

Courses 2008-09

The following is a listing of Ethnomusicology and world music courses offered by each school. To find out if a particular course is being offered this semester, please click on the link, or contact the school directly. Boston College

MU301 - Intro to World Music

- This course provides an introduction to selected musical traditions from around the world, in their cultural contexts. Our main goals are to study the connections between music and other cultural features and institutions, to become familiar with the features of major musical styles from the cultures studied, and with basic concepts in ethnomusicology and comparative musicology. Case studies include Native North and South American; West, Central and Southern African; Arabic, Persian, Hindusthani, Karnatak, Javanese, and Japanese musics.

- Musical training and background are not required, and are not presumed

MU305 - Native North American Song

- This course surveys the song and dance traditions of Native North Americans, including traditional repertoires and inter-Tribal musics of the last two centuries. The cultural contexts of songs and dances is our focus. Case studies include native oral traditions, seventeenth century European descriptions, classic ethnographies, and consideration of contemporary powwows and Native American popular musics.

- No musical experience is assumed

MU331 - Introduction to Celtic Musics

- Celtic music, one of the main economic engines of the current world music sound, is examined from a musical and a cultural perspective. MU 331 will look specifically at the musics of the "Celtic Fringe" (Ireland, Scotland, Wales, Brittany, Galicia, Cornwall, and the Isle of Man) as they are found in a traditional setting as well as in their roles in the modern musical landscape, discovering the music's role in the formation of national identity and the maintenance of cultural identity.

MU30101 - Musical Identities (3 credits) Spinney

- In this course we will explore how musical styles signal identity to composer, performers and audiences. Case studies from diverse cultures, historical periods, and genres are grouped into topics, such as: music and place; music and gender; music and ethnicity. The concepts of subculture, nation, and race will be examined as they are expressed in music. Extensive consideration will be given to contemporary hybrid identities. Topics vary.

- Undergraduate course

MU30601 - African Music (3 credits) Hunter

- This course surveys the musical styles and genres of selected African cultures, emphasizing traditions of the sub-Saharan region. Using case studies, we will explore the thesis of J. H. Kwabena Nketia that musical styles are created to suit specific cultural needs. Historical traditions and modern musics are included with attention to issues of colonialism, nationalism, ethnicity, hybridity, diaspora and globalization.

- Undergraduate course; no prerequisite; the ability to read western European music notation is not required.

MU33001 - Introduction to Irish Folk Music (3 credits) Spinney

- An introduction to Irish music including: a historical examination of the music and its indigenous instruments, and a close study of contemporary developments arising from the folk music revival of the 1960s, particularly in relation to ensemble performance. Both dance music and the vocal tradition will be surveyed, with an emphasis on the former. Live performance will be incorporated where possible in class, combined with extensive use of audio material as a basis for discussion and analysis.

- Undergraduate Course

Irish Traditional Music Ensemble Connolly

- Weekly lessons in the Irish fiddle, tin whistle, and in Irish dancing, along with a monthly Ceili or tune-swap for all instruments Boston University

CFA MU341/351 - Topics in World Music: Africa (3-4 Credits) Cornelius

CFA MU343/353 -Popular Music and Culture: World Beat and Ethno-Pop, Popular Musics of the Non-Western World (3-4 Credits) Heimarck

CFA MU559 - Performance Practice of Bali, Indonesia (4 credits) Heimarck

CFA MU567 - World Music Ensembles (.5 -1 Credit)

- Brazilian Music Ensemble Section A1 Lieberherr
- African Music Ensemble Section B1 Cornelius

CFA MU830 - Contemplating Ethnomusicology (4 Credits) Heimarck

Spring 2009

MU828 Proseminar in Ethnomusicology Heimarck

- Tuesdays 1-4PM, 808 Comm. Ave (Fuller Building) Rm 281

MU466 African Music Cornelius

- MW 1-2PM, CFA 216 or B36

MU340/350 Musical Cultures of the World Cornelius

- Tues. Thurs. 11-12:30, CFA Rm. 216 or B36

MU344/354 Interdisciplinary Topics in Music Heimarck

- Mon. Wed. 11-12:30, CFA Rm. 216 or B36

MU567 B1 African Music Ensemble Cornelius

- Fridays 12:30-3:30 PM, CFA (855 Comm. Ave.) Rm B36

Brandeis University

Mus 3b - Introduction to World Music

- Develops active listening skills which will be used in the study of music from three non-Western societies. Students will become better listeners and will gain an appreciation for the various roles music plays in society.

