

Music 2105 - "Introduction to Ethnomusicology: Music As Culture"

Spring 2016 (Version 2/11/16)

Professor: Kip Lornell

Time: Tuesday & Thursday 9:40:AM - 10:55AM

How to Contact Me: 202-413-3298 (C) & klornell@gwu.edu [I am easily reached via e-mail]

Office Hours: This semester I' m am usually on campus after 10:45AM on Tuesday and Thursday. Be aware that I am teaching another class at 12:45PM on Tuesday and Thursday, so its best to check with me, either via e-mail or just before class, to determine an agreeable time to talk in person. My office is in Phillips B-142, across the hall from the Music Department office.

ACADEMIC INTEGRITY

The GW Code of Academic Integrity states:: "Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information." For the remainder of the code, see: <http://www.gwu.edu/~ntegrity/code.html>

SUPPORT FOR STUDENTS OUTSIDE THE CLASSROOM

DISABILITY SUPPORT SERVICES (DSS)

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: <http://gwired.gwu.edu/dss/>

UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300

The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include: crisis and emergency mental health consultations confidential assessment, counseling services (individual and small group), and referrals

<http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices>

For university policies on teaching, please consult
<http://www.gwu.edu/~academic/Teaching/main.htm>

SECURITY

In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.

ATTENDANCE: Class attendance is absolutely critical because a significant amount of the course material will be covered only in the classroom. Although I will not do so on a regular basis, I reserve the right to take attendance

and to consider attendance and class participation as a factor in the final grading, ie “Engagement” (under Assignments & Grading)

LEARNING OUTCOMES:

The purposes of the course are to understand principles underlying the study a wide range of music and develop skills in judging when and how to use them to use these principles in independent research. To learn about and explore music as a cultural endeavor. As a result of completing this course, students will be able to:

1. Understand the various definitions for music and the approaches to the study of music.
2. Define ethnomusicology and apply its approaches to their musical lives.
3. Use the principals of ethnomusicology and see how they can be applied to a wide range of music.
4. Understand the importance of field work in the study of musical culture.
5. Apply these skills to independent research and their future scholarly work in music.

The Course Schedule and the allied listening, viewing, and reading will be updated week-by-week as a Blackboard “Announcement” and/or via email. This flexibility is necessary because we may spend more time on one topic over an other and to accommodate guest speakers around whose schedule I need to work. Here, however, is a general outline for the course as it will unfold this semester:

- *) Defining music.
- *) Describing the history and development of ethnomusicology as an academic discipline.
- *) Discussing what ethnomusicologists do.

- *) Examining music in various cultural settings and exploring concepts such as "sustainable music:" <http://sustainablemusic.blogspot.com/>
- *) Exploring musical communities & soundscapes in the United States and beyond..
- *) Accomplishing fieldwork.
- *) Fieldwork and D. C. soundscapes.

Required Books

Kay Kaufman Shelemay. *Soundscapes: Exploring Music in a Changing World*, **3rd edition**. New York: Norton, 2015.

Stephen Wade. *The Beautiful Music All Around Us: Field Recordings and the American Experience*. University of Illinois Press, 2012 (including the compact disc that comes packaged with the book)

Lornell & Rasmussen "Music of Multicultural America"

- **Series:**American Made Music Series
- **Paperback:**464 pages
- **Publisher:**University Press of Mississippi (January 1, 2016)
- **Language:**English
- **ISBN-10:**1496803744
- **ISBN-13:**978-1496803740
- Paperback Edition

These books are paired throughout the semester in the following manner:

"Setting:The Study of Local Music" with "The Music of Arab Detroit: A Musical Mecca in the Midwest" by Rasmussen

"Significance: Music's Meaning in Everyday Life" with "Czech American Polka Music in Wisconsin" by Leary

"Music and Migration" with "From the Bayou to the Bay: Louisiana French Dance Music in Northern California" by DeWitt

"Music and Memory" with "*Sansai* Voices in the Community--Japanese American Musicians in California" by Asai

"Music, Mobility, and the Global Marketplace" with "Kitchen Racket, Ceili, and Pub Sessions: Traditional Irish Music in Boston, Massachusetts" by Spinney

