic discourse alike:

Locate 10 principal sources for your final project (see below) and rank and annotate them. These sources should consist of a variety of materials, including published books and articles and commercially available recordings, as well as online writings (journalistic, academic, blog, commercial, etc.), informally circulating recordings, and other less obvious sources. One should strive to find a mix of local representations and foreign ones and to take note of how these might differ in approach, perspective, framing, etc. 2-3 sentences per item is sufficient. Please rank them according to significance. These materials may be submitted throughout the course of the term, but no later than **March 1**.

Your final paper will thus consist of an essay taking into account the resources that you have located and annotated. You should make an overarching argument about the contours of representation to date, the dominant circulating narratives, the main modes and media of circulation, and the historical, social, and cultural contexts in which these discourses make sense. Ultimately, you should take a position of sorts on how the music in question has been circulating and how it might better be brokered/mediated to (and understood/engaged by) local and foreign audiences alike. This will require investigating current modes of representation and distribution, etc. – from online discourse to CD inserts to ethnographic work and including local as well as foreign media coverage.

Proposals are due February 15: please provide (in class or via email) a single paragraph identifying your subject as well as some initial sources that you will consult or critique.

Some examples of “emergent” or underrepresented genres are: baladi, banda, bhangra, bongo flavor, bubbling, chutney, kompa, kuduro, kwaito, kwasa-kwasa, mbalax, rai, reggaeton, soca, etc. And don’t forget that even major, global genres such as hip-hop, reggae, salsa, rock, etc., are often undocumented in various scenes worldwide despite distinctive local versions (many of which draw from local traditions).

Final projects are **due March 13**.

READINGS AND ASSIGNMENTS

Note: This schedule is tentative and the instructor reserves the right to change materials. Any such changes will be announced in advance via email. The latest version will always be available via chalk.

1/4 **Introduction to Course**

1/9 **No Class Meeting – Musical Autobiography Assignment**

Reading:

Bohlman, Philip V. "Representation and Cultural Critique in the History of Ethnomusicology." In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Nettl and Bohlman, 1991:131-151.

Feld, Steven. "Communication, Music, and Speech about Music." In *Music Grooves*, 77-95. Chicago: University of Chicago Press, 1993.

1/11 **What is Music? What is World Music? How Musical Is the World?**

Reading:

Blacking, John. "Humanly Organized Sound." In *How Musical Is Man?*, 3-31. Seattle: University of Washington Press, 1973.

Feld, Steven. "A Sweet Lullaby for World Music." *Public Culture* 12:1 (Winter 2000): 145-171. Also @ <http://www.deepforestmusic.com/dfpress_00-00-00sweetlullabyforworld.htm>

Listening:

Deep Forest, "Sweet Lullaby"
(for video, see: <http://www.youtube.com/watch?v=vvnVdMpgQOk>)

1/16 **Representing African Music**

Reading:

Turino, Thomas. "The Music of Sub-Saharan Africa [excerpt]." In *Excursions in World Music*, ed. Bruno Nettl, et al., 171-9. New Jersey: Pearson Prentice Hall, 2004.

Turino, Thomas. "The Mbira, Worldbeat, and the International Imagination." *The World of Music*, 40:2 (1998): 85-106.

Liner Notes: *Soul of Mbira* (Paul Berliner), *Svikiro* (Forward Kwenda, Erica Azim)

recommended: Agawu, Kofi V. "Structural Analysis or Cultural Analysis: Competing Perspectives on the 'Standard Pattern' of West African Rhythm." *Journal of the American Musicological Society* 59:1 (2006): 1-46. (see esp, pp 1-13)

Listening:

“Nhemamusasa” (*Worlds of Music* excerpt and *Soul of Mbira* longer version)

“Nyamaropa” (*Soul of Mbira*)

Forward Kwenda, “Kanhurura”

Thomas Mapfumo, “Muramba Doro,” “Nyamaropa”

1/18 **Producing African Music**

Reading:

Meintjes, Louise. “Producing Liveness.” In *Sound of Africa!: Making Music Zulu in a South African Studio*, 109-45. Durham, N.C.: Duke University Press, 2003.

Waterman, Christopher. “‘Our Tradition Is a Very Modern Tradition’: Popular Music and the Construction of Pan-Yoruba Identity.” *Ethnomusicology* 34:3 (1990): 367-379.