- Usually offered every year.

Mus 4a - Introduction to Chinese Music

- A general introduction to this history and practice of Chinese music, with a focus on existing musical activities and their historical traces. through listening, reading, and class discussion, students explore different musical genres and gain an understanding and appreciation of Chinese music idiom, as well as a general picture of how music lives and functions in Chinese-speaking communities.

- Usually offered every third year.

Mus 31b - Music and Globalization

- Examines the forces - social, economic, political, and technological- that bring musical cultures into contact with one another and studies the resulting transformations.

- Usually offered every second year.

AAAS 135b - Global Hip-Hop

- Explores hip-hop's international reach and social significance; specifically, how the genre resonates as a quintessentially American and African-American form in local contexts around the world. Through various case studies, the course examines how hip-hop animates local cultural politics in an age of globalized media, migration, and transnationalism.

- Special one-time offering; was offered spring 2008.

AAAS 171a - Reggae Representation, Race and Nation

- This course examines the various narratives of reggae, and by extension Jamaican music and nationhood, including academic, journalistic, and filmic perspectives. We will also appraise reggae's own musical representations of race,

gender, sexuality, religion, nation, and diaspora.

- Special one-time offering, fall 2008. Brown

MUSC 0040 - World Music Cultures (America, Africa, Europe, Oceania)

- A survey of a variety of musical styles from Africa, the Americas, Europe, and Oceania outside the Western art music tradition. Introduces these musics in their historical, social, and cultural context, in an attempt to understand them in their own theoretical systems and aesthetic frameworks.

MUSC 0041 - World Music Cultures (Middle East and Asia) Perlman

- Introductory survey of several of the world's musical traditions, with an emphasis on East, South and Southeast Asia. Expands powers of musical appreciation through lectures, guided listening, and active participation in music-making. Focuses on traditional music and its relations to dance and theatre, and to its social, religious, and historical contexts, but also includes popular music and the effects of modernization.

MUSC 0042 - Diaspora Music in the Americas

MUSC 0060 - Bluegrass, Country and Old Time Music

MUSC 0061 - Blues Titon

- Down-home, classic, 'Chicago', and urban blues. History, musical structure, musical styles, singers' lives, and meanings of blues lyrics. The current blues revival, blues and tourism, race and revisionist blues scholarship, and the relation of blues to African American poetry and fiction. Artists such as Ma Rainey, Charley Patton, Robert Johnson, Lightnin' Hopkins, Muddy Waters, B.B. King, Buddy Guy, Robert Cray

MUSC 0062 - Musical Youth Cultures Miller

- A cross-cultural examination of music-oriented youth subcultures. Topics will include youth-produced vs. youth-consumed music, club culture and associated media technologies, online communities, activist musical collectives, student organizations, and concepts of the mainstream vs. the underground. Students will undertake ethnographic projects and will use web-based multimedia to present their findings

MUSC 1900 - Intro to Ethnomusicology

- The study of people making music. Ethnographic research and writing on musical practices; history of ethnomusicology; musical case studies from around the world highlighting such issues as authenticity, tradition, commercialism, amateurism, postcolonial politics, and the ethics of fieldwork

MUSC 1910 - Music and Mind Perlman, Heller

- Explores music perception in terms of auditory and cognitive processes such as auditory perception, memory, and learning. Lectures, discussions, and demonstrations review and analyze a body of scientific research on the psychology of music. Problem sets and a collaborative laboratory project.

MUSC 1920 - Music and Modern Life Perlman

- Examines topics related to the everyday use of music: popular music and the music industry; the impact of technology; the determinants of musical taste; fandom; record collectors; and music-based subcultures (e.g., Deadheads). The reading of empirical studies (and original field research by class members) are combined with theoretical readings drawn from sociology, ethnomusicology, and cultural studies.

MUSC 2070 - Music and Identity Perlman

- From 19th-century European nationalism to 20th-century American multiculturalism, people have used music to affirm their identities. Drawing on anthropological and sociological theory, we examine the variety of connections between music and identity in several case studies. We consider the possible contributions of music to cross-cultural understanding, and discuss the ethics of musical border-crossing.