"Music and Dance" with "'A Superior Race of Strong Women'"--North Indian Classical Dance in the San Francisco Bay Area" by Morelli

"Music and Ritual" with "Nimiidaa!" [Let's all Dance!]: Music and Dance of the Northern Intertribal Powwow" by Scales and Desrosiers

"Music and Politics" with "Constructing Communities and Identities:Riot Grrrl New York City" by Catefories and Humphreys

"Music and Identity" with "'Pan Is We Ting"--West Indian Steelbands in Brooklyn" by Averill

Tentative & Confirmed Guests:

Dera Thompkins -- African Diasporic Music (1/28/16)

South African Students/aka Bokamoso (2/4/16)

Robert Brauneis -- GWU Law Professor "Musical Works and Copyright" (2/11/16)

Anne Kogan -- Programming Manager, Lisner Auditorium

Stephen Wade -- Author and Performer (2/23/16)

Hannah Jeffries -- GWU Music Student will provide us with a dance lesson on a Thursday morning.

Atesh Sonneborn -- Associate Director, Smithsonian Folkways

Steve Schapiro -- Calypso Scholar

Guest Speaker Response: You will need to write a "response" to ONE of the guest speakers that demonstrates you paid attention and what you learned about their work & careers. Be sure to include how their presentations relate to topics that we are covering in this class and how they broaden your perspectives on ethnomusicology. The length should be about two pages (some 600 words) And be sure to submit it to me no later than one week following their appearance in class!

Assignments & Grading

The "Introduction" Comparison Essay (Late January) 10% **[WID students must submit a draft]**

Audio-biography (Early February) 10%

Fieldwork Proposal (2/16/16)

Book/Film/Article Review Essay (Early March) 25% **[WID students must submit a draft]**

Live Musical Event (Mid-April) 10%

Group or Individual fieldwork project (End of Semester) 25%

Option #1: What Do Ethnomusicologists Do? Option #2: The Composition and Performance of an original "Class Theme Song" (Due on date of the the Final Exam) 10%

Response to one of the guest speakers (Various Dates) 10%

Late Assignments/Papers: Unless you have a clear, legitimate excuse--such as illness, family emergency, serious weather issues--that you have discussed with me, I will deduct 1/2 a grade for every 24 hour period that the assignment is handed to me after the due date.

The Introduction Essay Assignment

Due Date: 1/26/16 [WID students must submit a draft on 1/21/16]

Length 3 pages (double-spaced typed)

The Assignment:

Please carefully read the "Introduction" to *Soundscapes & Musics of Multicultural America*. The idea behind this assignment is to assess the approaches and concepts the author or co-editors bring to these different, but related, books and their relationships with the field of ethnomusicology. Your response can address, but is not limited to these questions:

- 1) How are these books related in terms of their intent?
- 2) What is their organization and content?
- 3) How the intents of the books compare?
- 4) Why (or should one) use these two books for this class?

Your Audio-Biography

Due Date: 2/4/16

Length: 2-3 Pages (double-spaced typed)

The Assignment:

I am asking you to write an autobiography through the lens of music. Some of the questions or issues that you might consider include: Who has influenced the music I listen to today? How did I consume music and has this changed over the years? When did I begin listening to music? Why do I like the music that I regularly consume? How have my musical interests shifted over the years? Don't forget to think about the importance of your family and friends & where you grew-up when writing this assignment.

Concert/Event Report

You must attend one "live" performances during the semester and write a concert report for this performance. A concert report is a concise writing assignment of between two & three double-spaced type written pages (approximately 600-900 words) that allows you to discuss any interesting or noteworthy aspect of the performance. Your personal perspective is important, as are any technical or analytical observations. Think of this as writing about a (mini-ethnographic) music event, which means that you should discuss not only the music itself, but the context. Remember a couple of things:

- 1) Its no more than 3 pages, so every word counts (no pun intended)
- 2) I'm also interested in what you've picked-up from this class please be sure to connect your report with "things" that we have learned/discussed/viewed/read about in this class.
- 3) This assignment is a balancing act between discussing the music and the context It doesn't need to be a 50/50 proposition, so don't go hog wild in either direction (so to speak) and you'll be ok.