Christgau, Robert. “Facing Mecca.” *Village Voice*. 1 June 2004.
<<http://www.villagevoice.com/music/0422,christgau,53980,22.html>>

Christgau, Robert. “King Sunny Ade and His African Beats: Consumer Guide.”
<http://www.robertchristgau.com/get_artist.php?name=King+Sunny+Ade+and+His+African+Beats>

Banning Eyre (Afropop.org), “King Sunny Ade”
<http://calabashmusic.com/world/publisher/artistview/action/viewbio?item_id=54312>

re: Congotronics, see, e.g. (or find other examples):
<http://www.congotronics.com/>
<http://www.crammed.be/craworld/crw27/e/index.htm>
<http://www.crammed.be/welcome/index.htm>
<http://www.emusic.com/album/10846/10846160.html>

Liner notes: *Indestructible Sound of Soweto, Congotronics*.

Listening:

Sini Lindile, “Nganeziyamfisa No Khambalomvaleliso” (*Indestructible Sound of Soweto*)

Konono no. 1, “Lufuala Ndonga” (*Congotronics*)

Youssou N’Dour, “Allah” (*Egypt*)

King Sunny Ade, “Ewele” (*Ajoo*)

1/23 **Nation-building and Music: Chinese “Traditional” Music** (guest lecture by Chun-bin Chen)

Reading:

Wong, Isabel K.F. “The Music of China.” In *Excursions in World Music*, ed. Bruno Nettl, et al., 77-114. New Jersey: Pearson Prentice Hall, 2004.

Listening:

Excursions in World Music CD1, Tracks 12-18

Abing. *Special Collection of Contemporary Chinese Musicians*. Wind Records TCD-1019-1. Track 1: “The Moon Reflected on Two Erchuan Spring”

Lang Lang & Fan Wei. *Dragon Songs*. Track 12: “Spring Flowers in the Moonlit Night on the River.” Deutsche Grammophon B0008233-00, 2006.

1/25 **Creating the “Savage”: Taiwanese Aboriginal Music** (guest lecture by Chun-bin Chen)

Reading:

Timothy D. Taylor, “A Riddle Wrapped in a Mystery: Transnational Music Sampling and Enigma’s ‘Return to Innocence.’” In *Music and Technoculture*, eds. R. Lysloff and C. Gay, 64-92. Middletown, Conn.: Wesleyan University Press.

Listening:

Enigma 2. *The Cross of Changes*. Charisma/Virgin 7243 8 39236 2 5, 1993. Track 3: “Return to Innocence”

Polyphonies Vocales des Aborigines de Taiwan. Inedit, Maison des Cultures du Monde, W 2609 011, 1989. Track 1: *Two weeding a paddyfield songs*

Difang. *Circle of Life*. Magic Stone Music MSD030, 1998. Track 10: *Elders Drinking Song*

New Formosa Band. *Peace Land III*. Rock Records RD-1336, 1995. Track 1: *Song of Joyous Gathering*

The Music of Aborigines on Taiwan Island, vol. 1, *The Sound of the Bunun Tribe*. Wind Records: TCD-1503. Track 1: *Praying for a Rich Millet Harvest*

Het Eyland Formosa. Magic Stone. 2000, MSD-084. Track 2 *Ring the Bell*; Track 3 *Song of Puyuma*; Track 11 *The Ancient Rules of Atayal*

1/30 **Music of Southeast Asia (Indonesia): Javanese Gamelan**

Reading:

Becker, Judith and Alton Becker. "A Musical Icon: Power and Meaning in Javanese Gamelan Music." In *The Sign in Music and Literature*, ed. Wendy Steiner, 203-215. Austin: University of Texas Press, 1991.

Sutton, R. Anderson. "Asia/Indonesia [excerpt]." In *Worlds of Music* [Fourth Edition], ed. Jeff Todd Titon, et al., 279-98. New York: Schirmer Books, 2002.

recommended: Feld, Steven. "Sound Structure as Social Structure." *Ethnomusicology* 28:3 (Fall 1984): 383-409.

Listening:

"Bubaran 'Kembang Pecar'" (*Worlds of Music*)

"Demonstration Bubaran 'Kembang Pecar'" (*Worlds of Music*)

various YouTube videos (dangdut, hip-hop, Wayang Kulit, etc.)

2/1 **Representing the Soundscapes of Southeast Asia**

Reading:

Feld, Steven. "From Schizophonia to Schismogenesis: On the Discourses and Commodification Practices of 'World Music' and 'World Beat.'" In *Music Grooves: Essays and Dialogues*, 257-289. Chicago: University of Chicago Press, 1994.