MUSC 2080 S01 - Ethnography of Popular Music Miller

- This seminar explores ethnographic work on popular music, including scholarship rooted in ethnomusicology, sociology, and performance studies. We will discuss case studies from around the world and will compare contemporary ethnographic research with other approaches to popular music (e.g., Frankfurt School critical theory, Birmingham School cultural studies, and text-oriented popular music studies).

MUSC 2090 - World Music in Theory and Practice Miller

- This seminar investigates "world music" as a contested term in ethnomusicology, a music-industry marketing category, and a college classroom subject. We will read critical accounts of the development and significance of the "world music"

concept, compare several world music textbooks, experiment with teaching the exercises/assignments therein, and explore the scholarly literature on multiculturalist pedagogy

LAST 1510D - Popular Music and Social Change in Latin America Walker

- This course is designed to illuminate the many ways that popular musicians shape, and are shaped by, the broader social milieu within which they act. Issues to be considered include the sanctioning of musical styles as national symbols; the harnessing of music to projects promoting racial diversity; its use as a medium of political protest as well as a vehicle for populist politics; the shifts in style wrought by industrialization, migration, and urbanization; the importance of media dissemination and commercialization, both in driving musical change and in determining its scope of influence; and the ambivalent role of the processes variously dubbed "westernization," "Americanization," and "globalization."

MUSC 0640 - Ghanaian Drumming Obeng

- A dynamic course in the performance of contemporary drumming and dancing styles of West Africa. Students learn to perform diverse ceremonial and recreational music from Ghana through rehearsals, discussions, readings and listening.

MUSC 0650 - Javanese Gamelan Perlman

- Instruction, rehearsals and performances of the music of Indonesia using the Department's Javanese gamelan ensemble, "Sekar Setaman." The Javanese gamelan is an orchestra consisting of gongs, bronze metallophones, xylophones, drums, a flute, singers, and a bowed string instrument.

MUSC 0660 - Sacred Harp/Shape note Singing Miller

- Students will learn the traditional performance practices associated with the shape-note tunebook *The Sacred Harp*, a compilation of American vernacular hymnody first published in Georgia in 1844. This is an unaccompanied, four-part, participatory singing tradition. Ability to read Western music notation helpful but not required

MUSC 0670 - Old Time String Band MacLeod, Astrausky

- Southern Appalachian Mountain music on such acoustic instruments as fiddle (violin), banjo, mandolin, and guitar. Music taught by ear.
Harvard University

Music 190r. Topics in World Music: Proseminar

- Undergraduate course.

Music 194r. Special Topics: Proseminar Hisama

- Undergraduate course.

Music 206r. Research Methods in Ethnomusicology: Musical Ethnography Shelemay

- An introduction to the theories and methods of ethnomusicological fieldwork, including changing conceptions of the research site, ethical concerns, interview techniques, the ethnography of musical performance, and data analysis and interpretation.

- Graduate-level course. Spring 2009

Music 201b. Current Methods in Ethnomusicology Shelemay

- Wednesday, 3–5.

- Focuses on the introduction to scholarly study of music with emphasis on the history and methodologies of ethnomusicology. Theories of music in culture, field methods, analytical and notational strategies, and critical tools for scholarship.

- Graduate-level course.

Music 209r. Ethnomusicology: Seminar Monson

- Monday, 1–3.

- Music and Cultural Theory. Since the 1980's, the fields of musicology and ethnomusicology have seen an influx of new thinking that draws on interdisciplinary trends in the humanities and the social sciences with emphasis on anthropology and poststructural criticism.

Note: Open to undergraduates with permission of instructor.

- Graduate-level course. Hebrew College

Music 506 - Jewish Music Survey II - Jacobson

- This course will provide a detailed look at the music composed by Jews as Jews from the nineteenth century to the dawn of the twenty-first century. Students will not only examine music for its own intrinsic structure, but also place it in the context of its cultural milieu. Study will involve harmonic, melodic and formal analysis of selected compositions, as well as historical analysis through close reading of primary sources.

CEP Choir - Ness

- The Jewish choral tradition comprises a rich tapestry of more than two millennia, dating back at least as far as the Levitical choirs of the Great Temple. In more recent times, the synagogue choir has enhanced the beauty of Jewish worship and has provided a large repertoire for congregational singing. This course will introduce students to a subset of this vast repertoire and provide the skills necessary to participate in and to lead choruses within the Jewish community.
Holy Cross

Music 151 - World Music

- Introduction to music of selected African, Asian, and American cultures. Each culture is approached through its social and cultural contexts, its theoretical systems and musical instruments, as its major musical and theatrical genres.

