COURSE DESCRIPTION

Ethnomusicology has been defined as the study of music in culture. Some scholars consider it the study of music “as” culture. The ethnomusicologist attempts to gain a deeper understanding of a society by studying its musical expression in the belief that a culture’s music is a reflection of the culture and its worldview. He or she investigates how music is conceived, organized, and performed and ponders what it tells us about its parent society. This introductory course studies the musics of Ireland, England, Belgium, Portugal, Spain, Morocco, Ghana, South Africa, Argentina, Uruguay, Brazil and Cuba using the tools, techniques, and methodologies of the ethnomusicologist. Faculty and students will listen to, evaluate, and perform music and dance; observe, document and participate in musical events during field experience; and keep a research journal documenting their fieldwork, thoughts, observations, and conclusions. Method of evaluation based on exams, participant observation projects, and class and field participation.

COURSE OBJECTIVES

We know that the composer or performer, regardless of the culture from which he or she comes, thinks about his or her music using the same basic concepts: instruments, form, time, scale, melody, and polyphony. During this course we will develop an understanding of these concepts and the vocabulary used to describe them. A common vocabulary will allow us to examine music from the musician’s perspective. We will consider music’s use and function in entertainment, religious, social, economic, political, and philosophical contexts as well as how it communicates a society’s worldview.
REQUIRED TEXTBOOKS

AUTHOR: Wade, Bonnie C.
TITLE: Thinking Musically: Experiencing Music, Expressing Culture
PUBLISHER: Oxford University Press
DATE/EDITION: 2008/second edition
COST: $29.95

World Music Course Reader (available for purchase on the ship.)

Reader Contents:

Musical Instruments
J. Richard Haefer

Ireland: the nya and the draíocht
Geoff Wallace

Traditional Irish Dance Music and Song
Rebecca S. Miller

Ireland
Hugh Shields, Paulette Gershen

Portugal
Salwa El-Shawan Castelo-Branco

Spain/Flamenco: a wild savage feeling
Jan Fairley

Spain/Regional Musics: hot scenes
Jan Fairley

Spain
Elizabeth Miles, Loren Chuse

Musical Instruments in the Arab World
Scheherazade Qassim Hassan
North Africa: Overview
L. JaFran Jones

Morocco: a basic expression of life
David Muddyman, Andy Morgan, Matthew Lavoie

Andalusian Nuba in Morocco
Habib Hassan Touma

Malhun: Colloquial Song in Morocco
Philip D. Schuyler

West Africa: An Introduction
Jacqueline Cogdell DjeDje, Fremont E. Besmer

Indigenous Music of Southern Africa
John Kaemmer

Black Popular Music in South Africa
David B. Coplan

Argentina: Tango
Ercilia Moreno Chá

Brazil: Central and Southern Areas
Suzel Ana Reily

Brazil: Northeast Area
Larry Crook

Afro-Brazilian Traditions
Gerard Béhague

Cuba
Olavo Alén Rodríguez
**TOPICAL OUTLINE OF COURSE**—flexible and subject to change!

<table>
<thead>
<tr>
<th>Class Meeting</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to theory and method in Ethnomusicology: how and why we study music in culture.</td>
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</tbody>
</table>
| 2             | Instruments and Organology  
Readings: Manuel: 1988  
Wade: 2008 Chapter 2  
Haefer in reader |
| 3             | Ireland, Participant Observations  
Readings: New York subway musicians article  
Wallace, Miller, Shields & Gershen in reader |
| 4 & 5         | Portugal, Spain and subculture.  
Readings: Castelo-Branco, Fairley, Miles & Chuse in reader  
Slobin: 1993  
Garcia Lorca, *Theory and Play of the Duende* |
| 6             | Morocco  
Readings: Hassan, Jones, Muddyman et al., Touma, Schuyler in reader |
| 7             | Time  
Readings: Wade: 2008 Chapter 3 |
| 8             | Ghana, Time and African Drumming  
Readings: Djedje & Besmer in reader |

**FIRST PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!**

| 9             | Catch-Day |
| 10 & 11       | South Africa  
Readings: Kaemmer, Coplan in reader |
| 12 & 13       | Argentina and Uruguay  
Readings: Chá in reader |
| 14            | Review for Midterm |
| 15            | MIDTERM EXAM |
16 & 17  **Brazil**  
Readings:  Reily, Crook, Béhague in reader

18 & 19  Scale  
Readings:  Wade: 2008 Chapter 4

20 & 21  Music and the “Other”  
Readings:  Wade: 2008 Chapter 6

22 & 23  Melody & Polyphony

Study Day 12/2  **SECOND PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!**
FIELD ASSIGNMENTS (At least 20 percent of the contact hours for each course.)

