**MUSI E 194**

**Performing Musical Difference**

*Case Studies from the Silk Road Project*

**Professor Kay Kaufman Shelemay**

Spring Term 2017

Holden Chapel, Wednesdays 1-3pm

shelemay@fas.harvard.edu

**Teaching Fellow**: Dr. Matthew Leslie Santana

matthewleslie@g.harvard.edu

**Featuring Blodgett Distinguished Artists in Residence from the Silk Road Project Ensemble**:

Dr. Cristina Pato (*gaita* [Galician bagpipes]; piano; Silk Road Ensemble Education Advisor)

Shane Shanahan (percussion; Silk Road Ensemble Education Advisor)

**With Visiting Artists**:

Mike Block (cello)

Nicholas Cords (viola)

Sandeep Das (tabla)

Shaw Pong Liu (violin)

Evan Ziporyn (clarinet)

And Yo–Yo Ma (cello); March 22-23, 2017

**With Silkroad Advisors**:

Cristin Canterbury Bagnall, Director of Artistic and Learning Programs

Liz Keller-Tripp, Artistic Administrator

Ben Mandelkern, Director of Communications

Lori Taylor, Education Specialist

**Course Description**

This course, a collaborative venture in the classroom with musicians of the Harvard-affiliated Silk Road Ensemble, will explore the social processes and ethical challenges of intercultural musical exchange, composition, and performance. For more than fifteen-years, the Silkroad and its signature ensemble have sought to enhance intercultural communication through their music making, bringing together performers and composers from across the world to perform together. With an articulated humanistic goal of creating “unexpected connections, collaborations, and communities in pursuit of meaningful change,” the Silkroad provides a rich laboratory for appraising how dimensions of difference have been conveyed through artistic performance as well as the many issues that such initiatives raise. Critical and reflexive theoretical approaches from ethnomusicology, anthropology, and performance studies, among other disciplines, will be used to frame selected case studies from the Silk Road Ensemble experience. Topics will include questions regarding the cultivation of cultural difference through the arts, the ethics of intercultural musical collaboration, the potential of social engagement to mitigate pressing social and political problems, and the role of the arts in community building. Class sessions will include dialogue with musicians from the Silk Road Ensemble who will serve as interlocutors and provide insider perspectives of the ensemble’s work in various domains. Each student will complete a term project with a critical written component in one of three main areas.

(A Note on Names: The Silk Road Ensemble is the name of the performing group with which we are collaborating in the course. Silkroad is the new name of the ensemble’s umbrella organization, which in the past was known as the Silk Road Project.)

**Session Schedule, Topics, Assignments**

\*\*\*Dates listed are those of live lectures, which will be available online 24 hours later

**Jan. 25: Introduction to the Course and to the Silk Road Ensemble, Course Structure and Requirements, and Semester Goals; Introduction of Silk Road Ensemble participants in course**

Introducing Silk Road Ensemble Musicians, Blodgett Distinguished Artists in Residence: Cristina Pato and Shane Shanahan

**Research Question**: What is reciprocal and collaborative ethnography?

**Readings**:Lassiter, pp. 3-14 and 15-24; Shelemay 2015, pp. 258-270; Wood, pp. 9-25.

**Viewing and Listening**: [www.**shaneshanahan**.com](http://www.shaneshanahan.com)

<http://www.cristinapato.com>

**Film: View *The Music of Strangers* in advance of Feb. 1 discussion session.**

[**http://www.silkroadproject.org/posts/the-music-of-strangers**](http://www.silkroadproject.org/posts/the-music-of-strangers)

**\*SPECIAL CLASS SCREENING OF** *THE MUSIC OF STRANGERS* **FROM 3:15-5:15 EST ON THURSDAY, JANUARY 26, WHICH YOU CAN ACCESS THROUGH CANVAS**

**(IF YOU CANNOT WATCH AT THIS TIME, YOU WILL HAVE TO ACCESS THE FILM COMMERCIALLY ONLINE)**

**Feb. 1: Silk Road at the Movies: A Discussion of *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble***

Silk Road Ensemble Musician: Cristina Pato; Silkroad Advisor and TMOS Co-Executive Producer Cristin Canterbury Bagnall

**Research Questions**: What are the goals of the Silk Road Project? How does negotiation of cultural and musical differences shape the ensemble’s work? How do musicians’ individual careers reflect and shape the ensemble’s agenda?