Grading: [A] will be assigned to a particularly well-written, imaginative, or otherwise exceptional reports. [B] will be assigned to all reports turned in on time, meeting the above criteria, and clearly written. [C] will be assigned to reports that are unfocused, sloppily presented, poorly-written, or otherwise deficient, but acceptable. [D] will be assigned to a paper with even more "issues." [F] will be assigned to a paper never received or with profound problems.

REVIEW ESSAY GUIDELINES

Due Date: 3/10/16 [WID students must submit a draft]

Length: 6 pages

The Assignment:

You will submit a review essay of approximately 1,400 words (about 6 double-spaced typed pages) of Stephen Wade's book, a documentary that you can watch via Folkstreams.net, and one of these chapters from *Music of Multicultural Amerca*. . . Please choose one from Column A and one from Column B (so to speak). . .

Folkstreams--

"Appalachian Journey"

<http://www.folkstreams.net/pub/FilmPage.php?title=128>

"Blues Houseparty: Music, Dance, and Stories by Masters of the Piedmont Blues" <http://www.folkstreams.net/pub/FilmPage.php?title=234>

"Cajun Country" <http://www.folkstreams.net/pub/FilmPage.php?title=125>

"Dance for a Chicken: The Cajun Mardi Gras"

<http://www.folkstreams.net/pub/FilmPage.php?title=168>

"Dreams and Songs of the Noble Old"

<http://www.folkstreams.net/pub/FilmPage.php?title=127>

"From Shore to Shore"

<http://www.folkstreams.net/pub/FilmPage.php?title=191>

"Homemade American Music"

<http://www.folkstreams.net/pub/FilmPage.php?title=153>

"Jazz Parades: Feets Don't Fail Me Now"

<http://www.folkstreams.net/pub/FilmPage.php?title=126>

"A Jumpin' Night At the Garden of Eden"

<http://www.folkstreams.net/pub/FilmPage.php?title=63>

"The Land Where the Blues Began"

<http://www.folkstreams.net/pub/FilmPage.php?title=109>

"Style Wars" <http://www.folkstreams.net/pub/FilmPage.php?title=161>

"Why the Cowboys Sing"

<http://www.folkstreams.net/pub/FilmPage.php?title=190>

"Bill Monroe: Father of Bluegrass Music"

<http://www.folkstreams.net/pub/FilmPage.php?title=210>

"Born for Hard Luck: Peg Leg Sam Jackson"

<http://www.folkstreams.net/pub/FilmPage.php?title=1>

"Dreadful Memories: The Life of Sarah Ogan Gunning, 1910–1983"

<http://www.folkstreams.net/pub/FilmPage.php?title=164>

"Give the World a Smile"

<http://www.folkstreams.net/pub/FilmPage.php?title=221>

"The Music Makers: Seamus Connolly and Friends"

<http://www.folkstreams.net/pub/FilmPage.php?title=263>

"The Popovich Brothers of South Chicago"

<http://www.folkstreams.net/pub/FilmPage.php?title=40>

"Remembering the High Lonesome"

<http://www.folkstreams.net/pub/FilmPage.php?title=42>

"A Singing Stream: A Black Family Chronicle"

<http://www.folkstreams.net/pub/FilmPage.php?title=2>

"Sweet is the Day: A Sacred Harp Family Portrait"

<http://www.folkstreams.net/pub/FilmPage.php?title=44>

"Tough, Pretty or Smart: A Portrait of the Patoka Valley Boys"

<http://www.folkstreams.net/pub/FilmPage.php?title=231>

Musics of Multicultural America--

"Klezmer Music: The First Hundred Years" by Sapoznick

"Mexican Mariachi Music--Made in the USA" by Sheehy

"Waila: The Social Dance Music of the Tohono O'odham" by Griffith

"Cultural Interaction in New Mexico as Illustrated in la Danse de Matachines"
by Romero

"Triangles, Squares, Ovals, and Diamonds--The 'Fasola Folk' and Their
Singing Tradition" by Pen

"The Memphis African American Sacred Quartet Tradition" by Lornell

I will discuss this review in class, but please be aware that the writing is as important as what you have to say! I am also looking for your opinions - this is not meant to be a "dry" and utterly objective review. Be sure to include a title for your paper and fully cite any quotes or information from these sources that informs your work. Don't forget to include full citations for the book and films at the close of your review-essay. I have examples of excellent review essays on file, which can be found by following this link:

