



Brooklyn College, Spring 2020
Music 4440/7851: Music of the World's People
Monday 6:40-9:10 pm | Whitehead Room 416

Instructor: Lynne Stillings

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Office Hours: Monday, 3-5 pm | Roosevelt Extension 401

Class Overview: This course serves as an introduction to the study of music from an ethnomusicological perspective and as a survey of several music cultures outside of the Euro-American art-music tradition. We will begin with a short overview of ethnomusicology as a discipline, and then continue on to readings on selected music-cultures. Readings will include excerpts from monographs, edited volumes, and academic journal articles on particular musical cultures to discuss specific genres or topics as they relate to music practice and performance. This course will address both musical styles, sounds, instruments, etc., as well as how music relates to other social issues and processes, such as gender, nationalism, pedagogy, and resistance. Through readings and assignments, this class will also emphasize the importance of fieldwork methodology in the discipline of ethnomusicology.

Learning Goals: By the end of the course, students will be expected to:

- Demonstrate a general understanding of the field of ethnomusicology, including its principal methodologies and concerns.
- Demonstrate general knowledge about select music cultures.
- Apply ethnomusicological theory and methods to develop an independent research project.

Class Materials: No textbook is required for this class. All reading assignments will be available through the Brooklyn College Library or will be posted on Blackboard. You may purchase full monographs of the assigned readings, though you will only be required to read selected chapters. Listening assignments will also be posted on Blackboard in the form of mp3 or YouTube link. As such, a Blackboard account is required for this class; please make sure your email is updated to your Blackboard account. If you are having problems with the site, please let me know immediately and take action to remedy the problem. Technical difficulties with Blackboard will not be accepted as an excuse for late or missing work.

Weekly Response: Each week, you will submit a response on Blackboard about the reading and listening assignments. This is an open response, and an opportunity for you to synthesize or summarize important points, reflect on relevant issues, and raise questions you would like to address in class. Be sure to reference the listening examples provided. You may also contribute additional material that might be helpful or interesting to the class discussion. Responses should be 250-400 words and need to be posted by midnight the day before class to receive credit.

Attendance and Participation: This class will be conducted as a seminar; group discussion is imperative. You are expected to complete all assigned readings and listening before arriving to class so that you are able to participate. Your weekly responses may help you to prepare ideas or questions you may bring to class. Please also be sure to bring pen/cil and paper to class every day, as you will be required to do some writing, and to take notes. Unexcused class absences will result in a lower grade (exceptions may be made for religious events, family emergencies, or health-related concerns; please alert



me as soon as possible if you will be missing class). No cell phones or laptops are to be used in class; notes may be taken by hand. Failure to follow this rule will result in a lower participation grade.

Midterm and Final Project: Throughout the semester, you will develop an independent research project that you will present on in the final weeks of the course. Your topic can cover anything that relates to the social life and cultural context of music, outside of topics covered in this class and topics that you would write about in another class (topics related to European art music are not recommended). I recommend choosing a topic that would allow you to take advantage of New York City's rich musical diversity and do an ethnographic project (which would involve conducting interviews and observing music performances or lessons). You may also include musical transcription and analysis, in addition to your scholarly research. You will be required to complete shorter assignments that will build up to your final paper and presentation; all assignments must be printed and handed in at the start of class, in Times New Roman, font size 12, with 1-inch margins. These include:

- **Project Proposal:** Two paragraphs explaining your project and methodology.
- **Annotated bibliography:** Prepare a properly formatted bibliography, with 1-2 sentences summarizing each source and how it relates to your project. For 4440 students, include 5 sources; for 7851 students, include 8 sources. Academic sources include journal articles, monographs, or book chapters; Wikipedia will not be accepted as a source.
- **Interview and performance observation:** In addition to your mid-term project, you must conduct one additional interview and observe one additional music performance. Your midterm and final project may or may not be on the same topic and music genre, that is up to you. You will submit a transcription of your interview, the notes of your observations, and proof of performance attendance (e.g. a ticket stub, program, photo).
- **Project outline and introduction:** Submit a draft of your introduction and organize the main sections of your paper. You may also submit an edited bibliography.
- **Presentations:** I am open to presentation format; we will discuss time limitations as the semester goes on. A standard presentation is a 15-minute paper read-through with accompanying slides, audio/visual examples, and/or PowerPoint.
- **Final paper:** Papers should be 8 pages for students of 4440, 10-12 pages for students of 7851. Additionally, you will provide a bibliography, reference your observation(s), and cite your interview(s). Times New Roman, 12-point size font; double-spaced; 1" margins on all sides; pages numbered.

For your **mid-term project**, which may contribute to your final project, you will practice your fieldwork skills. Find a music event (non-western European art music) that you will be able to attend before the deadline; this may be a formal or informal performance, or a practice session with the musicians.

- Take detailed notes during the performance or practice; you will submit these with your report.
- Conduct an interview with one of the musicians and transcribe the interview. The topics you choose to cover with the musician is up to you. Submit your interview transcription.
- Write a five-paragraph report on the process, drawing relevant conclusions based on your fieldwork.
- Include proof of performance attendance (e.g. a ticket stub, program, photo)
- For students of 7851: include two additional paragraphs drawing on two scholarly resources to provide relevant background, context, or historical information on the music performance.

