

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

<b>Voyage:</b>	Spring 2020
<b>Discipline:</b>	Music
<b>Course Number and Title:</b>	MU 132 Exploring World Music (Section 2)
<b>Division:</b>	Lower
<b>Faculty Name:</b>	Dr. Shumaila Hemani
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

The official CSU catalog description is: *Global aspects of music and its meaning with connections to the environment, sound, and world cultures.*

Why does the music of Cochin sound so different from the music of Hawaii? Does the difference lie in musical instruments, the organization of sound or the cultures of people? How does one navigate musical cultures cross-culturally? This introductory course in musical cultures of the world will give you practical tools and concepts to understand the sound and cultures of the world's people. We will take an ethnomusicological approach by considering not just the sound but also the cultural context of music performance to understand what makes performing music meaningful for people in a given context? We will delve into the regions covered in the voyage including Africa, South Asia, East Asia, North America as well as Middle-Eastern, Caribbean and Indigenous cultures of Americas and discover musical practices related to religious rituals and courts that people continue as "traditional music" as well as popular music and musicians from these contexts for whom sounds of modern genres reflect cultural identity of the place. We will learn about many musical contexts, from Beijing opera within theatres of China to rituals in temples of India and *maidan* (square) in Morocco as sites of modern political aspirations of people.

The classes will consist of practicums where you will learn the fundamentals of music as they apply to musical cultures of the world including local terms such as *raag*, *maqam*, *taal*, polyrhythms and more, and gain experience in singing songs and clapping rhythms from the given contexts. (No prior musical knowledge required). We will listen to musical pieces from different parts of the world as well as watch excerpts from documentaries to see the context of these performances. As a result of this course, you will develop an ethnomusicological lens to understand music and musicians and gain an inter-cultural understanding of musical cultures we encounter on the voyage.

## LEARNING OBJECTIVES

- Understand music not as a language but a cultural category and sound that differs in organization, function, and meaning across different cultural contexts.
- Identify the foundations of musical traditions across various cultures on the voyage, including the musical elements, musical instruments and local categories describing musical emotions
- Analyze the impact of modernity and globalization on the ritual and sound and its participants including musicians and listeners.
- Describe symbols and spaces of engagement within religious sites and the role of music within the ritual enactment of these symbols.

## REQUIRED TEXTBOOKS

AUTHOR: Patricia Leigh Beaman

TITLE: World Dance Cultures: From Ritual to Spectacle

PUBLISHER: Routledge

ISBN: 978-1-138-90772-0 (hard cover)

ISBN: 978-1-138-90773-7 (paperback)

ISBN: 978-1-315-69493-1 (eBook)

DATE/EDITION: 2018

## TOPICAL OUTLINE OF COURSE

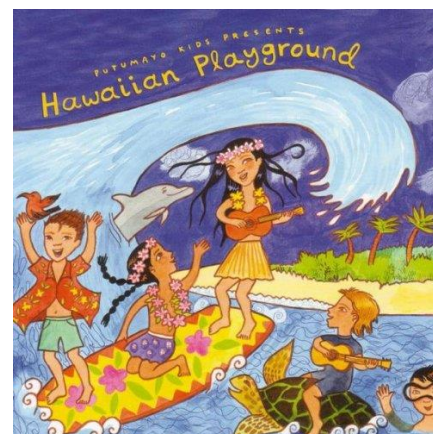
Depart Ensenada, Mexico – January 4

### Module 1: Sounds of Ritual as “World Music”

How a world music record label “Putumayo” represents Hawaiian music and people!

### Learning Outcomes

- Critique the category “world music.”
- Critically examine the circulation of the music from rituals as “world music.”
- Identify musical creolization in context of the cultures of Pacific Island.
- Relate the music of Hawaii with that of cultures of Melanesia and Polynesia.
- Analyze: How globalization impacted sounds of traditional Hawaiian spirituality?



