

Course Title	ETHNOMUSICOLOGY				
Course Code	MHI310				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3 rd or 4 th Year / 5 th to 8 th Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>This course aims to introduce students to the study of traditional, popular and classical music from around the world, as well as Greece and Cyprus, through reading, analysing, transcribing and close listening to assigned recordings. Students will understand the importance of music as a human activity, appreciate the diversity of musical expressions and cultural values in the world, learn the distinctive qualities of different music and enjoy all music more fully. Students will also engage in an in-depth examination and analysis of the various regional styles, genres and instruments and build upon their knowledge of representative repertoire. They will be introduced to urban Greek music and examine the origins and evolution of rebetica. Through this geographical journey students will be able to appreciate and value the role that folk music continues to play in our lives today.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Listen to music of the world more perceptively, and have better listening skills for non-Western musical styles. • Appraise and interpret a variety of music cultures and musics. • Examine general issues related to the field of ethnomusicology. • Recognise the cultural context of music from a world region. • Place musical genres in cultural and historical perspective. • Explore music in its social and cultural contexts. • Evaluate and explain how music interacts with culture and society. • Appreciate how specific musical traditions derive from and influence the cultures of which they partake. • Discover how the distinction between western and non-western music becomes obscured as various music cultures come into contact with and interact with each other. • Display critical thinking and improve written expression, especially regarding the subject of musical style by presenting opinions, ideas, experiences and projects. • Identify and describe various instruments and genres of Greek and Cypriot folk music • Describe and critically appraise how political, cultural, religious, historical and geographic factors influenced the development and evolution of Greek and Cypriot folk and urban music 				

	<ul style="list-style-type: none"> • Demonstrate critical thinking skills by assessing the similarities and differences amongst different regional styles using musicological and ethnomusicological perspectives. • Examine and assess the past, present and future of folk music in Greece and Cyprus, taking into consideration the role it plays in local, regional and national communities. 		
Prerequisites	None	Co-requisites	None
Course Content	<p>Description:</p> <p>THE FIELD OF ETHNOMUSICOLOGY: history and goals of ethnomusicology as an academic discipline, the role of the ethnomusicologist, the nature of ethnomusicological fieldwork.</p> <p>GENERAL ETHNOMUSICOLOGICAL CONCERNS: ways of discussing style and genre of non-Western music, notation of non-Western music, nationalism, colonialism and post-colonialism, traditional vs. popular music, tradition and modernity, commercialism, classical vs. oral traditions, professional vs. amateur performance, participatory vs. presentational performance.</p> <p>BASIC MUSICAL CONCEPTS: melody, rhythm, harmony, texture, form, differing performance contexts, organological classifications of Hornbostel and Sachs.</p> <p>AFRICAN MUSIC: general features of African music, Zimbabwean mbira music, West African drumming, Pygmy music of Central Africa, African popular music.</p> <p>INDIAN MUSIC: Indian classical traditions and texts, Hindustani and Karnatak musical systems, Indian popular music, Indian film music.</p> <p>INDONESIAN MUSIC: Javanese gamelan, Javanese modal systems, Javanese puppet theatre, Balinese Gamelan, Sumatran music, Indonesian popular music.</p> <p>EAST ASIAN MUSIC: traditional Japanese instrumental music, traditional Japanese theater music (Kabuki, Noh), popular music in Japan, traditional Chinese instrumental music, Chinese opera, music in communist China.</p> <p>NATIVE NORTH AMERICAN MUSIC: general features of Native American Music, ceremonial Navajo music, Native American popular music.</p> <p>LATIN AMERICAN MUSIC: general features of Latin American music, Andean pan pipe music, Andean popular music.</p> <p>CARIBBEAN MUSIC: Cuban music and salsa, reggae and ska, calypso music, steel drumming.</p>		

	<p>NORTH AMERICAN MUSIC: blues, gospel and jazz, bluegrass and country, zydeco.</p> <p>ROOTS OF GREEK FOLK MUSIC; Influences from the past (Ancient Greece and Byzantium); Akrites and akritica Early accounts of Greek folk songs Greek society and folk music; Aesthetics, history and politics General characteristics of music of the mainland Music of Peloponnesus, Roumeli and Thessaly Music of Epirus, Macedonia and Thrace General characteristics of music of the islands Music of the Ionian and Aegean islands Music of Crete Music of Cyprus General characteristics of Rebetika; Historical development and evolution; Characteristic composers and repertoire Influences of folk music and rebetika on modern Greek composers.</p>
Teaching Methodology	Face to face
Bibliography	<p>Caraveli, A. The song beyond the song: Aesthetics and social interaction in Greek folksong. <i>Journal of American Folklore</i>, 95, pp.129-158.</p> <p>Giorgoudes, P. Cyprus. In T. Rice, J. Porter, & C. Goetzen (Eds.), <i>The Garland encyclopedia of world music</i>, Vol. 8, pp. 1029-1032.</p> <p>Herzfeld, M. (1987) <i>Ours once more: Folklore, ideology and the making of modern Greece</i>. Publisher: Pella Publishing</p> <p>Holst, G. (2014) <i>Road to rebetika: Music of a Greek sub-culture. Songs of love sorrow and hashish</i>. (5th edition). Publisher: Denise Harvey.</p> <p>Kaufman Shelemay, K. (2015). <i>Soundscapes: Music in a Changing World</i> (with 3 CDs). (3rd Edition). Publisher: W. W. Norton</p> <p>Nettl, B. (2005) <i>The Study of Ethnomusicology. Thirty one issues and concepts</i>. Publisher: University of Illinois Press.</p> <p>Nettl, B., Capwell, C., Bohlman, P., Wong, I. and Turino, T. (2011) <i>Excursions in World Music</i> (with CDs). (6th Edition). Publisher: Prentice Hall</p> <p>Post, J. (2005) <i>Ethnomusicology: A Contemporary Reader</i>. Publisher: Routledge</p> <p>Titon, J. T. (2016) <i>Worlds of Music</i> (with CDs) (6th Edition). Publisher: Schirmer.</p>

	<p>Κωσταντζας, Γ. (2004). <i>Το Σμυρναίικο Τραγούδι στην Αθήνα: Τα Τραγούδια της Προσφυγιάς</i>. Εκδόσεις: Fagottobooks.</p> <p>Ορδουλίδης, Ν. (2018). <i>Η εποχή του Ρεμπέτικου</i>. Εκδόσεις: Πριγκηπέσσα.</p>								
Assessment	<table border="1" data-bbox="472 352 1182 506"> <tr> <td data-bbox="472 352 984 390">Exams</td> <td data-bbox="984 352 1182 390">60%</td> </tr> <tr> <td data-bbox="472 390 984 428">Assignments</td> <td data-bbox="984 390 1182 428">30%</td> </tr> <tr> <td data-bbox="472 428 984 466">Class Participation and Attendance</td> <td data-bbox="984 428 1182 466">10%</td> </tr> <tr> <td data-bbox="472 466 984 506"></td> <td data-bbox="984 466 1182 506">100%</td> </tr> </table>	Exams	60%	Assignments	30%	Class Participation and Attendance	10%		100%
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	100%								
Language	English								