

ANT 205R: Ethnomusicology & World Music
Fall 2013

Professor: Eric Bindler
Email: ebindler@rollins.edu
Phone: (954) 608-1637

Class Time: Tuesday, 6:50-8:30pm
Class Location: CSS 135
Office Hours: By appointment

Course Description:

This course explores three interrelated questions: First, how do different communities and cultural groups around the world 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, Objectives, and Learning Outcomes:

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:

1. A heightened awareness of and appreciation for the diversity of the world's cultural traditions in general, and musical traditions in particular
2. 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
3. A basic familiarity with the goals, interests, methodologies, and approaches of the academic discipline of ethnomusicology
4. An enhanced capacity to listen to the musics of the world actively and critically
5. 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

Correspondingly, students should expect to learn how to:

1. **Identify** the salient musical and sociocultural characteristics of the 'musicultural' traditions we explore throughout the semester
2. **Understand** the ways in which musical traditions intersect with other domains of human life and culture, and **analyze** those intersections in real-world examples
3. **Identify** the defining features of the discipline of ethnomusicology (history, theories, methodologies, etc.), and **compare** and **contrast** ethnomusicology with related disciplines
4. **Dissect** musical performances aurally and visually in order to **identify** their key musical features, as well as **analyze** the ways that they reflect the worldviews, identities, and histories of the people that produce and consume them

5. **Classify** scholarly texts in terms of their methodologies and main arguments, **evaluate** the effectiveness of different methodologies and arguments, and **compose** both oral and written work that expresses those evaluations

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:

This class will be taught in a **blended** format, meaning that we will have shorter weekly class meetings (100 instead of 160 minutes), and that a significant portion of our learning will be done online on our designated Canvas course site (<https://rollins.instructure.com/courses/1035781>). Consequently, students will have much more freedom to work through each week's content at their own pace and on their own time, but it also means that they will be required to take a more active role in their own learning.

Most weeks, students will be expected to complete textbook and article readings and work through designated Canvas modules before we meet as a class. Our weekly in-class sessions, meanwhile, will be devoted primarily to reviewing and discussing the key concepts and ideas from our reading assignments as a group.

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. Retail price: \$120. [*** Available at the Rollins College Bookstore]

2) 4-CD set for *World Music: Traditions and Transformation*. Retail price: \$80. [*** Available at the Rollins College Bookstore.]

*** **Note:** *Items 1) and 2) can be purchased together new at the Rollins College Bookstore for \$195, or used for \$146. One copy of each will also be placed on reserve at the Olin Library. However, it is recommended that each student obtain personal copies.*

3) Supplementary articles [*** Available on our Canvas course site]

Assignments and Grading:

Attendance (50 points):

Regular attendance is essential to succeeding in this course; our in-class activities are designed to supplement rather than simply replicate our online activities, and are a crucial part of the blended learning experience overall. 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.).

Canvas Quizzes (10 points each):

Each of our nine Canvas modules concludes with a short quiz to gauge students' comprehension of the material presented in that module and the corresponding textbook chapter(s). These quizzes will typically contain a combination of multiple choice, true or false, audio/video analysis, and short answer questions, and they can be retaken as many times as necessary. Each quiz (not counting the first one) is due the Monday before that week's class at 11:59pm.

Canvas Discussions (10 points each):

Each of our nine Canvas modules also contains a discussion assignment to gauge students' comprehension of that week's supplemental article (when applicable). For each discussion assignment (other than the first one), students will be prompted with a discussion question, to which they must respond in a post of **no less than 200 words** by the Sunday before that week's class at 11:59pm (5 points). Each student must then respond to **at least two** of his or her colleagues' posts by the Monday before that week's class at 11:59pm (2.5 points each); responses should be **no less than 100 words each** and should contribute substantively to the conversation (not just "I agree!" or "I disagree!"). I will review these discussions before each face-to-face class, and use student comments as jumping-off points for further class discussion.

Essay Assignments (75 points 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 October 1, 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 October 29, 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 November 26, 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** culture or group for all three assignments.

Essay Topic Meetings (20 points):

I will arrange in-person or online meetings with each individual student during Weeks 4 and 5 to discuss essay ideas, so please start thinking about possible topics sooner rather than later.

Students will **not** need to write formal proposals for these meetings, but they will need to be prepared with some well-thought-out paper ideas and possible scholarly sources.

Student Presentations (25 points):

Each student will be expected to deliver a 5- to 7.5-minute presentation in class on November 19 in order to educate the rest of the class about the musicultural tradition on which he or she is working for the three essay assignments. These presentations are meant to be relaxed and informal; students need not prepare elaborate speeches or PowerPoint slide shows, but they should bring in one or two short audio and/or video clips to show the class. *** **Note:** This class session will likely go until 9:30pm rather than 8:30pm, but dinner will be provided.