**Reading**: Small, “Sharing with Strangers,” pp. 39-49.

**Feb. 8: Making Ethical Musics**

Silk Road Ensemble Musician: Nicholas Cords

**Research Questions**: What ethical questions surround processes of music making and its study? Can music instill positive or negative social values?

**Readings**: Etherington; Shelemay 2013; Shank; Warren, pp. 1-11 and 184-189.

**Viewing and Listening**: <http://nicholascords.com> “Recursions” and “Chahagir”

 **Feb. 15: Experiencing Dynamics of Cross-Cultural Musical Composition and Performance**

Silk Road Ensemble Musician: Shane Shanahan

**Research Question**: How is performance shaped in the Silk Road Ensemble?

**Reading**: Blum; Clayton, Dueck, Leante, “Introduction.”

**Listening Assignment**: Silk Road Recordings; selections by Shane Shanahan and other ensemble members

**Writing Assignment**: Write a review, 1000 words in length, on a selection of your choice from the Silkroad recordings on our website. CDs include:

Silk Road Journeys. When Strangers Meet. (2001)

Yo-Yo Ma. The Silk Road Ensemble. Silk Road Journeys (2005)

New Impossibilities. Yo-Yo Ma. The Silk Road Ensemble (2007)

Off the Map. The Silk Road Ensemble (2009)

The Silk Road Ensemble with Yo-Yo Ma. A Playlist Without Borders (2013)

Yo-Yo Ma. Sing Me Home. Silk Road Esemble (2016)

**Feb. 22: Collaborative Initiatives and The World of Applied Ethnomusicology**

Session Participants: Silkroad Advisors Cristin Canterbury Bagnall, Liz Keller-Tripp, Lori Taylor and Silk Road Ensemble musician Cristina Pato

**Research Questions**: Considering the field of applied ethnomusicology and its goals, where does a venture like our collaboration with the Silk Road Project fit within this framework? What materials are found in the Silk Road Archives?

**Readings**: O’Connell; Campbell and Higgins.

**Viewing and Listening**: <http://www.silkroad.com/>

**Mar. 1: Interrogating and Understanding Difference: Interviewing Silk Road Musicians**

 Silk Road Ensemble Musician: Sandeep Das and Mike Block

**Research Question:** What can musicians’ lives tell us about bridging and reconciling difference through music?

**Readings**: Kirshenblatt-Gimblett, pp. 203- 248; Taylor, pp. 140-160; Trimillos, pp. 23-52

**Listening**: [www.sandeep.com](http://www.sandeep.com) (Listen to “Rela” and “Tarang”)

<http://mikeblockmusic.com/bio> (Listen to “Raghupati Raga Raja Ram”

**Additional reading assignment**: Be sure to read the biographies of Sandeep Das and Mike Block on line.

**Mar. 8: The Dynamics of Cross-Cultural Musical Exchange, Past and Present**

Silk Road Ensemble Musician: Evan Ziporyn

**Research Questions**: What is the historical background of cross-cultural musical exchange? How does musical exchange in the present differ from that in the past?

**Reading**s: Born and Hesmondhalgh, pp.1-58; Huseynova, pp. 255-269; Shelemay *Soundscapes 3rd ed:* (Balinese gamelan, pp. 249-258)

**Listening/Viewing Assignment:** <http://www.ziporyn.com/>

Silk Road Ensemble: “Layla and Majnun” (on website)

Silk Road Ensemble and Mark Morris Dance Group, “Layla and Majnun;”
Evan Ziporyn’s “Sulvasutra” and scenes from “A House in Bali”