### **A1—January 6: Critiquing the Category “World Music”**

Required Reading:

Textbook: *World's Dance Cultures*. 5.1, 5.2 (127-135)

Bohlman, Philip. *World Music: A Very Short Introduction*. “Preface”

Recommended:

Bohlman, Philip. *World Music: A Very Short Introduction*. “Introduction”

Diettrich, Brian. “Haka Travels.” *Music in the Pacific Island Cultures*. 116-119

### **A2—January 8: Music of Hawaii**

Required Reading:

Diettrich, Brian. “Micronesia.” 119-129. *Music in the Pacific Island Cultures*. Listen to Track 42 from the book.

Diettrich, Brian. “Music and Words.” *Music in the Pacific Island Cultures*. Pg. 10-14. Listen to Track 4 from the book.

### **A3—January 10:**

Readings: Textbook: 5.3-5.5 (pg. 135-151)

Honolulu, Hawaii, USA – January 12

Reflection & Study Day – January 13 (No Class)

**Module 2: Music and Rituals of Eastern Spirituality**

**Learning Outcomes:**

- Identify key elements in the music of Japan, China and Vietnam.
- Analyze impact of modernization, communism and state policy on the musical traditions of Japan, China and Vietnam.
- Relate the evolution of the tradition with the European travels and history of colonialism across the Pacific.
- Describe musical parallels and diversity across different religious contexts: Buddhist, Shinto, Daoist, Confucian.



Donglin Temple, Shanghai

### **A4—January 14: The sound of the theatrical traditions in Japan: Noh, Kabuki and Butoh**

Readings: Textbook, Chapter 4 (4.1-4.2)

Wade, Bonnie. *Music of Japan*. Chapter 4, 79-109; 21-29

Audio: Listen to CD Track 27, *Music of Japan* and pg. 85 and Track 26, *Music of Japan* and pg. 87-88 (Comparing music of the Noh play *Ataka* and the Kabuki play *Kanjincho*).

**International Date Line Crossing – January 16 (Lost Day)**

**A5—January 17: The sound of the theatrical traditions in Japan: Noh, Kabuki and Butoh (cont.)**

Readings: Textbook: Chapter 4 (4.3-4.4)

Wade, Bonnie. *Music of Japan*. Chapter 4, 114-126

Audio: i) Track 15 (use of the instrument *syamisen* (pg. 43)) and relationship between music and voice), *Music of Japan (No Theatre)*, Pg. 97; ii) Track 27, *Music of Japan* and pg. 85 and Track 26, *Music of Japan* and pg. 87-88 (Comparing music of the Noh play *Ataka* and the Kabuki play *Kanjinchō*).

**Study Day — January 19 (No Class)**

**A6—January 20: Sounds of Shinto and Confucian Rituals in Japan and China**

Readings: Bell, Catherine. *The Sense of Ritual, Ritual Traditions and Systems*

The Sense of Ritual, The Ritual Body

“Shinto Music.” *Excursions in World Music*. 212-215

Lau, Frederick. “Confucianism and Music Through Time.” *Music in China*. Pg. 117-120

Audio: Listen to CD track 45: A recording from a Confucian ceremony as it survived into the 1920s

**A7—January 22: Music and Ritual in China**

Readings: Bell, Catherine. “The Sense of Ritual, The Ritual Body.”

*The Sense of Ritual, Ritual Traditions and Systems*

Lau, Frederick. 2008. *Music in China*. Pg. 120-130 (guqin)

Audio: Track 37. Lau, Frederick. 2008. *Music in China*.

**Kobe, Japan – January 24-28**

**A8—January 29: Music and Ritual after Mao’s Cultural Revolution in the 1960s China**

Readings: Textbook, Chapter 3 (exclude 3.2. on Cambodia)

Daoism: “Blind musician Abhing.” *Music in China* Pg. 48-50

Audio: Lau, Frederick. Listen to Track 18: A recording of a folk instrument *erhu* used in Daoist ceremonies

**Shanghai, China – January 31 – February 5**

**A9—February 6: Sounds of Vietnamese Buddhist Ritual**

Reading: Douglas, Gavin. “Vietnamese Buddhism.” *Music in Mainland Southeast Asia*. Pg. 33-35; “Vietnamese Instruments.” 64-68

Audio: Listen to CD Tracks 14, 15 and 16

**A10—February 8: Sounds of Political Rituals in Vietnam**

Hmong in Vietnam, Laos and Thailand. *Music in Mainland Southeast Asia* 91-97;

Listen to CD Track 22.