While in the field, students will be expected to engage in a variety of typical ethnomusicological fieldwork activities. They will attend a spectrum of music performance events presenting various genres of rural and urban musics as performed by professional and amateur musicians in both formal and informal settings. Outside of performances, students will also interact with musicians, dancers, audience members, instrument makers, vendors of music, critics of music and consumers of music. Students will maintain a field journal to record their data, observations, and analyses. The journal will serve as a resource for class discussions, and participant observations.

Students will write two participant observation papers based on two or more observed music-making events while in the field. Each paper will represent 20% of the student’s grade. A participant observation guide will be provided to guide students in participation, observation, data-gathering and writing a participant observation paper.

Any music-making activities from formal concerts to street performances are acceptable for participant observations and students are urged to seek out music-related events that are especially appealing to them.

Section 1 will attend the following field lab:

**La Bienal Flamenco Festival of Seville - Spain 1**
Flamenco is a Spanish performance tradition that is a complex of dance (danza), solo guitar music (toque), hand clapping (palmas) and song (cante) Its origins lie with the Roma or Gypsy communities of Andalucia in southern Spain. Flamenco performance, and most characteristically the Cante Jondo or "deep song", has been described as a cry of pain, despair and suffering, giving voice to the struggles of Roma life in Spain over the past five centuries. The earliest venues for Flamenco were the cafe cantantes, "singing cabarets" that were established in the Roma ghettos of Cadiz, Seville, Jerez and Malaga. The cafe cantantes gave birth to the cuadro flamenco, the traditional ensemble of singers, dancers and guitarists. In later years flamenco was also offered in the more concert-like setting called tablao. Whereas flamenco began as a tradition of the Roma subculture of Spain, over the last century it has evolved into a national supercultural tradition intimately connected to a collective Spanish identity. More recently we see the festivalization of Flamenco that has both elevated its national character and established it as element in Spanish cultural tourism. Our field lab will explore the myriad uses and functions of Flamenco in contemporary Spain as it is presented in museums, cultural presentations and flamenco festivals. We will visit the Andalucia Center and Museum for Flamenco in Jerez as well as the greatest of flamenco festivals in Spain, La Bienal de Flamenco de Sevilla.

Section 2 will attend the following field lab:

**African Drumming and Dance Workshop - Ghana 1**
Since they are intended to be performed by all members of society, not just trained, professional musicians, West African drumming and dancing ensemble pieces are very accessible performance works for experienced and inexperienced musicians and dancers alike. Yet the
music and dance is complex and sophisticated in their collaborative use of polyrhythm, polymeter, and syncopation. This Field lab will be a participatory workshop at the University of Ghana in the traditional dance and drumming arts of West Africa. It will be led by Fred Tay, artistic director of Ayekoo Africa Arts and Charles Odoom of the University's Ghana Dance Ensemble. In Ghana, as in other parts of sub-Saharan Africa, there is a unity of music, dance and drama, and the workshop will demonstrate the intimate connection between drumming and dance traditions. The objective of this field lab is to allow students through performance to develop a deeper understanding of a non-Western musical tradition from a dancer's and a musician's conceptual and performance perspective. The workshop will conclude with an opportunity for students to purchase drums used during the workshop. Purchases are to be made in cash in cedis.

METHODS OF EVALUATION

Methods of evaluation are based on exams, participant observations, class attendance, and class and field participation with the following weighting:

Exams (2): 50%
Participant Observations (2): 40%
Course Participation*: 10%
*(discussion, performance, attendance, etc.)

RESERVE LIBRARY LIST


The Rough Guide to World Music, volumes 1 and 2

Murphy, John P., Music in Brazil: experiencing music, expressing culture, 2006


ELECTRONIC COURSE MATERIALS


**ADDITIONAL RESOURCES**

*Flamenco*, Carlos Saura, 2003, DVD

*Bodas de Sangre*, Carlos Suara, 1981, DVD

*Carmen*, Carlos Suara, 1983, DVD

*El Amor Brujo*, Carlos Suara, 1986, DVD

*Black Orpheus*, 1959, DVD

*Ladysmith Black Mambazo live!,* 2009, DVD
Rhythm of resistance: the Black music of South Africa, 1987, DVD
As the cornerstone of the Global Music Series, Thinking Musically, Third Edition, explores musical diversity by integrating the sounds and traditions of world cultures. Bonnie C. Wade discusses how various cultural influences—gender, ethnicity, mass media, westernization, nationalism, and acculturation—are shaping music and the ways that we experience it. What's new to the third edition? Thinking Musically is the central volume in the Global Music Series. Designed for undergraduates and general readers with little or no background in music, it incorporates music from many diverse cultures—including the Americas, Asia, Africa, Oceania, and Europe—and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure—covering historical information and traditions as they relate t