<http://widstudents.wordpress.com/diipline-specific-resources/examples-of-music-papers/>

Stephen Wade

Stephen Wade (Independent Scholar and Performer)

<http://www.press.uillinois.edu/books/catalog/55qpr7zm9780252036880.html>
(A 4:48 piece about the book)

Stephen Wade. The Beautiful Music All Around Us: Field Recordings and the American Experience (the book)

<http://www.folkstreams.net/filmmaker,147> (Stephen Wade biography)

<http://www.folkstreams.net/film,135> &

<http://www.folkstreams.net/context,213> (A 54:10 documentary film, Catching the Music)

<http://www.folkways.si.edu/stephen-wade/banjo-diary-lessons-from-traditi>

on/american-folk-old-time-bluegrass/music/album/smithsonian

For this assignment WID students must submit a draft of the paper no later than 3/3/16 (one week before the due date) for review by me and/or your peers.

GROUP RESEARCH/FIELDWORK PROJECTS

This semester we are focusing on a right now unknowable number of topics for this aspect of the course material for the "DC Vernacular Music Archive" @ Gelman Library, which debuted in 2014.

Due date: The Exam Date

Length: TBD

Based on participant observation, the project will include description of the music being made, the people making it, and the context—in short, what makes the soundscape unique.

Title your project. The title should tell the reader who or what you're studying and something about the main idea. Think soundbyte.

With this project you must submit a signed form from each person you interview or whose recorded music you use, which gives you that permission. See the attached release form, which is found at the beginning of the syllabus.

Final Product for Gelman:

Project title

Three to four page overview/summary of your project

Raw video Footage and/or raw audio material

Photographs

Any edited inerviews (video or audio)

Signed release forms

Guidelines for developing an ethnomusicological fieldwork project

[with acknowledgments to Jeff Titon' s [Worlds of Music](#)]

Generating ideas/where to look

- Family and family contexts: home, church, travel, life-cycle events
- Generation groups and organization' s w/ generation-specific profile
- Avocation: amateur music-making contexts
- Religion: music in worship contexts and music in religion-specific communities
- Ethnicity
- Regionalism
- Nationalism/national identity
- Commercial contexts

Musical ethnography: “a written representation and description of a music-culture, organized from the standpoint of a particular topic.”

May be accompanied by documentation in various different media.

Goal: to understand a music-culture or some part of it from a native' s or insider' s point of view.

Begin with developing a model of the music culture in question, perhaps:

Music > Performers > Audience > Time and Space

Modes of interacting with research subjects

Issues of documentation: notes, recordings (A/V), participant observation, other

Develop a bibliography of relative previous studies, especially of area-specific ethnographies and/or journal literature.

Breadth of focus: individual? Family group? Social group? Ethnicity?

Gaining entry: moving from public toward private contexts. Use of contacts and referrals. Issues of honesty and patience.

Repeatedly refine focus.

Move toward thesis statement.

In observation situation, maintain awareness of necessary variant perspectives.

Ethics of collecting and observer behavior

Write up field notes regularly!

Topics for observation:

- Teaching/learning situations
- Terminology
- Aesthetics
- Rehearsals
- Composition

- “Business” of music
- Variant social contexts for performances
- Feedback from participants
- Patterns and structures of behavior

Think about interview technique and its pitfalls

Think about questionnaire design and its pitfalls

Post-fieldwork:

- Confidentiality issues
- Followup with participants
- Recompense of participants

Shape of final report: thesis, evidence, argument, conclusion

What Do Ethnomusicologists Do?

or

Class Theme Song

Due: No later than the announced exam date; email it to me (klornell@gwu.edu) upon its completion.

Length 2-3 pages (double-spaced typed pages or approximately 900 words) or a downloadable file

The Assignment: Your dear sainted mother just asked you “What’s up with this

ethnomusicology joint on Tuesdays and Thursdays?" After a semester of exploration I am curious to find how you would answer this question by defining the field and explaining what ethnomusicologists "do." You should support your answer with specific examples drawn from our listening, reading, viewing, and class discussions.

or

Compose an original song that could be used as a theme song for this class. The length is up to you and you must perform it in class.