“Music and Political Turmoil.” *Music in Mainland Southeast Asia*. 99-115.

Listen to CD track 16.

Ho Chi Minh City, Vietnam – February 10-15

### Module 3: Sounds of Islamic, Hindu and Christian Rituals Across the Indian Ocean

#### Learning Outcomes

- Describe the sound and practice of Muslim rituals in Malaysia
- Analyze the impact of colonialism on sounds of Hindu ritual and temple dancers (devadasis) in South India
- Identify key elements in the music of North and South India, including *raag*, *taal*, *kriti*, *bandish*, and musical instruments
- Explore the cultural trends in the countries visited in the context of the colonial transitions within across the Indian Ocean
- Discuss musical parallels and diversity across different religious contexts: Muslim, Christian and Hindu



Inside a Sufi Shrine in India

#### A11—February 16: Musical Traditions of Malaysia

Reading: Beng, Tan Sooi; Matusky, Patricia. “Introduction.” In *The Music of Malaysia: The Classical, Folk and Syncretic Traditions*.

#### Community Programming – February 17 (No Class)

Port Klang/Kuala Lumpur, Malaysia – February 19-24

#### A12—February 25: Sounds of Muslim Spaces in India

Readings: Qureshi, Regula. “The Performance Context: The Qawwali Occasion.” *Qawwali: Sufi Music of India and Pakistan*. Pg. 77-132

Qureshi, Regula. “Sufism and the globalization of sacred music.” In *The Cambridge History of World Music*. Pp. 584-604

Reading: Textbook, Chapter 7.3

Audio:

#### A13—February 27: Music and Dance of South Indian Temples

Reading: Textbook, Chapter 1 (pg. 1-14); Allen, Matthew. *Music of South India*. Pg. 15-25.

Audio/Video: Tracks 3, 22, 26 from Allen, Matthew. *Music of South India*

Cochin, India – February 29 – March 5

#### A14—March 6: Music and Rituals in Mauritius

Reading: Eisenlohr, Patrick. 2018. “Sounding Islam: Introduction,” and “Conclusion.” In *Sounding Islam: Voice, Media, and Sonic Atmospheres in an Indian Ocean World*. University of California Press. 1-20; 129-134

Audio: Sensé (Mauritius) / Kaya and Ala li lá (segá) (Mauritius) In Indian Ocean [sound recording] / produced by World Music Network in association with Rough Guides, 11.11.11 and New Internationalist

### Community Programming – March 7 (No Class)

#### A15—March 9: MID-TERM

Eisenlohr, Patrick. 2018. “Sounding Islam: Introduction,” and “Conclusion.” In *Sounding Islam: Voice, Media, and Sonic Atmospheres in an Indian Ocean World*. University of California Press. 21-37

Audio: <https://www.youtube.com/watch?v=YMwFrwvpD5I>

### Port St. Louis: March 11

## Module 4: Music and Spirituality in Western and Southern Africa

### Learning Outcomes

- Identify key elements in the music of West and South Africa, example polyrhythms,
- Analyze the impact of apartheid on Christian and Jewish liturgical cultures of the South Africans
- Discuss the significance of drumming in the funeral rituals of the Ewe



Shembe worship in South Africa

#### A16—March 12:

Readings: Muller, Carol. “Shembe Hymns.” In *Focus: Music of South Africa*. 227-259

Audio: [https://www.youtube.com/watch?v=34SFMU\\_M-SE](https://www.youtube.com/watch?v=34SFMU_M-SE)

Muller, Carol. 2008. “Mission Hymns and the Founding of the Shembe Community.” In *Focus: Music of South Africa*. 203-227.

