

**ANT 205R: Ethnomusicology & World Music
Spring 2013**

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Class Time: Tuesday, 6:45-9:15pm
Class Location: CSS 135
Office Hours: By appointment

Course Description:

This course explores three interrelated questions: First, how do different communities and cultural groups produce and structure their music? Second, how do these musics relate to other realms of human cultural activity, such as politics, economics, social organization, and religion? And finally, how have ethnomusicologists from different time periods and scholarly backgrounds approached and answered the first two questions? The course will thus alternate between case studies of various world music traditions and their sociocultural contexts on the one hand, and discussions of the issues, interests, and intellectual trends that have shaped the discipline of ethnomusicology on the other.

Aims and Objectives:

This course is designed to fulfill a wide range of educational goals for students with diverse backgrounds and interests. While course readings, assignments, lectures, and discussions will cohere around a shared focus on music, this is **not** a music appreciation class; instead, we will use music as a starting point from which to explore a number of different sociocultural issues and cultivate a range of critical and analytical skills. The engaged, attentive student should expect to come away from this course with:

- A heightened awareness of and appreciation for the diversity of the world's cultural traditions in general, and musical traditions in particular
- A greater understanding of the diverse array of ways in which music intersects with the lives of the people who make and listen to it
- A basic familiarity with the goals, interests, methodologies, and approaches of the academic discipline of ethnomusicology
- An enhanced capacity to listen to the musics of the world actively and critically
- An expanded ability to read actively and critically, to break down and evaluate scholarly texts and arguments, and to express those evaluations fluently in both writing and conversation

Course Prerequisites:

Students **do not** need to have any previous musical training whatsoever to succeed in this course; they simply need to come to class with a willingness to listen, learn, and think critically.

Course Format:

The majority of our class sessions will be divided evenly between lecture and discussion. Lectures will serve to flesh out and reinforce the main issues and concepts addressed in assigned textbook readings, and will focus on the first and second of our three guiding questions (musical structures and their intersections with human life and culture more generally). Class discussions will be based on supplementary articles, and will focus on the second and third of our guiding

questions (music's intersections with human life/culture and the various ways that ethnomusicologists have approached and interpreted those intersections).

Required Course Materials:

1) Bakan, Michael B. 2012. *World Music: Traditions and Transformations* (Second Edition). New York: McGraw-Hill. ISBN: 978-0-07-352664-5. [*** Available at the Rollins College Bookstore]

2) 4-CD set for *World Music: Traditions and Transformation*. [*** Available at the Rollins College Bookstore.]

Note: Items 1) and 2) can be purchased together at the Rollins College Bookstore for \$177.50 or rented for \$115.38. One copy of each will also be placed on reserve at the Olin Library. However, it is highly recommend that each student obtain personal copies.

3) Supplementary articles [*** Available on Blackboard]

Assignments and Grading:

Attendance (50 points/10%):

Regular attendance is essential to succeeding in this course; missing even one class means missing a major set of 'musicultural' issues, a prominent ethnomusicological approach/orientation, and an entire region of the world. Each student will thus be allowed **one** free absence, no questions asked. Every absence beyond that will result in a deduction of one quarter of the overall attendance grade (12.5 points), unless the student contacts me **beforehand** and provides formal documentation detailing the nature of the conflict (a doctor's note, a business trip itinerary, etc.).

Preparation and Participation (50 points/10%):

It should go without saying that students are expected to come to class prepared to participate; this means taking the time to read assigned chapters and articles **and** listen to designated musical examples before class, then answering questions and sharing thoughts and interpretations in the classroom. Lectures and textbook readings are complementary rather than interchangeable, so students will get far more out of this class if they engage actively and attentively with both. The Preparation and Participation grade, however, will come primarily from a series of article breakdowns which can be turned in on any day that a supplementary article is assigned (nine in all). The purpose of these breakdowns is to encourage students to think critically about what they have read and put those thoughts down in writing, so they will be more fully formulated and easily accessible during class discussions. Thus, students will need to answer two sets of questions:

1) What is the author's **main argument**, and what **evidence** does he or she provide to support this main argument?

