

Note:

Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.

COURSE SYLLABUS

ETHM 541

SEMINAR IN ETHNIC MUSIC: INDIA

Instructor: Dr. Katherine Morehouse

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Please do not hesitate to contact me if you have questions regarding this course at any time.

- I. Course Description: Concentrated study of a selected ethnic music culture. In scheduling each seminar, consideration will be given to student interest and the availability of appropriate guest musicians.
- II. Rationale: The Seminar(s) in Ethnic Music are intended to provide the student with a more culture specific study than other general ethnomusicology courses. Special attention is given to the contrast between the context, use, and function of music within that culture as a means of identifying cultural insight for the use of indigenous music in worship, discipleship, and evangelism

I. PREREQUISITE

For information regarding prerequisites for this course, please refer to the [Academic Course Catalog](#).

II. REQUIRED RESOURCE PURCHASE

Click on the following link to view the required resource(s) for the term in which you are registered: <http://bookstore.mbsdirect.net/liberty.htm>.

III. RECOMMENDED RESOURCES

Capwell, Charles. *The Music of the Bauls of Bengal*. Kent, Ohio: Kent State University Press, 1986.

Henry, Edward O. *Chant the Names of God: Music and Culture in Bhojpuri-Speaking India*. San Diego: San Diego State University, 1988.

Kippen, James. *The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition*. New York: Cambridge University Press, 1988.

Qureshi, Regula. *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali*. Chicago: University of Chicago Press, 1995.

Gaston, Anne-Marie. *Kirishna's Musicians: Musicians and Music Making in Temples of Nathdvara Rajasthan*. New Delhi: Manohar Publishers and Distributors, 1997

IV. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office

V. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Understand the music culture of a specific world area.
 - 1. Explain music culture distinctives of a specific world music area.
 - 2. Distinguish between general characteristics of major music systems of the world.
- B. Interrelate with people of divergent cultural groupings.
 - 1. Use a basic vocabulary for communicating with guest musicians.
 - 2. Establish cross-cultural relationships through music participation and communication skills.
- C. Understand uniqueness of music culture values within the selected ethnic group.
 - 1. Explain theories of ethnographic analysis related to a specific world area.
 - 2. Distinguish between traditional music of a specific culture and the musical influences of the West on that culture.
- D. Show professional preparedness for service with a variety of agencies.
 - 1. Evaluate a specific non-Western music culture for possible further study, including during the Internship in Ethnomusicology.
 - 2. Identify personal interest and aptitude for serving in that world area.
 - 3. Distinguish between Christian music groups in the United States and those of selected ethnic groups as related to the use of music in religious practice.

VI. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook and journal readings
- B. Course Requirements Checklist

After reading the Syllabus and [Student Expectations](#), the student will complete the related checklist found in Module/Week 1.
- C. Discussion Board Forums (6)

Discussion Boards are collaborative learning experiences. Therefore, the student is required to create a thread in response to the provided prompt for each forum. Each thread must be 300 words and demonstrate course-related knowledge. In addition to the thread, the student is required to reply to 2 other classmates' threads. Each reply must be 150 words.
- D. Exercises (6)

Throughout the course, the student will be asked to complete various research-related exercises. These exercises are designed to allow the student to experience various research processes, which will help with the development of the Literature Review.
- E. Annotated Bibliography

The Annotated Bibliography must contain at least 25 sources relevant to the student's

chosen research topic and must be formatted in current Turabian style. The student will submit a working version of the Annotated Bibliography in order to receive instructor feedback. Then, the student will submit a final revised version of the Annotated Bibliography incorporating any suggestions offered by the instructor.

F. Literature Review

The student will submit a topic selection with a 200-word rationale for his/her Literature Review. Once the topic is approved, a working version of the Literature Review will be submitted for instructor feedback. The student will then submit the final version of the Literature Review in current Turabian format and incorporating any suggestions offered by the instructor. The Literature Review must be 12–20 pages (including a cover page and a full bibliography of resources used).