Music 153 - Music of Bali - Gamelan 1

- Introduces students to Balinese music through the performance of selected pieces from the Gong Kebyar repertory. Instruction provided in the technique of playing the instruments that make up the Gamelan.

Music 253 - Music of Bali - Gamelan 2

- Introduces students to more advanced techniques of playing the instruments in the Gamelan.

Music 255 - Music of Latin America

- The discovery and exploration of the different cultures of Latin America through their music. The course focuses on five regions that are musically rich and representative of the variety of roots from which Latin American people have emerged
- Brazil, Argentina, Andes, Mexico and Caribbean Islands.

Music 299 - Special Topics Topics vary and include Survey of African American Music, and India: Religion/Music/Visual Art. MIT

Music of the World Tang

- An introduction to diverse musical traditions of the world. Music from a wide range of geographical areas is studied in terms of structure, performance practice, social use, aesthetics, and cross-cultural contact. Includes hands-on music making, live demonstrations by guest artists, and ethnographic research projects.

Music of Africa Tang

- Focuses on musical traditions of West Africa. A variety of musical practices and their cultural contexts are explored through listening, reading and writing assignments with an emphasis on class discussion. Subject includes in-class instruction in Senegalese drumming, song and dance, as well as live lecture-demonstrations by guest performers from throughout West Africa.

Spring 2009

Anglo-American Ballad and Fiddle Traditions Perry,Ruckert

Music of India Ruckert

- Focuses on Hindustani classical music of North India, and also involves learning about the ancient foundations of the rich classical traditions of music and dance of all Indian art and culture. Practice of the ragas and talas through the learning of songs, dance, and drumming compositions. Develops insights through listening, readings, and concert attendance.

Music of Indonesia Tang

- Provides an introduction to the fascinating, intricate music of Indonesia. The Indonesian archipelago is home to a wide variety of cultures and musical traditions, many of them largely unknown in the West. From the Gamelan percussion orchestras of Bali and Java to the indigenous folk traditions of Sumatra and Borneo, and Western-influenced pop and street traditions.

Pop Music of the World Tang

- Focuses on popular music created for and transmitted by mass media. Various popular music genres from around the world are studied through listening and reading assignments, while considering issues of musical change, syncretism, Westernization, globalization, the impact of recording industries, and the post-colonial era. Case studies include bhanga, Afro-pop, reggae, and global hip-hop

Balinese Gamelan, Ziporyn

- A performing ensemble dedicated to the traditional music of Bali and East Java. Members of the ensemble rehearse

and study techniques on MIT's three distinctive sets of gamelan instruments and perform in conjunction with Gamelan Galak Tika.

- Enrollment limited to 25 students by audition.

Senegalese Drum Ensemble, Tang

- A performance ensemble focusing on the sabar drumming tradition of Senegal, West Africa. Study and rehearse Senegalese drumming techniques and spoken word. Perform in conjunction with MIT Rambax drumming group.

- Enrollment limited to 20 students by audition

New England Conservatory

Contemporary Improvisation

CI461T/561T—Eastern European Jewish Music Traditions (2 credits) Netsky

CI477T/577T—Introduction to Indian Modal Improvisation (2 credits) Row

CI478T/578T—Advanced Indian Modal Improvisation (2 credits) Row

Liberal Arts (undergraduate)

LARTS 221—Hindu Myths (2 credits) Row

LARTS 316—Religious Traditions of the World (2 credits) Breese

LARTS 376—Buddhist Philosophy (2 credits) Breese

LARTS 481—Cultural History of India (2 credits) Row

LARTS 453—The Buddha (2 credits) Row

Music History (undergraduate)

MHST 432—Folk Music and the Exotic in Western Music (2 credits) Labaree

MHST 441—Introduction to World Music (2 credits) Labaree, Row

MHST 442—Music of India (2 credits) Row

MHST 443—Music of Turkey (2 credits) Labaree

MHST 451—Polyphony East and West (2 credits) Labaree

Musicology (graduate)

MHST 543—Introduction to Ethnomusicology (2 credits) Labaree, Row

MHST 545—Traditions of Music Drama in Asia (2 credits) Row

MHST 546—Music of India (2 credits) Row

MHST 547—Music of Turkey (2 credits) Labaree

MHST 553—Russian and Eastern European Musical Modernism (2 credits) Markovic-Stokes