Audio: <https://www.youtube.com/watch?v=6G68IcR3kf4&list=PLW1kyMVNrgjzlwJkJbX5I5W3LjTsst2I-&index=22>

#### A17—March 14:

Readings: Jorritsma, Marie. *Sonic Spaces of the Karoo: The Sacred Music of a South African Coloured Community*. Read “Introduction,” and choose between reading Chapter 5 (79-101) and Chapter 6 (102-120).

#### A18—March 16:

King, Robert. “Beginnings: Music in the African Church.” In *Music in the Life of the African Church*. Editor Robert King.

Krabill, James, R. 2008. “Encounters: What happens to people when music meets.” In *Music in the Life of the African Church*. Editor Robert King.

### Cape Town, South Africa – March 18-23

**A19—March 24:**

**Study Day — March 26 (No Class)**

**A20—March 27:**

Readings: “General Principles of African Music.” *Excursions in World Music* pp. 265-272;

“Ewe music of Ghana.” *The Garland Handbook of African Music*. pp. 279-284

Audio: Track 6: Anlo-Ewe kinka drumming (2:16); Track 7. Anlo-Ewe kinka songs (2:13). In Stone, Ruth. 2000. *The Garland Handbook of African Music*.

**A21—March 29:**

Burns, James. 2017 “Our music has become a Divine Spirit.” In *Female voices from an Ewe dance-drumming community in Ghana: our music has become a Divine Spirit*. Pg. 1-24

Audio: Listen to tracks 1-3 In Traditional Women’s Music From Ghana: Ewe, Fanti, Ashanti and Dagomba.

**Tema, Ghana – March 30-31**

**Takoradi, Ghana – April 1-3**

**Module 5: Muslim Rituals of the Middle East and North Africa**

**Learning Outcomes**

- Describe sounds of Muslim ritual and the impact of modernization on styles of Quranic recitation
- Discuss Sufi ritual within Islam and its sonic and cultural diversity
- Analyze the music of the Gnawa within the ritual of the *lila* and its global representation

**A22—April 5: Sounds and Rituals of Islam**

Readings: Nelson, Kristina. 2001. *The Art of Reciting Quran*. Chapter 2, and 5. 14-21; 101-110

Audio: Browse Le Coran [sound recording] / psalmodié par Cheïkh Abdelbasset Abdelsamad; distributor: Paris: Artistes Arabes Associé

**A23—April 7: Sounds of Sufi Islam**

Readings: Textbook, Chapter 7

Audio: Browse: *The Music of Islām. Volume six, al-Maghrib, Gnāwa music* [sound recording]

**A24—April 9:**

Readings: Kapchan, Deborah. *Traveling Spirit Masters: Moroccan Gnawa Trance and Music in the Global*. Chapter 3 and 4.

Video: Watch a lila in the film *Wijdan*.

**Casablanca, Morocco – April 11-14**

**Study Day — April 15 (No Class)**

**A25—April 16: Final Exam**

**Arrive Amsterdam, The Netherlands — April 20**

### **FIELD WORK**

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one required field class, students will complete independent field assignments that span multiple countries.

### **Field Class & Assignment**

The field class for this course is on **Wednesday, 19 February 2020 in Port Klang, Malaysia.**

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

**Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.**

**Title:** Islamic Soundscapes of Malaysia

### **Description:**

In this field-class, we will experience Muslim rituals and its sound within the Islamic sacred space of mosque and Sufi shrine. The field-class will discuss ritual as a practice that connects internal beliefs with movements of humans within sacred spaces. We will discuss how the organization of Muslim spaces and its architecture impacts the observance of rituals within these spaces with special attention to the sonic production of *azaan* (call to prayer) and the space of *minbar* from where it is vocalized. The muezzin that is the person who calls out *azaan* will talk to us about his training in reciting the Quran and his experience as a muezzin at the Blue mosque. He will lead us into a Muslim prayer cycle, where we will listen to and observe the vocalization of Muslim prayer (*salat*) with the prayer movements of the Muslim believers.