VII. COURSE GRADING AND POLICIES

A. Points

Course Requirements Checklist	10
Discussion Board Forums (8 at 50 pts ea)	400
Reflection Papers (3 at 100 pts ea)	300
Writing Assignment (Week 7)	100
Final Project	200
Working Version	(100)
Final Version	(100)
Total	1010

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

C. Disability Assistance

Students with a documented disability may contact Liberty University Online’s Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

WEEKLY MODULES

Week 1: Introduction to North Indian (Hindustani) Music

Reading:

Arnold, Alison. "Profile of South Asia and Its Music," *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 2-16. (accessible through research portal)

Kippen, James. "Hindustani Tala," *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 110-137.

Ruckert, George and Richard Widdess, "Hindustani Raga," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 110-137.

Slawek, Stephen, "Hindustani Instrumental Music," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 188-208.

Miner, Allyn. "Musical Instruments: Northern Area," *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 331-349.

Optional: Schofield, Katherine Butler. 2010. "Reviving the Golden Age Again: "Classicization," Hindustani Music, and the Mughals." *Ethnomusicology* 54 (3): 484-517. (not available online)

Assignment:

Introduction Discussion Board (Introduction posting)

Discussion Board #1 (2-3 original postings; 2-3 responses 5 Total)

Week 2: North India Continued

Readings:

Ruckert, George E. 2004. *Music in North India*. Oxford: Oxford University Press.

Assignment:

Reflection Paper #1 (see guidelines in appendix): Choose topic from last two weeks.

Discussion Board #2 (2-3 original postings; 2-3 responses 5 Total)

Week 3: Music in South India (Carnatic)

Reading:

T. Viswanathan, Allen, Matthew Harp. 2003. *Music in South India: The Karnatak Concert Tradition and Beyond: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Assignment:

Discussion Board #3 (2-3 original postings; 2-3 responses 5 Total)

Week 4: Religious and Devotional Music of India

Reading:

Beck, Guy. "Religious and Devotional Music: Northern Area," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 246-258.

Roche, David. "Music and Trance," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 288-295.

Qureshi, Regula. "Indo-Muslim Religious Music, An Overview," in *Asian Music*, Vol. 3, no. 2, 1972, 15-22.

Dicran, C.H. *Hindi Christian Bhajans: A Survey of their use by Christians and a Critique by Hindu Professionals in the Music World*. Unpublished thesis.
www.aradhnamusic.com/zipfiles/bhajans_thesis.zip, 2000, 5-22, 109-119.

Jackson, William. 1992. "Features of the Kṛiti: A Song Form Developed by Tyāgarāja." *Asian Music* 24(1): 19-66.

———. 2000. "Religious and Devotional Music: Southern Area." In *Garland Encyclopedia of World Music*. Vol 5, *South Asia, The Indian Subcontinent*, edited by Alison Arnold, 259-271. New York: Garland Publishing Inc.

Assignment:

Discussion Board #4 (2-3 original postings; 2-3 responses 5 Total)

Reflection Paper #2 (see guidelines in appendix) Choose topic from last two weeks.

Week 5: Theorizing the Local

Reading:

Amanda Weidman's *Singing the Classical, Voicing the Modern*

OR

Wolf, Richard, ed. 2009. *Theorizing the Local: Music Practice and Experience in South Asia and Beyond*. New York: Oxford Press.

Assignment:

Discussion Board #5 (2-3 original postings; 2-3 responses 5 Total)

Week 6: Film Music

Reading:

Arnold, Alison. "Film Music: Northern Area," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 531-542.

Greene, Paul D. "Film Music: Southern Area," in *The Garland Encyclopedia of World Music*, Vol. 5, *South Asia The Indian Subcontinent*. New York: Garland Publishing, Inc., 2000, 542-546.

Booth, Gregory. 2008. *Behind the Curtain: Making Music in Mumbai's Film Studios*. New York: Oxford University Press.

Assignment:

Discussion Board #5 (2-3 original postings; 2-3 responses 5 Total)

Reflection Paper #3 (see guidelines in appendix) Choose topic from last two weeks.

Week 7: Journal Reviews on Indian Music

Do a search thorough the table of contents/abstracts on the following journals with an eye toward finding out what are the areas that have been most heavily researched? What have been the running themes/concerns for Indian musicology/ethnomusicology in the past and what issues seem to be emerging more recently?

1) *Ethnomusicology* journal http://webdb.iu.edu/sem/scripts/publications/journal/toc/journal_toc.cfm

2) *Ethnomusicology Forum* <http://www.bfe.org.uk>.