MHST 549—Music and Monotheism (2 credits) Labaree

Music-in-Education (undergraduate)

MIE 351—Cross-Cultural Alternatives in Music-in-Education (2 credits) Senders

Music Theory (graduate)

THYG 576—Ragas and Talas (2 credits) Row

THYG 578—Asian Modal Systems (2 credits) RowNortheastern University

Music U103 - Music as a Social Expression

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Examines the processes of music making and the perceptions of music's functions in human culture. Considers what is music, why we have it, what kinds of music are made, and what kinds of music are made to be meaningful. Identifies various styles and genres of music and examines them within an ever-shifting context of aesthetics, social history, and cultural heritage.

Music U127 - Introduction to World Music

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Introduces musical traditions from around the world using ethnomusicological approaches to examine the role of music in culture. Focuses on various world music from the perspective of the people who create the music and compares the perspectives with our own

Music U128 - Music of Africa

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Uses ethnomusicological frameworks and concepts to examine some of the many music cultures on the continent of Africa. Selected cultures are studied through their musical, social, historical and political heritage. Musical focus includes various vocal and instrumental performance characteristics as well as dance. Covers traditional and contemporary African music.

Music U129 - Music of the Middle East

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Presents an introduction to the music of selected Near Eastern and Arab cultures (such as Persian in the East and Ethiopic and Berber in Africa). Includes the cantillation styles and practices of various chants of the Hebrew, Christian, and Islamic traditions.

Music U130 - Music of Asia

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Introduces the student to the musical heritage of Asia by examining music history, the relationship of music cultures to each other, the organization of musical sounds, and music as an aspect of culture. Emphasizes the development of basic listening skills.

Music 131 - Music of Latin America and the Caribbean

- Examines the highly diverse and unique musical practices of South America, Latin America, and the Caribbean. Focuses on the traditions of native, African, and European heritage in these geographical areas. Provides exposure to musical repertoires, ideas about music, the relationship of music to culture, musical instruments, musical contexts, and musical syncretism

Music 132 - Music of the Jewish People

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Investigates the role that music has played in Jewish life from ancient to modern times. Topics include music in the time of the Bible, rabbinic attitudes toward music, music and mysticism, the development of the modes for prayer and scriptural cantillation, church and synagogue music compared, music of the holidays and the life cycle, folk and popular music in the Diaspora, the development of art music in the modern era, and music in modern Israel. Prior knowledge of music is not required.

Music U350 - Introduction to Ethnomusicology

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Provides the fundamental knowledge necessary to enter the field of ethnomusicology (the study of people's total involvement with and in music). Examines the history, definitions, and scope of ethnomusicology. Furnishes multiple perspectives of the changing ways in which ethnomusicologists have viewed themselves and others during the first century of the field's activities. Offers students the opportunity to apply an ethnomusicological framework to the study of musical cultures and become familiar with a variety of research approaches. Theory and methods in urban ethnomusicology in particular are emphasized, with Boston as a potential fieldwork site. Salem State College

MUS 185 - World Music Ensemble 1 cr.

MUS 336 - Music of World Cultures 3 cr.

- A study of musical systems other than those of Western civilization. Ethnic music of selected cultures represented in local population concentrations will also be included. Suggested for History, Geography and Sociology majors or for certain Interdisciplinary Studies minors. Concert attendance may be required

MUS 470 - Music and Culture 3 cr.

MUS 505 - Seminar: Topics in Ethnomusicology 3 cr. Tufts University

Fall 2008

Music 41-01: Music as Culture

- Introduction to ethnomusicology, the study of music in human life. The anthropological view of music as a response to the natural environment and social experience. Comparative method using case studies from diverse world traditions.

- Undergraduate; One course credit.

Music 194-01: Seminar ‐ Ethnomusicology Locke

- History, method, and theory of ethnomusicology including transcription, analysis, fieldwork, and current trends in the field.

- Prerequisite: graduate standing, or any course from the Music 120 series and consent. One course credit.

Music 195-02: Asian-American Music (non-major) Talusan

- From hip hop to taiko, this course explores issues of identity, representation, and history among Asian American groups, their relationships with the wider American culture, and transnational ties to Asia. What are the diverse types of music with which Asian Americans engage, and why? How are identities both expressed and contested in Asian American cultural production?