After lunch, we will visit the World Sufi Institute and learn about Sufi communities in Malaysia, and experience a Sufi ritual. You will be assessed on your ability to recognize different genres of Muslim sounds that are shared cross-culturally such as the *azaan* and those that are cultural-specific such as the sounds of Sufi singers in Morocco. By developing an inner ear for Muslim prayer and chants, you would recognize Muslim practice as cross-culturally diverse and appreciate the lived experience within a Muslim locality.

### **Learning Objectives:**

- Develop ethnographic sensibility through participant-observation in religious rituals of different traditions
- Understand categories to describe “religious sound” in different world context and cosmology of sound.



- Identify the musical elements, musical instruments and local categories describing musical emotions within the religious ritual
- Apply concepts from class readings to the experience of observing a religious ritual
- Describe symbols and spaces of engagement within religious sites and the role of music within the ritual enactment of these symbols.

### Field Class Assignment

#### Guided Field Study: 30%

- Critical Reflections: 15%  
For this assignment, you will fill out a critical reflection sheet responding to a questionnaire that assesses your overall learning experience and take-away(s) from the field-class. The critical reflection must log in details of the soundmarks visited, and your critical reflections on your experience.
- Music Podcast: 15%  
Using one or more sound recordings of the sonic genres that you hear in your field-class, create a podcast focusing taking any one of these following questions as your theme:
  - Identify Muslim genres of sound and why “music” is not an appropriate word to describe them within the cultural context
  - Share your appreciation of the art of Quran recitation and call to prayer (azan) and its function in Muslim devotional life
  - Discuss your experience of global and local diversity within Islamic practice
  - Differentiate normative sounds of everyday Muslim ritual with practices of certain communities, for example Sufi brotherhoods
  - Discuss the impact of globalization in bringing Muslim sonic practices within a secular public sphere.
  - Discuss how your understanding of culture was enhanced with observation and participation in Muslim rituals

**Due Date: February 25<sup>th</sup> 2020**

#### Independent Field Assignments 35%

- Performance Review/Field Notes: 15%
- Midterms: 20%  
Prepare to write about experience of rituals from two distinct traditions and countries on the voyage.

You will watch at least **THREE** performances of ritual and write a review (550–600 words in length) that:

- Briefly summarizes or describes the setting and context of the ritual or performance or lecture-demonstration that you have chosen;
- Discusses or explains the different characteristics of the event: the audience response to music, the musicians’ engagement with the audience, the attire for the concert or any cultural indicators that you have studied during your course.
- Analyzes the sound based on concepts that you have learnt throughout the course

**One review is due in class and the two other reviews are going to be part of in-class mid-term exams.**

**Due Date:** Second day after the Arrival on Ship from the Port. For example, if you are writing a review based on a performance you saw in Kobe, your deadline for review submission will be: Jan 29<sup>th</sup>.

## **METHODS OF EVALUATION**

Guided Field Study: 30%

- Critical Reflection: 15%
- Voyage Podcast: 15%

Independent Field Program: 35%

- Performance Review/Field Report: 15%
- Midterms: 20%
  - Prepare to write about experience of rituals from two distinct traditions and countries on the voyage.

Finals: 35%

- Multiple Choice Questions based on Readings and Listening. Study guide will be provided in advance

## **GRADING SCALE**

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea<sup>®</sup> coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea<sup>®</sup> in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

## **ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea<sup>®</sup> classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

## LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to [academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, as posted to the [Courses and Field Classes page](#) no later than one month prior to registration.

## STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

## RESERVE BOOKS FOR THE LIBRARY

None

## FILMS

1. TITLE OF FILM: Traditional Japanese Poetry, Dance, Music, and Theater  
DISTRIBUTOR: [Creative Arts Television DBA Aviva Films Ltd](#)
2. TITLE OF FILM: Music and Memory—Exploring the World of Music  
DISTRIBUTOR: [Annenberg Learner](#);  
Series: [Exploring the World of Music](#)
3. TITLE OF FILM: Rhythm of resistance [videorecording] : black South African music

DISTRIBUTOR: Harcourt Films; producer, Jeremy Marre; directors, Chris Austin and Jeremy Marre

