Music 2171b: Music in Global Contexts II
Winter Semester 2017

Class Time: Mondays 7-10 pm.
Class Location: Talbot College, Rm. 204
Instructor: Dr. Kirsten M. Schultz
Office: Talbot College, Rm. 321
Office Hours: Tues. 11:00-12:30 a.m., or by appt.
E-mail: kschult5@uwo.ca or kirmschultz@icloud.com

Course Description:

Examines the history, principles, and methods of Ethnomusicology. Coursework may include transcription, ethnography, and fieldwork.

The course material will be addressed primarily through a combination of lectures, guided listening, class discussions, and student collaborative projects. Videos will be presented where relevant, and students are responsible for video material indicated by the instructor. There will also be some guest lecture-demonstrations. Attendance is mandatory.

Prerequisites:

There are no musical prerequisites for the course. Students will learn musical and ethnomusicological terms and concepts in the initial classes, and these will be applied to the musics studied in the course.
Required Course Text and CDs:

1) Textbook:
This textbook can be purchased at the university bookstore next month.

2) Online Required Readings (see course schedule in the syllabus and the appropriate OWL Resources folder):
Note: you can find these in OWL in the Readings folder within the Resources section.

3) Listening (Audio) Examples:

a) Perea CD. For the most of the intertribal music examples.

b) 8tracks MUS 2171b Mix. Follow this link: [http://8tracks.com/kirmschultz/mus-2171b](http://8tracks.com/kirmschultz/mus-2171b). **Note:** After playing through once the track order will be randomly scrambled. To support the artists and for extra security and flexibility, I strongly encourage you to download these tracks, which are available for legal download on iTunes.

c) KMSR 2171b CD1. Hard copies are on Course Reserve in the Music Library. This small collection of music excerpts consists of music examples **NOT** otherwise available. The tracks can be streamed in OWL under the set of modules, “KMSR 2171b”, but please note that streaming **WILL PROBABLY NOT WORK** in Safari.

d) Links to iTunes, Soundcloud, and online video sites.

The following may be useful sources for references and material, and are on reserve where possible:


**Evaluation:**
Note: Course is not cumulative, except for musical concepts as indicated by the instructor

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<tr>
<th>Weight</th>
<th>Assignment Description</th>
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<tbody>
<tr>
<td>N/A</td>
<td>Subject and Topic of Ethnomusicological Project (due Jan. 23, 2017)</td>
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<tr>
<td>10+5%</td>
<td>Proposal of Ethnomusicological Project (due Jan. 30, 2017)</td>
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<tr>
<td>5%</td>
<td>Listening Quiz (Mar. 27) – there’s also a bonus practice quiz (Jan. 23)</td>
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<tr>
<td>5%</td>
<td>Ethnomusicological Project: Fieldnotes I (due Feb. 27, 2017)</td>
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<tr>
<td>5%</td>
<td>Ethnomusicological Project: Research Notes I (due Feb. 13, 2017)</td>
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<tr>
<td>10%</td>
<td>Midterm (Feb. 6, 2017)</td>
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<tr>
<td>5%</td>
<td>Ethnomusicological Project: Interview I (due Mar. 13, 2017)</td>
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<tr>
<td>20+10%</td>
<td>Ethnomusicological Project: Term Paper <strong>AND</strong> Fieldnotes II, Interview II, and Research Notes II (<strong>first draft</strong> of introduction/outline of body <strong>ONLY</strong> due Mar. 20, and <strong>final draft plus</strong> binder with second interview and notes due on Apr. 3, 2017)</td>
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<tr>
<td>20%</td>
<td>Final Exam (TBA)</td>
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**Description of Assignments and Tests**
All assignments must be handed in on the day of the class in which they are due. Apart from accommodated assignments (see policies below), if the instructor decides to accept a late assignment, an **automatic deduction of 2% per day** will be deducted from the grade of the assignment.