- No prerequisites; no previous musical experience expected.

Music 75-01: Klezmer Ensemble McLaughlin.

- Klezmer music is the celebratory dance music of the Eastern European Ashkenaz Jews. Brought here by immigrants in the turn of the century, it became a great influence on American music. Together we explore the unique musical language of Klezmer, exploring repertoire of the old and new style, as well as the dance music of Israel, the Sephardic traditions, and Yiddish theater.

Music 65-01: African Music Ensemble (Kiniwe) Locke.

- Traditional percussion ensemble music and vocal music from West Africa. Performs on- and off-campus with Kiniwe Dancers (West African Dance class). Requires a two-semester commitment so that the ensemble can become good on this unfamiliar music. Fall semester emphasizes highly polyrhythmic music of the Ewe people.

- Prior musical experience is helpful but anyone with a good sense of rhythm and physical coordination may try out. Class membership is determined by auditions held during the first two days of class. One-half course credit; letter grade.

Music 72-01: Javanese Gamelan Ensemble Drummond.

- Traditional repertoire of Javanese court music played on an orchestra of gongs, chimes, and xylophones. Use of authentic instruments;

- No prior music performance experience required. One-half course credit. Wheaton College

Music 030 - World Music Ensemble - Falls - Keohane

- The World Music Ensemble performs music from a variety of world traditions, including Brazilian, Irish and South Indian

music. Open to all singers and instrumentalists regardless of background, the ensemble is a workshop for both learning repertoire and for learning how music is taught in different cultural settings. We rehearse weekly and give a public performance at the end of the semester.

Music 211 - World Music: Eurasia - Searles

- An ethnomusicological study of music and other expressive arts within human culture. Focus on classical, folk and popular musics from a variety of traditions including Bulgaria, India, Indonesia and Ireland. This course seeks to develop critical skills, theoretical understanding and appreciation for the musical diversity that surrounds us.

Music 212 - World Music: Africa and the Americas - Searles

- An ethnomusicological study of music and other expressive arts within human culture. Focus on musical traditions and aesthetics of the African continent, including Ewe, Dagbamba, Mande and Shona peoples, vocal traditions of South African and Arab music traditions found in Egypt. The Americas are represented through the diverse musical offerings of Brazil and Native American music cultures found here in the United States.

Music 220 - Music in Latin American culture - Allen

- Study of Latin American and Latino/a music cultures and the syncretization of European, African and indigenous influences in the U.S., Caribbean, Central and South America. Topics covered include indigenous/native, mestizo and African-based musical forms; samba, salsa, merengue and other dance musics; and the Nueva Cancion ("New Song") movement.

Music 221 - Music and Dance of South Asia - Allen

- A study of the inseparable worlds of music and dance on the South Asian subcontinent (India, Pakistan, Nepal and other countries), traversing a stylistic spectrum from popular and folk to high-art classical genres and a range of performance settings encompassing ritual, festival, musical theatre, concert hall and cinema. An ethnomusicological approach places the arts within social, political, historical and religious contexts.

Music 262 - Vernacular Dance in America - Searles

- The study of American vernacular dance as an indicator of significant historical, social and artistic trends, contextualizing dance in the contemporary cultural climate that both shaped and reflected the influence of dance as an expressive form. Consideration of relevant theoretical works from the fields of dance ethnography, ethnomusicology and culture studies, and experience with the dances themselves through lecture demonstrations.

Music 282 - Music and Worship in World Cultures - Allen, Searles

- Study of music and dance in religious and spiritual practice in Europe, Asia, Africa and the Americas. We will explore the dialectics between: sacred and secular, virtuosity and devotion, and religious belief and sociopolitical forces, in Islam, Judaism, Christianity, Hinduism, Buddhism and indigenous African and Native American spirituality.

Music 309 - Music, Nationalism and Identity - Allen

- This course examines the crucial role played by music in the construction of individual, community and national identity in the 19th and 20th centuries. Through the lens of art, folk and popular music traditions, we will study music "revivals;" the role played by music in nationalist movements in Europe, the Americas and Asia; and the culture clashes that occur when musical systems encounter each other.

Music 315 - Politics of Movement - Searles

- This course explores the dynamic issues such as race, gender, class and sexuality through revolving world dance case studies. We look at how definitive dance styles materialize through negotiation and the appropriation of marginalized influences and how people use dance and music to define, reinforce and empower personal and shared identity.