

MUS 304 Introduction to Ethnomusicology
Syllabus Fall 2009

Class Time: Tuesday, Thursday 10:05–11:30

Room: FA 27

Instructor: Dr. James Burns

Office: FA 116

Office Hours: Thursdays 1-2PM.

Contact: Email: jburns@binghamton.edu ; Office Phone: 777-2595

Required Texts:

Worlds of Music: An Introduction to the Music of the World's Peoples (5th Edition). Jeff Todd Titon (General Editor).

Soundscapes (2nd Edition). Kay Kaufman Shelemay (with 3 CDs).

Supplemental Readings: Pdf copies located on Blackboard in the Course Reserves folder.

Listening Examples: Mp3 files for examples **outside of** the Soundscapes CDs will be placed on Blackboard in the Listening Examples folder.

Course Objective:

This course will provide a general introduction to the study of ethnomusicology. Using musical traditions from differing world cultures as practical examples, you will understand the development, outlook, theory, and practice of contemporary ethnomusicology. Drawing on ideas and information from class lectures, listening examples, videos, reading assignments, as well as hands-on musical examples you will be able to discuss and analyze music as a part of culture and as a piece of culture in various settings throughout the world. In this course you will be focusing on music cultures in Africa, India, Indonesia and North America. You will learn to apply the concept of a music culture or soundscape to each of these areas. A course outline detailing reading assignments, tests, and topics is attached.

This course fulfills the GenEd composition (C) requirement, and therefore contains substantial written assignments, which account for 70% of your final grade. Part of the course will consist of learning to conduct scholarly research, including the use of the library, electronic journals, the internet, MLA and Chicago style referencing, and inter-library borrowing. You will be able to locate and critically assess information from various sources and compile it into a major written study of a music tradition. You will work to improve your writing skills throughout the semester, culminating in writing up a fieldwork project, which will be critiqued and revised with my assistance—the objective will be to write a clear and concise research paper that is suitable for publication.

Course Guidelines:

This course is for Music Major and Minors ONLY! Our class discussions, assignments, and exams will require the ability to read and transcribe music, basic piano skills, and the knowledge of a primary instrument or vocal tradition. Moreover, as this course is required for music students, is only offered in the Fall, and has a limited number of places, there is simply not enough room to accommodate students pursuing other degrees.

Attendance is expected at all classes. Exams will be based upon listening examples and information given in lectures as well as the assigned readings. If you miss a session you will be at a significant disadvantage, and therefore you should endeavor to attend every class. Any assignments missed will be counted as a 0. Additionally, there will be two mandatory concerts of world music, listed on the course outline below, that you must attend and complete a concert report, which will be posted on Blackboard.

The lectures are designed to take advantage of our relatively small class size by encouraging class discussion and participation. Some meetings will consist of class discussions, where everyone will be required to reflect and comment intelligently on the topic. In order to frame your comments you will be asked to answer question(s) over the readings that will be posted in the Assignments folder on Blackboard. Other meetings will consist of group music making, where everyone will be asked to prepare and practice instrumental and vocal pieces or exercises from transcriptions, also posted in the Assignments section on Blackboard. These 'assignments' will be graded and form part of the assessment for the course. **Assignments and readings are due ON the date they are listed in the syllabus.**

Please note the drop and add deadlines for classes. You can withdraw from the class with a W until October 30. However, if you want to drop without a grade on your transcript you must drop by Friday September 11. The add deadline is midnight on Friday September 11.

The exams, assignments, and fieldwork project have been scheduled and are listed on the course outline. You will be expected to take the exams and turn in assignments at the scheduled times. There will be no make-up tests or late assignments accepted without prior notice and **good** reason.

Finally, although it should go without saying, please turn off cell phones and pagers while in class. If your phone goes off during class you will be asked to leave.