1. **Participation:**
   a) In-class Participatory assignments - During many classes (starting in Week Three) you will be asked to complete participatory assignments, usually very brief, low-stakes writing assignments, graded on effort. **NOTE:** They may be offered at **any** time during the class and may not be made up if missed.
   
   b) Two Meetings for Ethnomusicological Project – You will schedule **two** meetings with the project advisor (instructor or TA) handling your project. Both meetings must take place outside of class. One meeting must occur **before** the midterm and one **after** the midterm. You will bring relevant materials (hard or electronic copies) and discuss the status of your project, reviewing what is going well, as any challenges you are encountering. Feel free to ask questions of your project advisor.

2. **Listening Quizzes**
   A list of required listening will be distributed. Each excerpt will be identified and brief questions will be asked about it. See sample questions on OWL.

3. **Ethnomusicological Project:** a) Subject/Topic Selection, b) Proposal, c) Fieldnotes I and II, d) Interview I and II, e) Research Notes I and II, and f) Term paper (draft and completed). See handout for more detailed information.

4. **Midterm:** approximately 30-45 minutes. Questions will be drawn from lectures, videos, assigned readings and assigned listening from the first 4 weeks of the course. Question types may include (but are not limited to): fill-in-the-blank, multiple choice, definitions, matching, short answer, listening excerpt identification.

5. **Final Exam:** Three hours. The final exam is scheduled during the final exam period, as determined by the University. Listening examples will be drawn from
listening in weeks 5 to 13 of the course. The remainder of the exam will be drawn from the full term with emphasis on the second half of the course. Question types will include (but are not limited to): fill-in-the-blanks, multiple choice, definitions, short answer, essay, listening excerpt identification.

**Travel arrangements for the end of term should be made after the date for the final exam has been announced. Special arrangements will not be made for those to wish to leave school before the exam.**

Library Facilities:

The Music Library is situated on the second floor of Talbot College. It has a large number of recordings (CDs and vinyl records), many circulating CDs and videorecordings, and an extensive collection of books and non-circulating reference materials. See the online music-related Program Guides (accessed via link on the main library homepage) for subscriptions to streamed music tracks (Smithsonian Global Jukebox may be particularly relevant) and other related databases and websites. The music library also has facilities for listening to recordings. Your student card is required to access playback equipment, as well as books and recordings on reserve, which must be used in the library itself. Reserve materials are available at the circulation desk, usually on two-hour reserve. The course reading binders are kept in the same area, under the course name. Certain class CDs circulate for 2 hours only.

Weldon Library is a useful source for ethnographic/cultural material in the areas studied in the class, and may be useful in essay or project research.

Class Preparation:

Readings and listening should be prepared before the class in which they are listed. The information presented in the course is unfamiliar and the music is often strange at first hearing. Key points will pass you by without a basic familiarity in the topic. You are responsible in exams both for notes AND for readings related to topics mentioned in the lecture, unless stated otherwise by the instructor. Additional readings may be assigned during the term and will be made available both on reserve in the Music Library and on OWL.

Musical Examples and Listening Tests: Tips on Learning

Learning to recognize musical examples is an important part of the course, as is picking out concepts in the music itself. Within a few weeks your ear will develop surprising abilities of discrimination, so don't panic at the number of examples or the unusual sounds.

Learning listening material is a three-step process:
1. Listen to examples enough times that you can identify them by ear.
2. Memorize the names and details from the textbook and lectures, and be able to match them to the sound of the examples.
3. Recognize musical structures and styles in the examples, so that you can extrapolate these to other unfamiliar examples.

The earlier you start this process, the better. I must stress the importance of frequent early listening and association of the sound of the pieces with the name/origin of the works, as well as how that music is used by the people of a particular music culture.
Some musical examples not on the listening list may be used in class as illustrations, or may be on the class website. These are not part of the repertoire for the listening tests, though the structures may be ones you have learned. In preparation for both the midterm and the final, I will give handouts stating listening list examples, vocabulary, and materials you need to know.

**OWL site**

A course area for MUS 2171b has been set up on OWL and will be available for students. The OWL address is [https://owl.uwo.ca/portal](https://owl.uwo.ca/portal). You will be able to access the area using your login name (the part before the @ in your UWO e-mail address), and your e-mail password. You must have a UWO e-mail account to use OWL. Try to access the site as soon as possible, and let the instructor know if you are unable to get in.

You must use OWL in this course. The course area contains a calendar, course outline, announcements, assignment and test information, assigned readings and videos to view, grades, and other information as needed.