4. TITLE OF FILM: Black South African music  
DISTRIBUTOR: Marre, Jeremy. Austin, C. (Chris) Harcourt Films.
5. TITLE OF FILM: Rhythm of resistance [videorecording]: the Black music of South Africa  
DISTRIBUTOR: A Harcourt Films Production; producer, Jeremy Marre; directors, Chris Austin and Jeremy Marre
6. TITLE OF FILM: From Africa-- to India [videorecording] : Sidi music in the Indian Ocean diaspora / a video by Amy Catlin-Jairazbhoy in close collaboration with Nazir Ali Jairazbhoy and the Sidi community  
DISTRIBUTER: Apsara Media for Intercultural Education (Firm)
7. TITLE OF FILM: Conquest of Hawaii  
DISTRIBUTER: History Education
8. TITLE OF FILM: Shinto festival music  
DISTRIBUTER: Eugene Enrico and David Smeal
9. TITLE OF FILM: Words, Earth & Aloha: The Sources of Hawaiian Music  
DISTRIBUTER: Honolulu, HI: Hawaiian Legacy Foundation
10. TITLE OF FILM: Wijdan  
DISTRIBUTER: MO 103 Mondomix; Possible Pictures

## **ELECTRONIC COURSE MATERIALS**

AUTHOR: Philip Bohlman  
ARTICLE/CHAPTER TITLE: "Preface" and "Introduction"  
BOOK TITLE: *World Music: A Very Short Introduction*  
VOLUME:  
DATE:  
PAGES:

AUTHOR: Brian Diettrich  
ARTICLE/CHAPTER TITLE: Haka Travels  
BOOK TITLE: *Music in the Pacific Island Cultures*  
VOLUME:  
DATE: 2011  
PAGES: 116-119

AUTHOR: Brian Diettrich  
ARTICLE/CHAPTER TITLE: Micronesia.

BOOK TITLE: *Music in the Pacific Island Cultures*  
VOLUME:  
DATE: 2011  
PAGES: 119-129

AUTHOR: Brian Diettrich  
ARTICLE/CHAPTER TITLE: Music and Words  
BOOK TITLE: *Music in the Pacific Island Cultures*  
DATE: 2011  
PAGES: 10-14

AUTHOR: Bonnie Wade  
ARTICLE/CHAPTER TITLE: Chapter 4  
JOURNAL/BOOK TITLE: *Music of Japan*  
DATE: 2005  
PAGES: 79-109; 21-29; pg. 85; pg. 87-88

AUTHOR: Bonnie Wade  
ARTICLE/CHAPTER TITLE: Chapter 4  
BOOK TITLE: *Music of Japan*  
DATE: 2005  
PAGES: 114-126; 97; 85; 87-88

AUTHOR: Ed. Bruno Nettl  
ARTICLE/CHAPTER TITLE: Shinto Music."  
BOOK TITLE: *Excursions in World Music*  
Volume: 7th  
DATE: 2016  
PAGES: 212-215

AUTHOR: Lau, Frederick  
ARTICLE/CHAPTER TITLE: Confucianism and Music Through Time  
BOOK TITLE: *Music in China*  
VOLUME:  
DATE:  
PAGES: 117-120; 120-130; 48-50

AUTHOR: Catherine Bell  
ARTICLE/CHAPTER TITLE: The Sense of Ritual, The Ritual Body  
BOOK TITLE: *The Sense of Ritual, Ritual Traditions and Systems*  
DATE:  
PAGES:

AUTHOR: Dugas, Gavin  
ARTICLE/CHAPTER TITLE: Vietnamese Buddhism; Vietnamese Instruments  
BOOK TITLE: *Music in Mainland Southeast Asia*

VOLUME:  
DATE:  
PAGES: 33-35; 64-68; 91-97; 99-115

AUTHOR: Beng, Tan Sooi; Matusky, Patricia  
ARTICLE/CHAPTER TITLE: Introduction  
JOURNAL/BOOK TITLE: *The Music of Malaysia: The Classical, Folk and Syncretic Traditions.*  
DATE: 2004  
PAGES: 1-13