**Grading:**

- Attendance and Participation – 15%
- Weekly Responses – 20%
- Mid-term project – 15%
- Assignments for Research Project (4 items, 5% each) – 20%
- Presentation – 10%
- Final Paper – 20%

Academic Integrity and Plagiarism: The Brooklyn College policy reads, “Academic dishonesty of any type, including cheating and plagiarism, is unacceptable at Brooklyn College. Cheating is any misrepresentation in academic work. Plagiarism is the representation of another person’s work, words or ideas as your own.” Students caught cheating or plagiarizing will receive a zero for the assignment or exam, and you may be reported. For more information on the college’s policy visit www.brooklyn.cuny.edu/bc/policies.

Schedule:

(This schedule is subject to change; I will announce changes in class and/or contact you via Blackboard.)

Week, Unit	Date	Reading, Assignments
One Introduction to class: Ethnomusicology	1/27	
Two Ethnomusicology: Approaches and Methods	2/3	Bruno Nettl. 2015. <i>The Study of Ethnomusicology: Thirty-Three Discussions</i> . University of Illinois Press. (Ch. 1: A Harmless Drudge, Reaching for the Dictionary; Ch. 4: A Nonuniversal Language: On the Musics of the World)
Three Fieldwork and Ethnography	2/10	Bruno Nettl. 2015. <i>The Study of Ethnomusicology: Thirty-Three Discussions</i> . University of Illinois Press. (Chapter selections from “Part III: In the Field”) Thomas Turino. 2008. <i>Music as Social Life: The Politics of Participation</i> . The University of Chicago Press. (Ch. 4: Habits of the Self, Identity, and Culture)
COLLEGE CLOSED	2/17	
Four Sound as Cultural System (Papua New Guinea)	2/24	Steven Feld. 1981. “‘Flow like a Waterfall’: The Metaphors of Kaluli Musical Theory.” <i>Yearbook for Traditional Music</i> (13) 22-47. *Due: Final project proposal due
Five Music, Migration, Identity (Peru)	3/2	Thomas Turino. 1988. “The Music of Andean Migrants in Lima, Peru: Demographics, Social Power, and Style. <i>Latin American Music Review</i> 9(2): 127-150.



<p>Six Griots of West Africa (Senegal, Mali, the Gambia)</p>	<p>3/9</p>	<p>Eric Charry. 2000. "Introduction." <i>Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa</i>. The University of Chicago Press.</p> <p>Patricia Tang. 2007. "Introduction." <i>Masters of the Sabar: Wolof Griot Percussionists of Senegal</i>. Temple University Press.</p> <p>*Due: Midterm assignment</p>
<p>Seven Music, Pedagogy, and Nationalism (India)</p>	<p>3/16</p>	<p>Daniel Neuman. 1980. "Introduction." <i>The Life of Music in North India: The Organization of an Artistic Tradition</i>. Wayne State University Press.</p> <p>George E. Ruckert. 2004. <i>Music in North India</i>. Oxford University Press. Selections from Chap 3 "Teaching, Learning, and Performing Music;" Chap 4 "Rhythm and Drumming;" Chap 5 "Song and Performance."</p>
<p>Eight Music and Religious Syncretism (Indonesia)</p>	<p>3/23</p>	<p>Benjamin Brinner. 2007. <i>Music in Central Java: Experiencing Music, Expressing Culture</i>. Oxford University Press. "What is Gamelan?"</p> <p>"Indonesia: Central Java." Oxford Music Online.</p> <p>*Due: Final project annotated bibliography</p>
<p>Nine Music and Gender (Albania & Diaspora)</p>	<p>3/30</p>	<p>Jane Sugarman. 1989. "The Nightingale and the Partridge: Singing and Gender among Prespa Albanians." <i>Ethnomusicology</i> 33(2): 191-215.</p>
<p>Ten Music and Resistance (South Africa)</p>	<p>4/6</p>	<p>Ingrid Bianca Byerly. 1998. "Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa." <i>Ethnomusicology</i> 42(1):1-44.</p> <p>*Due: Final project outline</p>
<p>SPRING RECESS</p>	<p>4/8-4/16</p>	
<p>Eleven Children's Musical Culture (Nicaragua)</p>	<p>4/20</p>	<p>Patricia Shehan Campbell and Trevor Wiggins. 2013. "Giving Voice to Children." <i>The Oxford Handbook of Children's Musical Cultures</i>.</p> <p>Amanda Minks. "Miskitu Children's Singing Games on the Caribbean Coast of Nicaragua as Intercultural Play and Performance." <i>The Oxford Handbook of Children's Musical Cultures</i>.</p> <p>*Due: Final project interview and observations</p>



Twelve Global Hip Hop Studies (Senegal and Tanzania)	4/27	Eric Charry. 2012. "A Capsule of African Rap." <i>Hip Hop Africa: New African Music in a Globalizing World</i> . Indiana University Press. Alex Perullo. "Imitation and Innovation in the Music, Dress, and Camps of Tanzanian Youth." <i>Hip Hop Africa</i> .
Thirteen	5/4	*Final Presentations
Fourteen	5/11	*Final Presentations
EXAMS	5/18	*Final Paper Due