**Writing Assignment**: Prepare a 1000-word discussion of cross-cultural elements in “Layla and Majnun.”

**March 15: Spring Break (no class)**

**Week of March 20: Silk Road Ensemble residency at Harvard University**

Wednesday, March 22: Regular Class Session: “Cultural Navigation” with Silk Road musicians and Performance Rehearsal with Shane Shanahan

Wednesday, March 22, 5pm, Paine Hall: Music Department Louis C. Elson Lecture by Yo-Yo Ma

Thursday, March 23 TBD : Silk Road Ensemble Rehearsal and Concert in Sanders

**Reading**: DeWalt and DeWalt, “Writing Field Notes,” pp. 157-178.

**March 29: Discussion and Follow-up from Residency**

Silk Road Ensemble Musician: Cristina Pato

**Research Question**: How did the residency bring goals of the Silk Road Project to life?

**Apr. 5: Forming New Communities, Enlivening Old Ones**

Silk Road Ensemble Musician: Sandeep Das

**Research Questions**: How does music-making inform and shape new communities?

**Readings**: Shelemay 2011; Higgins, pp. 133-143.

**Viewing and Listening**: <http://www.humensemble.com/>

**April 12: Community Based Music Education Initiatives**

Silk Road Ensemble Musician: Shane Shanahan

Madeleine Steczynski, Co-founder and Executive Director of Zumix

**Research Question**: What educational and social engagement projects are/or could be part of Harvard campus life?

**Reading**: Pettan, pp. 602-629; Sommer, pp. 1-13.

**Viewing and Listening**: <http://zumix.org/>

**April 19: Social Engagement and Student Presentations of Independent Projects**

Silk Road Ensemble Musician: Shaw Pong Liu

**Viewing and Listening**: <http://www.shawpong.com/>

**April 26: Student Presentations: Archival and Ethnographic Initiatives**

**Summary**

Silkroad Advisor: Liz-Keller-Tripp

**FINALE!**

**CLASS PERFORMANCE on the morning of Saturday, April 29 at ARTS FIRST Festival!**

Silk Road Ensemble Musician: Shane Shanahan

\*\*\*We hope it will be possible for you to participate in the performance virtually. Details TBA.

**Assignments and Grading**

**Reading listening, and viewing assignments** should be completed before the class session for which they are assigned. We will assign discussion leaders from the class for readings on a rotating basis. Keep the session research questions in mind as a guide in preparing for discussion, although you are invited to propose other questions as well.

**Writing assignments** are to be submitted by noon on Wednesday unless otherwise noted.

**Due Feb. 15**: Write a review/discussion, 1000 words in length, on a selection from a Silk Road recording on class reserve.

**Due Mar. 8:** Prepare a 1000-word abstract discussing cross-cultural elements in “Layla and Majnun,” along with a question about the composition to discuss in class.

**Term Project**: Each student will complete a term project (8-10 pages double spaced in length for undergraduates; 10-12 double-spaced pages for graduate students) on an ensemble or musician of your choice (perhaps in your locality) who perform musical difference. Due on or before April 26.

**Grading Key**:

Section Participation: 15%

2 Short Writing Assignments: 40% (20% each)

Term Project: 45%

**Academic Standards**

*You are responsible for understanding Harvard Extension School policies on academic integrity (*[*www.extension.harvard.edu/resources-policies/student-conduct/academic-integrity*](http://www.extension.harvard.edu/resources-policies/student-conduct/academic-integrity)*) and how to use sources responsibly. Not knowing the rules, misunderstanding the rules, running out of time, submitting the wrong draft, or being overwhelmed with multiple demands are not acceptable excuses. There are no excuses for failure to uphold academic integrity. To support your learning about academic citation rules, please visit the Harvard Extension School Tips to Avoid Plagiarism (*[*www.extension.harvard.edu/resources-policies/resources/tips-avoid-plagiarism*](http://www.extension.harvard.edu/resources-policies/resources/tips-avoid-plagiarism)*), where you'll find links to the Harvard Guide to Using Sources and two free online 15-minute tutorials to test your knowledge of academic citation policy. The tutorials are anonymous open-learning tools.*

**Accesibility**

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**Course Bibliography**

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