AUTHOR: Qureshi, Regula  
ARTICLE/CHAPTER TITLE: The Performance Context: The Qawwali Occasion  
JOURNAL/BOOK TITLE: *Qawwali: Sufi Music of India and Pakistan*  
VOLUME:  
DATE: 1986  
PAGES: 77-132

AUTHOR: Allen, Matthew  
ARTICLE/CHAPTER TITLE:  
JOURNAL/BOOK TITLE: *Music of South India*  
VOLUME:  
DATE:  
PAGES: 15-25

AUTHOR: Eisenlohr, Patrick  
ARTICLE/CHAPTER TITLE: Sounding Islam: Introduction; Conclusion  
JOURNAL/BOOK TITLE: *Sounding Islam: Voice, Media, and Sonic Atmospheres in an Indian Ocean World*  
VOLUME:  
DATE: 2018  
PAGES: 1-20; 21-37; 129-134

AUTHOR: Muller, Carol  
ARTICLE/CHAPTER TITLE: The Hymns of the Nazaretha  
JOURNAL/BOOK TITLE: *South African Music: A Century of Traditions in Transformation*  
VOLUME: 1  
DATE: 2004  
PAGES: 184-237

AUTHOR: Muller, Carol  
ARTICLE/CHAPTER TITLE: Mission Hymns and the Founding of the Shembe Community  
JOURNAL/BOOK TITLE: *Focus: Music of South Africa*  
VOLUME:  
DATE: 2008  
PAGES: 203-227

AUTHOR: Ed. Bruno Nettl

ARTICLE/CHAPTER TITLE: General Principles of African Music  
JOURNAL/BOOK TITLE: *Excursions in World Music*  
VOLUME: 7th  
DATE: 2016  
PAGES: 265-272

AUTHOR: Marie Jorritsma  
ARTICLE/CHAPTER TITLE: Introduction, Chapter 5 and 6  
JOURNAL/BOOK TITLE: *Sonic Spaces of the Karoo: The Sacred Music of a South African Coloured Community*  
VOLUME:  
DATE:  
PAGES: 1-22; 79-101; 102-120.

AUTHOR: Robert King  
ARTICLE/CHAPTER TITLE: Beginnings: Music in the African Church; Encounters: What happens to people when music meets  
JOURNAL/BOOK TITLE: *Music in the Life of the African Church*  
DATE: 2008  
PAGES: 1-16; 57-79

AUTHOR: Marie Jorritsma  
ARTICLE/CHAPTER TITLE: Introduction, Chapter 5 and 6  
JOURNAL/BOOK TITLE: *Sonic Spaces of the Karoo: The Sacred Music of a South African Coloured Community*  
VOLUME:  
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JOURNAL/BOOK TITLE: *Music in the Life of the African Church*  
DATE: 2008  
PAGES: 1-16; 57-79

AUTHOR: Burns, James  
ARTICLE/CHAPTER TITLE: Our music has become a Divine Spirit  
JOURNAL/BOOK TITLE: *Female voices from an Ewe dance-drumming community in Ghana: our music has become a Divine Spirit.*  
VOLUME:  
DATE: 2017  
PAGES: 1-24

AUTHOR:  
ARTICLE/CHAPTER TITLE: Ewe Music of Ghana  
JOURNAL/BOOK TITLE: *The Garland Handbook of African Music*

VOLUME:  
DATE:  
PAGES:279-284

AUTHOR: Kristina Nelson  
ARTICLE/CHAPTER TITLE: Chapter 2, and 5  
JOURNAL/BOOK TITLE: *The Art of Reciting Quran*  
PUBLISHER:  
DATE  
PAGES: 14-21; 101-110

AUTHOR: Deborah Kapchan  
ARTICLE/CHAPTER TITLE: Chapter 3 and 4.  
JOURNAL/BOOK TITLE: *Traveling Spirit Masters: Moroccan Gnawa Trance and Music in the Global.*  
PAGES: 47-209  
DATE/EDITION: 2007

#### **ADDITIONAL RESOURCES**

Audios Listed on the course syllabi must be made available via eclass and library