2) What did **you personally** get out of the article, and how might you relate the ideas it discusses to some of your own interests and experiences (musical or otherwise)?

These breakdowns should be short and informal (one page maximum); I'm more interested in ideas and interpretations here, and less in how eloquently they are expressed. Students should use **their own words**, rather than strings of quotes from the article. Grades will be assigned on a three point scale based on the extent to which both sets of questions above are answered thoughtfully and completely:

✓- = 5 points

✓ = 10 points

✓+ = 15 points

Each student may turn in as many article breakdowns as he or she wishes, and all are optional except for the first one (January 22), which is mandatory. Any points over the 50 allotted for these breakdowns that a student receives will be counted as extra credit; this will be the **only** extra credit offered in this class.

Essay Assignments (75 points/15% each):

In this class, students will be required to complete three written assignments, each of which will be **4-5 pages long**; each corresponds to one of our three guiding questions, and the first two in particular are pertinent to the General Education “C” designation for the course. The first essay, due on February 26, will require students to research and discuss the basic beliefs and values of a non-Western culture of their choosing, both in general and as they relate to that culture’s musical traditions. The second essay, due April 2, will require students to research and discuss the ways in which a particular genre or style is used by—and therefore serves the purposes of—some specific social group or category within the non-Western culture they have chosen (an ethnic group, a gender group, a social class, a religious denomination, etc.). The third essay, due April 30, will require students to examine and evaluate the various ways in which different scholars have approached the music(s) of the non-Western culture they have chosen. Note: Students should be writing about the **same** place/culture/group for all three assignments.

On days that written assignments are due, we will devote the second half of the class session to informal discussions of each student’s work. These are not meant to be formal, graded presentations, but rather opportunities for students to tell the class what they learned, receive feedback from their colleagues, etc.

I will arrange to meet with each student individually during Weeks 5 and 6 to discuss paper ideas, so please start thinking about possible topics sooner rather than later.

Finally, more detailed guidelines will be passed out in advance of each individual assignment deadline, and discussed further in class.

Midterm Exam (75 points/15%) and Final Exam (100 points/20%):

There will be two exams in this course. The midterm exam (March 12) will cover Weeks 1-7, and the final exam (April 30) will cover Weeks 9-14. Each exam will be broken down into different sections dealing with each of our three guiding questions, and will feature a range of question types including listening, multiple choice, and short answer. The final exam will **not** be cumulative at the level of basic content, but be aware that several of the broader themes, issues, and ideas we explore in the first half of the semester will carry over into the second half as well.

Grade Distribution:

The grade for this course will be distributed as follows:

Attendance:	50 pts	10%
Preparation and Participation:	50 pts	10%
Essays (3):	225 pts (75 pts each)	45% (15% each)
Midterm Exam:	75 pts	15%
<u>Final Exam:</u>	<u>100 pts</u>	<u>20%</u>
Total:	500 pts	100%

Additional Course Policies:

Assignment Submission, Late Work, and Makeup Exams:

Hard copies of written assignments are to be submitted **in class** on the day that they are due, and late assignments will be assessed a 5-point penalty per day. Article breakdowns should also be submitted in class on the day that we discuss the corresponding article, and late breakdowns will not be accepted. Students may make up exams if extreme and/or unavoidable circumstances prevent them from coming to the regularly scheduled exam period, but only if they provide a reasonable amount of advance warning.

Email Correspondence:

I will use the Rollins email system for all announcements, reminders, and any other pertinent information. Students should thus remember to check their Rollins email accounts on a regular basis, or arrange to have messages forwarded to an account that they use more frequently.

Syllabus:

This syllabus is subject to change. However, changes will only be made when absolutely necessary, and they will be announced well in advance and through multiple different channels.

The Honor Pledge and Reaffirmation:

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. The student commitment to uphold the values of honor - honesty, trust, respect, fairness, and responsibility - particularly manifests itself in two public aspects of student life. First, as part of the admission process to the College, students agree to commit themselves to the Honor Code. Then, as part of the matriculation process during Orientation, students sign a more detailed pledge to uphold the Honor Code and to conduct themselves honorably in all their activities, both academic and social, as a Rollins student. A student signature on the following pledge is a binding commitment by the student that lasts for his or her entire tenure at Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others. This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to the paper, quiz, test, lab report, etc., the handwritten signed statement:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.