Feld, Steven. *Rainforest Soundwalks* (liner notes). EarthEar 1062.

Kogan, Frank. "Meet the Beetles." *Village Voice*. 21 September 2004.
<<http://www.villagevoice.com/music/0438,kogan,56911,22.html>>

Liner notes and online materials for Sublime Frequencies releases:

Broken Hearted Dragonflies: Insect Electronica from Southeast Asia
<http://www.sublimefrequencies.com/item.asp?Item_id=15>

Radio Java
<http://www.sublimefrequencies.com/item.asp?Item_id=2>

Radio Thailand: Transmissions from the Tropical Kingdom
<http://www.sublimefrequencies.com/item.asp?Item_id=31>

Radio Sumatra: The Indonesian FM Experience
<http://www.sublimefrequencies.com/item.asp?Item_id=24>

Listening:

Selections from *Voices of the Rainforest*, *Rainforest Soundwalks*, and the Sublime Frequencies compilations listed above (see chalk)

2/6 **Music of South Asia (India)**

Reading:

Reck, David B. "India/South India." In *Worlds of Music* [Fourth Edition], ed. Jeff Todd Titon, et al., 243-75. New York: Schirmer Books, 2002.

Listening:

M.S. Viswanathan, "Engel Kalyanam (Our Wedding)"

Papanasan Sivan, "Devi Niye Tunai"

Ranganayaki Rajagopalan and Raja Rao, "Sarasiruha"

Ravi Shankar, "An Introduction to Indian Music"

2/8 **Music of South Asia (and Beyond): Bollywood and Bhangra in the World**

Reading:

Arnold, Allison. "Film Music: Northern Area." In *The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent*, 531-541. New York: Garland Publishing, 2000.

and

Diehl, Keila. "Taking Refuge in (and from) India." In *Echoes of Dharamsala: Music in the Life of a Tibetan Refugee Community*, 101-143. Berkeley, CA: University of California Press, 2002.

or

Larkin, Brian. "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities." In *The Anthropology of Globalization: A Reader*, eds. Jonathan Xavier Inda and Renato Rosaldo, 350-378. Oxford: Blackwell Publishers Ltd., 2002.

recommended: Warwick, Jacqueline. "Can Anyone Dance to this Music?: A Study of Toronto's *Bhangra* Scene."

Rough Guide Liner Notes:

<<http://www.worldmusic.net/home/features/bollywood.html>>

<<http://www.worldmusic.net/home/features/asha.html>>

Listening/Viewing:

Selections from *Rough Guide to Bollywood, Bombay the Hard Way*, more TBA (see chalk)

Word the Cat, "Bollywood YouTube Omnibus"

<<http://www.wordthecat.com/goku/2006/12/07/bollywood-youtube-omnibus/>>

2/13 **Orientalism / “Anti-Orientalism” in Diaspora**

Reading:

Sharma, Sanjay. “Noisy Asians or ‘Asian Noise’?” In *Disorienting Rhythms: The Politics of the New Asian Dance Music*, ed. Sanjay Sharma, John Hutnyk, and Ashwani Sharma, 32-57. London: Zed Books, 1996.

Atia, Tarek. “Pimpin’ a Classic.” *Al-Ahram*. 1-7 June 2000.
<<http://weekly.ahram.org.eg/2000/484/cu2.htm>>

Chadha, Tina. “Mix This.” *Village Voice*. 2-8 July 2003.
<<http://www.villagevoice.com/news/0327,chadha,45230,1.html>>

Clayton, Jace. “Feedback Loops.” *NYFA Quarterly*.
<http://www.nyfa.org/nyfa_quarterly.asp?type=3&qid=191&id=109&fid=6&sid=16>

Listening/Viewing:

BBC-produced history and demonstration of the dhol drum (video):
<<http://www.bbc.co.uk/radio3/world/onyourstreet/dholhistory.shtml>>
<<http://www.bbc.co.uk/radio3/world/onyourstreet/dholworkshop.shtml>>

Selections from Nettle / Soot Records, 2/5 BZ, Panjabi Hit Squad, Jay-Z, Timbaland, etc.

Talvin Singh (ft. Amar), “Jaan” (*Soundz of the Asian Underground*)

See, various video mashups:

“k-eminem”: <<http://www.youtube.com/watch?v=MA2W8PNKxdE>>

“ghiwani khan”: <<http://www.youtube.com/watch?v=khjFIY6rMws>>

2/15 **Hip-hop and Reggae as World Musics**

Reading:

Lipsitz, George. “Diasporic Noise: History, Hip Hop, and the Post-colonial Politics of Sound.” In *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place*. London and New York: Verso, 1994: 25-48.

