

**The Yolanda and David Katz Faculty of the Arts**  
**The Buchmann-Mehta School of Music**

Name of Course: World Music Cultures  
מוזיקה של תרבויות עולם

2nd semester, 2015-2016  
Lesson, 4 semester hours

**The course will be held in English.**

Name of Lecturer: Judit Frigyesi (יהודית פריגישי)  
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Reception time: by appointment

Course requirements

Preparation, participation and class presentations (50%), independent research (50 %):

- (1) preparation for the classes
  - a. bringing to class the musical score and/or the text assigned
  - b. reading, listening to, and analyzing the work assigned for the class according to directions
- (2) participation in class discussion and demonstrated work during workshops
- (3) independent research
- (4) written project = final work.

Note: All students are required to have worked on the material prior to class and must come to the class prepared according to schedule

Pre requisites (if relevant): not relevant

Description of course

This course aims to provide introduction to traditional music cultures outside of the cultural milieu of Western art-music. Its primary purpose is to help students who are trained in Classical music to appreciate, understand and analyze unfamiliar music of societies whose concept of culture and life is different from ours. The students will be taught some of the basic methods for the study of music outside of the Western sphere (ethnomusicology) – methods that are becoming increasingly relevant for modern compositions and for the conceptions of Western art at large. We will discuss also the issue of the responsibility: what and how could, and why anything should be salvaged from these “endangered” cultures and whose task is to preserve them. Issues relating to the practice of music will include: social and religious functions in relation to musical structure, the structure and meaning of folk customs/rituals (and the

music they use), transmission and professionalism, social and political uses, modernization/fusion/popular music. The course will give a general introduction to a wide range of topics and problems but will focus on a few basic issues and music cultures.

### Course subjects

- I. The culture of the “other” – opening discussion (Class 1-2)
- II. Musics and scholarly presentations: Kaluli music of New Guinea versus folk music in Europe – differences in cultures and approaches (Classes 3-8)
- III. Three crucial themes: religion or folklore/techniques of ethnomusicology/scholarship or art – Ashkenazi prayer chant (Classes 9-16)
- IV. Current problems and the state of traditional music cultures – discussion and projects (Classes 17-22)
- V. Art music outside of Europe – the Great Cultures: Japanese No Theatre (Class 23-24)
- VI. Work in Progress – Presentations by Scholars/Students of Ethnomusicology (Classes 25-26)
- VII. Conclusion and Project Discussion (Classes 27-28)

### Grading Summary

Above 92: present in every class, no late arrival for any class, prepared the scores/materials for all classes, prepared for independent meetings/exam/project discussions, demonstration of the knowledge of the material, originality and depth in independent research.

80-91: missing 1 class, 1 late arrival, prepared the scores/materials for all classes, prepared for independent meetings/exam/project discussions, minor lacunae in the knowledge and comprehension of the material, less originality and depth in research.

70-79: missing 2 classes, 1 late arrival, prepared the scores/materials for all classes, prepared for independent meetings/exam/project discussions, considerable problems with the knowledge and comprehension of the material, little originality/depth in research.

60-69: missing 3 classes, 1 late arrival, prepared the scores/materials for all classes, less than 2 independent meetings/exam each semester, insufficient knowledge of the material, no originality/depth in research.

### Bibliography

- I. The culture of the “other” – opening discussion (Class 1-2)  
Clifford Geertz, *The Interpretation of Cultures. Selected Essays* (New York: Basic Books, Inc., 1973): Chapter 2: "The Impact of the Concept of Culture on the Concept of Man," 33-54.

II/A. Musics and scholarly presentations: Kaluli music of New Guinea versus folk music in Europe – differences in cultures and approaches (Classes 3-8)

Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli expression*. University of Pennsylvania Press, 1982, 2nd ed. 1990. (selected chapters)

II/B. Brief overview of the European origins of ethnography, ethnomusicology and the concept of the “Volk” (Classes 7-8)

(1) Bartók, Béla. *Rumanian Folk Music*, vol 1-5, ed. by Benjamin Suchoff. The Hague: Nijhoff, 1967-75; The New York Bartók Archive. *Studies in Musicology*, no. 2-6.

(2) Bartók, Béla. “Why and how do we collect folk music [1936],” in *Bartók Essays*, ed. Benjamin Suchoff (London: Faber and Faber, 1976): chapter 3.

III. Three crucial themes: religion or folklore/techniques of ethnomusicology/scholarship or art

– Ashkenazi prayer chant (Classes 9-16)

(1) *The YIVO Encyclopedia of Jews in Eastern Europe*: “Music for Sacred Text”, ed. in chief, Gershon D. Hundert (published for the YIVO Institute for Jewish Research by New Heaven: Yale University Press, 2008), vol. II: 1222-1225.

Suggested:

(2) Frigyesi, Judit. “The sound of the synagogue: magic and transcendence” *Paragana – Internationale Zeitschrift für Historische Anthropologie* (Journal of the Interdisciplinary Center for Historical Anthropology, Berlin: Akademie Verlag, Freie Universität,) Special issue on *Klanganthropologie: Performativität – Imagination – Narration*, 16/2 (2007), 151-163.

(3) ---. “The unbearable lightness of ethnomusicological complete editions: the style of the *ba’al tefillah* in the East European Jewish service,” *Studies in the Sources and the Interpretation of Music. Essays in Honor of László Somfai on His 70<sup>th</sup> Birthday*, ed. László Vikárius and Vera Lampert (Lanham, Maryland: Scarecrow Press, 2005), 7-18.

(4) ---. “Orality as Religious Ideal: The Music of East-European Jewish Prayer,” *Yuval 7 - Studies in Honor of Israel Adler* (Jerusalem: Magnes Press, 2001), 113-153.

(5) Nirán, Judit Nirán (Frigyesi), *Writing on Water* – novel (excerpts)

For the units below, depending of topics and lecturers, readings: TBA

IV. Independent projects – Intangible World Heritage (Classes 19-22)

V. Art music outside of Europe – the Great Cultures: Japanese No Theatre (Class 23-24)

VI. Work in Progress – Presentations by Scholars/Students (Classes 25-26)