Go to JSTOR and read through as many articles on India as possible from these publications (it is lagging behind a few years for SEM).

Also take a look at he following websites:

<http://www.musicology.in/>

www.thecmsindia.org/

Assignment:

Discussion Board #4 (2-3 original postings; 2-3 responses 5 Total)

Writing Assignment: Write a report (about 5 pages) in which you generally discuss what are the areas that have been most heavily researched? What have been the running themes/concerns for Indian musicology/ethnomusicology in the past and what issues seem to be emerging more recently?

Week 8: Work on Final Paper/Project

Final Paper/Project (**Due Friday—NO EXTENSION POSSIBLE**)

Guidelines available in Appendix A

APPENDIX A: Final Paper/Project Guidelines

Final Project (Due Friday of week 8—NO EXTENSION POSSIBLE—Grades due)

PAPER (OPTION 1):

Research Paper on relevant topic of choice discussed with instructor by Week 5 (20-25 pages including front and back matter).

OR

PROJECT (OPTION 2):

Find a musician or someone who is active in the Indian music world and share with them your interest in Indian music and your desire to expose yourself more to it and the culture that surrounds it.

The goal of this assignment is to fully experience some aspect of Indian music and to write an 10-15 page account that would include cultural aspects of the experience compared and contrasted with what you have read in the course. Possibilities are outlined below. The purpose of the assignment is to learn observational skills and how to record and summarize them in an interesting manner. As part of your conclusion outline some of the themes from what you have observed that challenge your own understanding of music and your spiritual life as a follower of Christ.

Read all the options below for ideas for your final project and discuss with the instructor by Week 5:

1. An Indian classical music or dance concert
Record (with permission) the concert on tape, minidisc, MP3 or other medium. Take careful note of the following: audience behavior, MC's style and content in introductions, and performer's comments throughout. Also keep the program notes, if any, for further study. Take note of sound system usage and quality. Seek out an informal interview with any of the musicians or concert attendees. If you are unable to obtain an interview, record the reason for your inability as part of your study. Ask any questions that interest you. Some examples might include, "Why was this raga chosen?" "What are some of the challenges to maintaining your instrument in North America?" "What are the conditions that you would consider ideal for performing this kind of music?" "What are the differences you feel performing in North America versus in India?" You may ask questions of concert attendees such as, "How do you keep in touch with cultural activities like this?" "To what extent are you familiar with this kind of music and how do you follow it from section to section to get the most enjoyment out of it?" "Could you explain your understanding of Indian rhythm and how you followed it in this concert?" Etc.
2. A fusion concert incorporating Indian music in some significant way
Follow the same instructions as in choice number one above except you might want to ask some different questions such as, "How did you discover this unique sound?" "What are some of the advantages to fusing different kinds of music together?" "How does the composing of your music take place?" "What kind of

audience is most attracted to your kind of music?” “How do you promote your music?” “What rules of your music do you need to break if any in order to make this fusion work?” Are you following the rules of ragas strictly? How do you combine western chords with ragas? Etc.

3. An Indian devotional song service (satsang) in a temple/home/hall. This could be in any context, Hindu, Indian Christian or Muslim (probably Sufi), or Sikh. Follow the general directions as in choice number one above. Observe everything to the minutest and seemingly insignificant detail, such as when a woman walks in or out of the meeting and what hand gestures or body language she communicates in doing so. Before or afterwards you will want to seek out an interview with any of the leadership, musicians, or attendees. Do what you can and if you are unable to speak with any of them for some reason, record the reason as part of your study. Ask questions relating to each part of the service that intrigues you or that you have questions about. Be sure to indicate that you are there as part of a course in Indian music, including devotional music, and you would like to know everything possible about the event. Ask about any eatables served and why they were served. Ask about portions read, and from what scriptures they were taken from. Ask about the service itself and whether it is weekly, monthly, or a yearly festival. Ask specific questions about the music. Are the songs well known by everyone? Are there lyric books? Is it ancient or new language? What is the style of song called? What language and part of India is this form of worship from? Etc.
4. An instrumental or vocal lesson of at least 2 hours. You may either attend someone’s regular lesson or a group lesson (with the teacher’s permission), or you could arrange a lesson for yourself as an introduction to Indian music, or for an instrument that interests you. For example you could seek out a sitar lesson if you are a guitar player, a harmonium lesson if you are a pianist or a singing lesson if you are a vocalist or any combination. Follow the basic instructions for choice number one above. However, at least one half hour of your lesson should be an interview where you might ask anything that interests you about the genre, instrument, or your teacher. (Make sure you arrange this interview with your teacher before hand so that they understand it is an essential part of the lesson for you). Examples of questions might include, “What are some of the major hurdles you find teaching westerners who only know the music of the West?” “What was your musical training like? Tell me about your guru and the tradition he/she comes from?” Have you learned from many teachers or just one? “What role does notation play in teaching Indian music?” “How do you maintain your instruments here in the West?” “What is the religious significance of the lyrics in Indian classical music? Does one have to be a believer in order to sing them effectively with feeling?” You may also want to observe some of the decorations on the walls, centers of worship in the home or studio of your teacher, the manner of taking your lesson. How interactive is the lesson? Note what you would be looking for if you were “searching for your musical guru.” What do you think your teacher is looking for in their search for a “worthy student.”