Update on Swine Flu (H1N1 virus)

The university is expecting an outbreak of swine flu- if you are sick you will be excused from coursework and exams until you are able to return. The university advises:

*"If you have a fever, body aches, cough, and/or sore throat please do not come to class. Please remain at home or in your room and follow instructions from the University's Health Services that will be available on the web—
<http://www2.binghamton.edu/news/daily-newsbriefs/updates/swine-flu.html>"*

Assessment

Assessment will be based upon 2 exams (including the final exam), ten short written assignments, two concert reports and a fieldwork project. Assessment will be based upon 12 short essays over reading assignments (**2 pages each**), and a final project consisting of a musical ethnography of a music tradition that will be compiled into a written report (**5000 words~15 pages**) and presented to the class. After your report has been submitted, it must be **revised** according to comments made by the instructor, before being submitted for a final grade.

| | | | | | |
|---------------------|------|---------|----|----------|----|
| Exams (2) | 30% | 92-100 | A | 78-79.9 | C+ |
| Assignments (10) | 15% | 90-91.9 | A- | 72-77.9 | C |
| Concert Reports (2) | 15% | 88-89.9 | B+ | 70-71.9 | C- |
| Fieldwork Project | 40% | 82-87.9 | B | 60-69.9 | D |
| ----- | | 80-81.9 | B- | Below 60 | F |
| Total | 100% | | | | |

Grading Policy

Grades will be determined according to a system where the cumulative score for each category of assessment (exams, assignments, concert reports, fieldwork project) accounts for a certain percentage of your final grade, shown in the table above. Letter grades will be based on the standard University scale, given above. **Please Note: Out of fairness to all students, I do not amend grades– please do not ask me to raise your grade for any reason. Exams and coursework will be kept on file for 1 year, and then disposed of. If you have a question about your grade, please see me before this time.**

Resources for Ethnomusicology:

Garland Encyclopedia of World Music (ML 100.G16 1997) in Reference Library– 10 volumes covering most regions of the world.

Grove Music Online accessed through the Library Catalogue. Many articles on world music.

BU Fine Arts Library sections ML3497-3849 contain many books on World Music.

The journal *Ethnomusicology*, published by the Society of Ethnomusicology, is in the library in the fine arts reading area.

The journal *The World of Music* is also in the library in the fine arts reading area.

We have several world music CDs and videos in the library. If you go to the library catalog, click on advanced search, and then type a country or region into the search field and then under format (below) pull down either music or visual materials you will find a list of what we have for that place.

Note: **This outline is subject to change at the discretion of the instructor.**

MUS 304- Introduction to Ethnomusicology
Course Outline

Readings from assigned texts are given in bold using the following abbreviations: WM for Worlds of Music, and S for Soundscapes. Supplementary readings are located by title in the Course Reserves folder on Blackboard.

| <u>Session</u> | <u>Date</u> | <u>Topic</u> |
|--------------------------------------|-------------|---|
| <u>UNIT ONE</u> | | |
| 1. | T Sept 1 | Introduction, Course Overview <ul style="list-style-type: none">➤ Read WM Chapter 1➤ Read S Introduction |
| 2. | TH Sept 3 | Discussion: The Study of Ethnomusicology <ul style="list-style-type: none">➤ Read S Chapter 1➤ Supplementary Reading: “Ethnomusicology” by Helen Myers<ul style="list-style-type: none">* Assignment 1 |
| 3. | T Sept 8 | Discussion: Documenting Music Cultures <ul style="list-style-type: none">➤ Read S Chapter 2➤ Supplementary Reading: “The Interpretation of Cultures” (selection) by Clifford Geertz<ul style="list-style-type: none">* Assignment 2 |
| <u>Indian Classical Music</u> | | |
| 4. | TH Sept 10 | South Indian Classical Music <ul style="list-style-type: none">➤ Read WM Chapter 6 |
| 5. | T Sept 15 | Music and Identity <ul style="list-style-type: none">➤ Read S Chapter 10<ul style="list-style-type: none">* Assignment 3 |
| 6. | TH Sept 17 | South Indian Music continued |
| 7. | T Sept 22 | Discussion: Music and Migration <ul style="list-style-type: none">➤ Read S Chapter 4<ul style="list-style-type: none">* Assignment 4➤ Read WM Chapter 6 pp. 277-298 |
| 8. | TH Sept 24 | North Indian Classical Music <ul style="list-style-type: none">➤ Supplementary Reading: “Hindustani Raga” by George Ruckert and Richard Widdess➤ Supplementary Reading: “Hindustani Instrumental Music” by Steven Slawek |

Friday September 24, 2009 Indian Classical Music Concert: Rajeev Taranath, Sarod. Mandatory attendance and write-up.