Midterm Exam (75 points) and Final Exam (75 points):

There will be two exams in this course. The midterm exam (October 8) will cover Weeks 1-6, and the final exam (December 3) will cover Weeks 8-14. 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
Canvas Quizzes (9):	90 pts (10 pts each)
Canvas Discussions (9):	90 pts (10 pts each)
Essay Topic Meetings:	20 pts
Essays (3):	225 pts (75 pts each)
Student Presentations:	25 pts
Midterm Exam:	75 pts
<u>Final Exam:</u>	<u>75 pts</u>
Total:	650 pts

Grading Scale:

Letter grades for this course will be assigned according to the following scale:

<u>%</u>	<u>Grade</u>
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
Below 60	F

*** **Note:** Decimals will be rounded up or down to the nearest whole number.

Additional Course Policies:

Assignment Submission, Late Work, and Makeup Exams:

All assignments for this class, with the exception of the student presentations and the midterm and final exams, are to be submitted electronically on our Canvas course site. Weekly quizzes and discussion posts can be completed within the Canvas site itself, while essay assignments should be composed in a word processor and uploaded onto the designated Canvas submission page. *** **Note:** All uploaded essays will be automatically processed by Turnitin.com.

All late work will be assessed a 2.5-point penalty per day. Students may make up exams if extreme and/or unavoidable circumstances prevent them from attending the regularly scheduled exam periods, but only if they provide a reasonable amount of advance warning.

Communication Policy:

I will use both Canvas and the Rollins email system to distribute all announcements, reminders, and any other information pertinent to the class. 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.

I prefer for students to contact me via my Rollins email address (ebindler@rollins.edu), but students should feel free to call or text me if they do not have access to their email or in the event of an emergency. I am usually able to reply to emails, texts, and calls within a few hours of receiving them, though in some cases it may take me up to 24 hours to respond.

Netiquette Policy:

Several of our class discussions will take place online, and I encourage students to use these discussions as opportunities to explore ideas, opinions, and experiences that they might not feel as comfortable or confident sharing in face-to-face settings. However, I expect all students to observe the same standards of civility that guide their conduct in the classroom; disrespectful, intolerant, inflammatory, or otherwise inappropriate comments can make others feel unsafe or uncomfortable in our online learning environment, and consequently will not be tolerated.

Tech Support Policy:

I have done my best to ensure that our online Canvas site is as smooth, straightforward, and glitch-free as possible, but it is impossible to guarantee that we won't run into technological problems at some point in the semester. If at any time a student has trouble accessing or navigating through the site or any of its content, he or she is responsible for getting in touch with me and/or the Rollins help desk (<http://r-net.rollins.edu/it/help-desk>; 407-628-6363) so that we can try to resolve the issue as quickly as possible.

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 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. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations. The following pledge is a binding commitment by the students of 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 all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“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/medical 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 2772) – Mills Building, 1000 Holt Ave., Winter Park, FL, 32789. Appointments can be scheduled by calling 407-646-2354 or by emailing: gridgeway@rollins.edu

Last Date to Withdraw Without Academic Penalty:

Friday, November 1. Students should contact the Holt School Office if there are questions regarding withdrawal deadlines, policies, or procedures.

Course Schedule:

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 (8/27):

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

Reading:

- a) Canvas Module 1
- b) Course Syllabus

Assignments:

- a) Canvas Module 1 Quiz (due Thurs. 8/29 at 11:59pm)
- b) Canvas Module 1 Discussion (initial post due Wed. 8/28 at 11:59pm; replies due Thurs. 8/29 at 11:59pm)

Week 2 (9/3):

- a) Intersections of Music and Culture**
- b) Ethnomusicology: Definitions of the Field**

Reading:

- a) Bakan: Intro (pp. xxx-xxxiv) [**recommended**]
- b) Bakan: Ch. 1-2 (pp. 1-32) [including listening examples]

- c) Canvas Module 2
- d) Merriam, Alan P. 1960. "Ethnomusicology, Discussion and Definition of the Field." *Ethnomusicology* 4(3):107-114.

Assignments:

- a) Canvas Module 2 Quiz (due Mon. 9/2 at 11:59pm)
- b) Canvas Module 2 Discussion (initial post due Sun. 9/1 at 11:59pm; replies due Mon. 9/2 at 11:59pm)

**Week 3 (9/10):
Musical Mechanics**

Reading:

- a) Bakan: Ch. 3-6 (pp. 33-84) [including listening examples]
- b) Canvas Module 3

Assignments:

- a) Canvas Module 3 Quiz (due Mon. 9/9 at 11:59pm)
- b) Canvas Module 3 Discussion (initial post due Sun. 9/8 at 11:59pm; replies due Mon. 9/9 at 11:59pm)

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, religion, cosmology, and epistemology? How have ethnomusicologists approached these issues, and what kinds of conclusions have they reached?