APPENDIX B: REFLECTION PAPER GUIDELINES

The following pattern is a way of responding to readings, lectures, and life experiences that requires the learner to interact with new ideas on several levels.

1. **SUMMARY (25%):** Summarize what you have read, boiling the book down into 250 "tight" words (1 page). Prove you comprehend the readings by writing a no-nonsense summary. The abstract is not a commentary or listing of topics but rather an objective summary from the reader's viewpoint. This section should include **footnotes or in-text citations** to the text.
2. **CRITICAL ANALYSIS (50%).** This is the critical thinking part of the review (not critical in the sense of negative, but in the sense of questioning). In 500 words (2 pages) describe what questions pop up for you in response to what you have read. Keep a rough note sheet at hand as you read. Outsmart the author by asking better questions than he/she has raised in the book. Tell me how the author could have made the book better or more appealing to those in your field of service.
3. **REFLECTION (OPTIONAL).** Get vulnerable! In 250 words (1 page), relate a personal life episode that this book triggered for you. Relate your story in first person, describing action, quoting exact words you remember hearing or saying. In the teaching style of Jesus, this is a do-it-yourself parable, case study, confession. You will remember almost nothing you have read unless you make this critical, personal connection. What video memory began to roll? This is your chance to tell your story and make new ideas your own.
4. **ACTION/ CONCLUSION (25%).** So what are you going to do about it? In 250 words (1 page) describe one actions step that describe what actions or changes you are going to make in your life, ministry and/or work as a result of your reading. This "so what" section should tell the readers what future directions you see for research in this area, either for you or for your readers.

Conclusions should offer no new information but give an overview of the important ideas you have brought out in the body of your paper. Re-state your thesis and add a concluding thought for your readers leaving them with a sense of closure.

PLEASE NOTE:

PLEASE PROVIDE A TITLE PAGE, PAGINATION, FOOTNOTES & BIBLIOGRAPHY PAGE.

APPENDIX C: DISCUSSION BOARD GUIDELINES

Criterion	Point Value	Points Possible	Points given & instructor comments
Threads			
Two to three (2-3) well thought out original, relevant postings with related, connecting thoughts. Not summaries or notes from readings, but focusing on specific points that resonated with you.			25
Major points are stated clearly			
Major points are supported by the following: <ol style="list-style-type: none"> 1. reading/lecture material 2. good examples (pertinent conceptual or personal examples are acceptable), 3. thoughtful analysis (considering assumptions, analyzing implications, comparing/contrasting concepts) 			
Spelling & grammar			
Sufficient word count (About 5 sentences) with appropriate varied sentence structure. You may use first person. You must post your threads by Thursday 11:59 p.m. (ET).			
Replies			
At least two to three (2-3) replies* to other students' original threads.			25
Word count sufficient (about 5 sentences)			
Appropriate "netiquette" manners. This does not mean you always have to agree with other viewpoints, but our goal is to be able to discuss things openly and professionally, as if we were face to face with the author and each other.			
Brings clarity to issues being discussed relating issues to Scripture/biblical principles and experience. Raises new and novel (yet relevant ideas), and rationally defends his/her position.			
Spelling & grammar. Sentences are complete, clear and concise.			
TOTAL POINTS			50 (5 posts: 10 pts. per post)