Students with Disabilities:

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities. If you are a person with a disability on this campus and anticipate needing any

type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 37289. Appointments can be scheduled by calling 407-646-2354 or email: gridgeyway@rollins.edu.

Last Date to Withdraw Without Academic Penalty:

March 22 (or the Monday following the mid-point class meeting for intensive courses). Students should contact the Holt School Office if there are questions regarding withdrawal deadlines, policies, or procedures.

Course Schedule:

*** Note: Most weeks have two main topics; topic a) corresponds to the lecture portion of the class, while topic b) corresponds to the discussion.

UNIT ONE: FUNDAMENTALS OF MUSIC AND CULTURE

What is music, and how can we study it? How does music intersect with other realms of human culture, and what can we learn from those intersections? What are the basic building blocks of music? What is ethnomusicology, and what does it entail? What distinguishes ethnomusicology from other academic disciplines? What do ethnomusicologists study, and how do they study it?

Week 1 (1/15):

- a) Introductions and Course Overview**
- b) What is Music? What is Ethnomusicology?**

Reading Assignment:

Course syllabus

Week 2 (1/22):

- a) Intersections of Music and Culture**
- b) What Do Ethnomusicologists Study? Definitions of the Field**

Reading Assignment:

- a) Bakan: Intro (pp. xxx-xxxiv), Ch. 1-2 (pp. 1-32) [including listening examples]
- b) Merriam, Alan P. 1960. "Ethnomusicology, Discussion and Definition of the Field." *Ethnomusicology* 4(3):107-114.

Writing Assignment:

Article Breakdown 1 (**mandatory**)

Week 3 (1/29):

- a) Musical Mechanics, Part I: Rhythm and Pitch**
- b) What Do Ethnomusicologists Do? Fieldwork and Ethnography**

Reading Assignment:

- a) Bakan: Ch. 3-4 (pp. 33-55) [including listening examples]
- b) Stock, Jonathan P.J. 2004. "Documenting the Musical Event: Observation, Participation, Representation." In *Empirical Musicology: Aims, Methods, Prospects*, eds. Eric F. Clarke and Nicholas Cook, pp. 15-34. London and New York: Oxford University Press.

Writing Assignment:

Article Breakdown 2

Week 4 (2/5):

- a) Musical Mechanics, Part II: Dynamics, Timbre, Texture, and Form**
- b) What Do Ethnomusicologists Do? Learning and Performance**

Reading Assignment:

- a) Bakan: Ch. 5-6 (pp. 57-84) [including listening examples]
- b) Baily, John. 2008. "Ethnomusicology, Intermusability, and Performance Practice." In *The New (Ethno)musicologies*, ed. Henry Stobart, pp. 117-134. Lanham, MD: The Scarecrow Press.

Writing Assignment:

Article Breakdown 3

UNIT TWO: MUSIC AND SOCIAL STRUCTURE

How does music intersect with the broader social structures that govern the communities in which it is made? What are some of the ways in which music can both reflect and shape shared sociocultural phenomena such as language, cosmology, and epistemology? How have ethnomusicologists approached these issues, and what kinds of conclusions have they reached?

Week 5 (2/12):

- a) Music and Language: West African Kora**
- b) Music and Language: Comparative Musicology**

Reading Assignment:

- a) Bakan: Ch. 10 (pp. 191-221) [including listening examples]
- b) Herzog, George. 1934. "Speech-Melody and Primitive Music." *The Musical Quarterly* 20(4):452-466.

Writing Assignment:

Article Breakdown 4

*** *Individual paper topic meetings* ***

Week 6 (2/19):

- a) Music and Cosmology: Balinese Gamelan**
- b) Music and Epistemology: Javanese Vocal and Instrumental Music**

Reading Assignment:

- a) Bakan: Ch. 7 (pp. 85-114) [including listening examples]
- b) Hoffman, Stanley Brian. 1978. "Epistemology and Music: A Javanese Example." *Ethnomusicology* 22(1):69-88.