Gross, Joan, David McMurray, and Ted Swedenburg. “Arab Noise and Ramadan Nights: Rai, Rap, and Franco-Maghrebi Identities.” *Diaspora* 3:1 (1994): 3- 39. [Reprinted in *The Anthropology of Globalization: A Reader*, ed. by Jonathan Xavier and Renato Rosaldo, 198-230. Oxford: Blackwell Publishers, 2002.]

Liner notes to Putumayo compilations: *Jamaica, World Reggae, African Groove*.

recommended: Thomas, Deborah. “Modern Blackness; or, Theoretical ‘Tripping’ on Black Vernacular Culture.” In *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica*, 230-62. Durham, N.C.: Duke University Press, 2004.

Listening/Viewing:

Selections from Putumayo guides

Cheb Khaled, "Didi"

Cheb Mami & K-Mel, "Parisien du Nord"

113 & Taliani, "Elbabbour"

Ghislain Poirier, "Mix Afrique"

Daara J, "Boomerang" (Calabash Video)

<http://link.brightcove.com/services/player/bcpid246215078>

*****Final Project proposals due (in class or via email)*****

2/20 **Mediating World Music from the "Top-Down" (part 1): South Africa**

Reading:

Meintjes, Louise. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34:1 (Winter 1990): 37-73.

Listening:

Selections from *Graceland* (Paul Simon – Warner Bros)

2/22 **Mediating World Music from the "Top-Down" (part 2): Cuba**

Reading:

Pacini Hernandez, Deborah. "Dancing with the Enemy: Cuban Popular Music, Race, Authenticity, and the World Music Landscape." *Latin American Perspectives*, Issue 100, vol. 25, no. 3 (1998): 110-125.

Listening:

Selections from *Dancing with the Enemy* and *Rei Momo* (David Byrne – Luaka Bop)

Selections from *Buena Vista Social Club* (Ry Cooder – Nonesuch)

*****Wikipedia Article Appraisal due*****

2/27 **Mediating World Music from the "Bottom Up" (part 1): Blogs and "Baile Funk"**

Reading:

Maga Bo's "Kolleidosonic":
<<http://www.comandodigital.com/kolleidosonic>>

Interview with Maga Bo, "Bo-Fidelity":
<<http://www.montrealmirror.com/2006/122106/music1.html>>

Greg Scrugg's "Beat Diaspora":
<<http://beatdiaspora.blogspot.com>>

Andy Cumming, "An Interview with DJ Marlboro." *Hyperdub*.
<<http://web.archive.org/web/20040422141408/http://www.hyperdub.com/software/marlboro.cfm>>

Bruno Natal, "Baile Funk: The Funk Phenomenon." *XLR8R*.
<<http://www.xlr8r.com/content.php?uid=B7F8BDEF8E8EF1006422A5A2DD1D61C9>>

Alex Bellos, "Coke. Guns. Booty. Beats." *Blender*.
<<http://www.blender.com/guide/articles.aspx?ID=1653>>

Sasha Frere-Jones, "Brazilian Wax." *New Yorker*.
<http://www.newyorker.com/printables/critics/050801crmu_music>

Listening/Viewing:

Selections from *Rio Baile Funk: Favela Booty Beats*, etc. (see chalk)

Roberto Maxwell, "Tá Tudo Dominado"
<<http://youtube.com/watch?v=2W-eRFztVX0>>

For other "world music" "blogs," see, e.g.:

Matt Yanchyshyn's "Benn Loxo du Taccu": <<http://bennloxo.com>>

Jace Clayton's "Mudd Up": <<http://negroponic.com>>

JP's and Guillame's "Masala": <<http://masalacism.blogspot.com>>

Diplo's and Paul Devro's "Mad Decent": <<http://maddecent.com/blog>>

Siebe Thiessen's "Dr. Auratheft": <<http://siebethissen.blogspot.com>>

Calabash Music: <<http://calabash.typepad.com>>

3/1 **Mediating World Music from the "Bottom Up" (part 2): MySpace and the YouTubosphere**

Reading/Listening/Viewing: TBA (but feel free to suggest some!)

3/6 **Conclusions**

*****Annotated Sources for Final Project due*****

3/13 **Final Projects Due** (details TBA)