Week 4 (9/17):

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

Reading:

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

Assignments:

- a) Canvas Module 4 Quiz (due Mon. 9/16 at 11:59pm)
- b) Canvas Module 4 Discussion (initial post due Sun. 9/15 at 11:59pm; replies due Mon. 9/16 at 11:59pm)
- c) Essay Topic Meetings (from Wed. 9/18 to Wed. 9/25)

Week 5 (9/24):
a) Music, Religion, and Cosmology: Balinese Gamelan
b) Music and Epistemology: Javanese Vocal and Instrumental Music

Reading:

- a) Bakan: Ch. 7 (pp. 85-114) [including listening examples]
- b) Canvas Module 5
- c) Hoffman, Stanley Brian. 1978. "Epistemology and Music: A Javanese Example." *Ethnomusicology* 22(1):69-88.

Assignments:

- a) Canvas Module 5 Quiz (due Mon. 9/23 at 11:59pm)
- b) Canvas Module 5 Discussion (initial post due Sun. 9/22 at 11:59pm; replies due Mon. 9/23 at 11:59pm)
- c) Essay Topic Meetings (from Wed. 9/18 to Wed. 9/25)

Week 6 (10/1):
Midterm Review

Reading:

None

Assignments:

Essay 1 (due **in Canvas** on Tues. 10/1 at 11:59pm)

Week 7 (10/8):
Midterm Exam

Reading:

Canvas Midterm Exam Study Guide

Assignments:

Midterm Exam (complete **in class** on Tues. 10/8)

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 8 (10/15):

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

Reading:

- a) Bakan: Ch. 12 (pp. 273-314) [including listening examples]
- b) Canvas Module 6
- c) 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.

Assignments:

- a) Canvas Module 6 Quiz (due Mon. 10/14 at 11:59pm)
- b) Canvas Module 6 Discussion (initial post due Sun. 10/13 at 11:59pm; replies due Mon. 10/14 at 11:59pm)

Week 9 (10/22):

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

Reading:

- a) Bakan: Ch. 13 (pp. 315-351) [including listening examples]
- b) Canvas Module 7
- c) Tuohy, Sue. 2001. "The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation." *Ethnomusicology* 45(1):107-131.

Assignments:

- a) Canvas Module 7 Quiz (due Mon. 10/21 at 11:59pm)
- b) Canvas Module 7 Discussion (initial post due Sun. 10/20 at 11:59pm; replies due Mon. 10/21 at 11:59pm)

Week 10 (10/29):

Guest Lecture/Demonstration: Chinese Zheng (Ann Yao and Li Wei)

Reading:

None

Assignments:

Essay 2 (due in Canvas on Tues. 10/29 at 11:59pm)

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 11 (11/5):

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

Reading:

- a) Bakan: Ch. 11 (pp. 223-272) [including listening examples]
- b) Canvas Module 8
- c) 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.

Assignments:

- a) Canvas Module 8 Quiz (due Mon. 11/4 at 11:59pm)
- b) Canvas Module 8 Discussion (initial post due Sun. 11/3 at 11:59pm; replies due Mon. 11/4 at 11:59pm)

Week 12 (11/12):

- a) Music, Movement, and Meaning: Indian Raga at Home and Abroad**
- b) Music, Technology, and the Global Mass Media: Hindi Film Songs**

Reading:

- a) Bakan: Ch. 8 (pp. 115-156) [including listening examples]
- b) Canvas Module 9
- c) Beaster-Jones, Jayson. 2009. "Evergreens to Remixes: Hindi Film Songs and India's Popular Music Heritage." *Ethnomusicology* 53(3):425-448.

Assignments:

- a) Canvas Module 9 Quiz (due Mon. 11/11 at 11:59pm)
- b) Canvas Module 9 Discussion (initial post due Sun. 11/10 at 11:59pm; replies due Mon. 11/11 at 11:59pm)

**Week 13 (11/19):
Student Presentations**

Reading:
None

Assignments:

Student Presentations (present in class on Tues. 11/19)

*** ***Note:** This class session will last until 9:30pm rather than 8:30pm, but dinner will be provided.*

**Week 14 (11/26):
Final Exam Review**

Reading:
None

Assignments:

Essay 3 (due in Canvas on Tues. 11/26 at 11:59pm)

**Week 15 (12/3):
Final Exam**

Reading:
Canvas Final Exam Study Guide

Assignments:

Final Exam (complete in class on Tues. 12/3)

COURSE CALENDAR AT A GLANCE

Labor Day:	Mon. 9/2
Essay Topic Meetings:	Wed. 9/18 to Wed. 9/25
Essay 1:	Tues. 10/1
Midterm Exam:	Tues. 10/8
Essay 2:	Tues. 10/29
Drop w/o Penalty ('WF') Deadline:	Fri. 11/1
Student Presentations:	Tues. 11/19
Essay 3:	Tues. 11/26
Thanksgiving Break:	Wed. 11/27 to Sun. 12/1
Final Exam:	Tues. 12/3