Writing Assignment:

Article Breakdown 5

*** *Individual paper topic meetings* ***

Week 7 (2/26):

- a) Midterm Review**
- b) Essay 1 Discussions**

Writing Assignment:

Essay 1

***** *SPRING BREAK 3/2-3/10* *****

Week 8 (3/12):

Midterm Exam

UNIT THREE: MUSIC AND IDENTITY

How does music intersect with individual and group identity? What are some of the ways in which music can be used to express gender, ethnicity, and national identity? How can identity be negotiated, politicized, and transformed via musical performance? How have ethnomusicologists approached these issues, and what kinds of conclusions have they reached?

Week 9 (3/19):

- a) Music and Gender: Middle Eastern Dance**
- b) Music and Gender: Tunisian Women's Music**

Reading Assignment:

- a) Bakan: Ch. 12 (pp. 273-314) [including listening examples]
- b) Lengel, Laura. 2004. "Performing In/Outside Islam: Music and Gendered Cultural Politics in the Middle East and North Africa." *Text and Performance Quarterly* 24(3/4):212-232.

Writing Assignment:

Article Breakdown 6

Week 10 (3/26):

- a) Music, Politics, and Ethnicity: Chinese Zheng**
- b) Music, Nationalism, and the State: Chinese National Performance**

Reading Assignment:

- a) Bakan: Ch. 13 (pp. 315-351) [including listening examples]
- b) Tuohy, Sue. 2001. "The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation." *Ethnomusicology* 45(1):107-131.

Writing Assignment:

Article Breakdown 7

Week 11 (4/2):

- a) Guest Lecture/Demonstration: Chinese Zheng (Ann Yao and Li Wei)**
- b) Essay 2 Discussions**

Writing Assignment:

Essay 2

UNIT FOUR: MUSIC AND GLOBALIZATION

What happens when music moves, and what are some of the ways in which it does so? How does music intersect with transnational communities and networks of intercultural exchange? What roles do technology, commerce, and global mass media play in these processes? How have ethnomusicologists approached these issues, and what kinds of conclusions have they reached?

Week 12 (4/9):

- a) Music and Transnationalism: Latin American Popular Music**
- b) Music and Hybridity: Chicano Popular Music**

Reading Assignment:

- a) Bakan: Ch. 11 (pp. 223-272) [including listening examples]

b) Habell-Pallán, Michelle. 1999. "El Vez is 'Taking Care of Business': The Inter/National Appeal of Chicano Popular Music." *Cultural Studies* 13(2):195-210.

Writing Assignment:
Article Breakdown 8

Week 13 (4/16):
a) Music and Intercultural Exchange: Indian Raga and Bollywood Music
b) Music, Technology, and the Global Mass Media: Hindi Film Songs

Reading Assignment:

- a) Bakan: Ch. 8 (pp. 115-156) [including listening examples]
- b) Beaster-Jones, Jayson. 2009. "Evergreens to Remixes: Hindi Film Songs and India's Popular Music Heritage." *Ethnomusicology* 53(3):425-448.

Writing Assignment:
Article Breakdown 9

Week 14 (4/23):
a) Final Exam Review
b) Essay 3 Discussions

Writing Assignment:
Essay 3

Week 15 (4/30):

Final Exam

COURSE CALENDAR AT A GLANCE

Drop/Add Period:	Mon. 1/14 to Fri. 1/18
Credit/No Credit Deadline:	Mon. 1/28
Drop w/o Notation ('W') Deadline:	Mon. 1/28
Paper Topic Meetings:	Wed. 2/13 to Thurs. 2/21
Essay 1:	Tues. 2/26
Spring Break:	Sat. 3/2 to Sun. 3/10
Midterm Exam:	Tues. 3/12
Drop w/o Penalty ('WF') Deadline:	Fri. 3/22
Essay 2:	Tues. 4/2
Essay 3:	Tues. 4/23
Final Exam:	Tues. 4/30