Indonesian Gamelan Music

9. T Sept 29 **Indonesian Music**
➤ Read **WM** Chapter 7
* Assignment 5
10. TH Oct 1 **Music in Central Java**
11. T Oct 6 **Discussion: Music and Trance**
➤ Read **S** Chapter 8
➤ Supplementary Reading: “Deep Listeners” (selection) by Judith Becker
* Assignment 6
12. TH Oct 8 **Indonesian Musical Theatre**
➤ Supplementary Reading: “Trance in Bali” (selection) by Jane Belo
13. T Oct 13 **Fieldwork Projects/ Review**
➤ Read **S** Chapter 3
➤ Read **WM** Chapter 10
14. **TH Oct 15 EXAM I DUE**

UNIT TWO Africa and Diaspora

15. T Oct 20 **Ewe Dance-Drumming Workshop**
* Assignment 7
16. TH Oct 22 **Ewe Music**
➤ Read **WM** Chapter 3 pp. 83-110
➤ Supplementary Reading: “The Organization of Music in Dzodze” by James Burns
17. T Oct 27 **Discussion: Music and Dance**
➤ Read **S** chapter 7
➤ Supplementary Reading: “Interrelations of Music and Dance” by Kwabena Nketia
* Assignment 8
18. TH Oct 29 **Ewe Music Continued**
19. T Nov 3 **Using Online Resources**
* Assignment 9
20. TH Nov 5 **Shona Music**
➤ Read **WM** Chapter 3 (section) pp. 123-133
➤ Supplementary Reading: “The Poetic Song Texts Accompanying the Mbira Dzavadzimu” by Paul Berliner
21. T Nov 10 **Discussion: Music, Mobility, and the Global Marketplace**
➤ Read **S** chapter 6
22. TH Nov 12 **Mande Music**
➤ Read **WM** Chapter 3 (section) pp. 110-118
➤ Supplementary Reading: “Supplementary Reading: “Jeliya” by Eric Charry

- 23. T Nov 17 **Music of Black America**
 - Read WM Chapter 4
- 24. TH Nov 19 **Discussion: The Creative Artist**
 - Supplementary Reading: “Social Behavior: The Musician” by Alan Merriam
 - Supplementary Reading: “Joseph Shabalala: Chronicles of an African Composer” by Christopher Ballantine
 - * Assignment 10

Thursday November 19, 2009 African Music Mid-Day: 1-2PM in Casadesus. Mandatory attendance and write-up.

- 25. T Nov 24 **Review**
- 26. T Dec 1 **FIELDWORK PROJECTS DUE/ Class Presentations**
- 27. TH Dec 3 **Class Presentations**
- 28. T Dec 8 **Individual Revision Sessions**
- 29. TH Dec 10 **Individual Revision Sessions**

FINAL EXAM TUESDAY DECEMBER 15th 11-1:00PM in room FA 27

Important Dates:

- Sept. 7 Labor Day (No class)
- Sept. 11 Course Add/Drop Deadline
- Sept. 18-20 Rosh Hashanah
- Sept 25 Indian Classical Music Concert: Mandatory attendance and write-up.**
- Sept 28 Yom Kippur
- Oct. 15 EXAM I**
- Oct. 30 Course Withdraw Deadline
- Nov. 19 African Music Mid-Day. Mandatory attendance and write-up.**
- Nov. 25-29 Thanksgiving Break
- Dec. 2 FIELDWORK PROJECTS DUE**
- Dec. 11 Last day of class
- Dec 15 FINAL EXAM**