**Some Useful University Websites**

- Registrarial Services [http://www.registrar.uwo.ca/](http://www.registrar.uwo.ca/)
- Undergraduate Calendar [http://www.westerncalendar.uwo.ca/2016/](http://www.westerncalendar.uwo.ca/2016/)
- Student Development Centre [http://www.sdc.uwo.ca/](http://www.sdc.uwo.ca/)

**University and Course Policies:**

**Attendance Policy**

Attendance is crucial to your success in this course and therefore will be recorded. Please remember that by missing a weekly class you are failing to attend the equivalent of three 50-minute classes! The following penalties will be enforced for unexcused absences:

- 2 unexcused absences – 5% deduction from final grade
- 3 unexcused absences – 10% deduction from final grade
- 4 unexcused absences – 15% deduction from final grade
- 5 unexcused absences – automatic failure

**Medical Academic Accommodation**

*Work Representing 10% or More of Student’s Overall Grade*

“In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office (the Office of the Dean of the student’s Faculty of registration/home Faculty) together with a request for relief specifying the nature of the accommodation being requested. For detailed instructions, consult the university’s Policy on Accommodation for Medical Illness, which can be found at [http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html](http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html) Choose the link “Accommodation for Illness – Undergrads”. Without any proper documentation, missed assignments, tests, and exams will receive a grade of 0.
Work Representing Less Than 10% of a Student’s Overall Grade
Non-medical situations will be handled on a case-by-case basis.

For medical situations, please turn in any medical documentation to the Dean’s Office. For detailed instructions, consult the university’s Policy on Accommodation for Medical Illness, which can be found at http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html. Choose the link “Accommodation for Illness - Undergrads”. Without any medical documentation, missed assignments, tests, and exams will receive a grade of 0.

Religious Accommodation
When scheduling of course requirements conflicts with religious holidays that require absence from the University or that prohibit or require certain activities on the part of the student, the student will not be penalized for absence because of religious reasons. If a suitable arrangement cannot be worked out between the student and instructor involved, they should consult the appropriate Department Chair or the Associate Dean.

Statement on Mental Health
Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Scholastic Offences

- From Western’s statement on scholastic offences: “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html. Choose “Scholastic Discipline Process (Chart)”.

You also are not allowed to communicate in any way with other students during quizzes, tests, and exams. Questionable behaviour will result in a zero in the test, the course segment, and perhaps in the course. Assignments must be done individually, although grammar checking by other students or computer is permissible. Come and see me if language is a problem, and I can arrange or suggest help.

Note on Plagiarism:
From the University’s policy on plagiarism: “All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, http://turnitin.uwo.ca/.”
This means you may not use anything without referencing it – books, articles, websites, other essays, conversations. We check carefully in this course, so consult a style manual and follow it.
Statement on Use of Electronic Devices

During the listening quiz, midterm, and final exam, NO electronic devices may be used.

THIS SYLLABUS IS SUBJECT TO CHANGE AT THE INSTRUCTOR’S DISCRETION
Music 2171b Weekly Schedule: Winter 2014

**Note:** There are 4 sources for music examples in the listening list, coded as follows:

1) **8tracks MUS 2171b Mix.** Follow this link: [http://8tracks.com/kirmschultz/mus-2171b](http://8tracks.com/kirmschultz/mus-2171b). Please note that the mix will stream once in order and then will shuffle tracks. There are links to iTunes, so you can purchase tracks legally.

2) **KMSR 2171b CD1:** e.g., KMSR 2171b CD1/3 is track number 3 on the class CD, KMSR 2171b CD1. Hard copies are on Course Reserve in the Music Library), but can also be found for streaming in a series of modules on OWL.

3) **Perea:** The textbook comes with a CD. Tracks are listed and also called out in the text.

4) **Links to iTunes, Soundcloud, and online videos** (see specific class below for links)

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<thead>
<tr>
<th>Date</th>
<th>Topics</th>
<th>Reading</th>
<th>Assigned Listening</th>
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<tbody>
<tr>
<td>Week 1: Jan 9</td>
<td>Course Overview Issues in the Study of Music</td>
<td><strong>ON OWL - Krüger:</strong> p. 13-22</td>
<td><strong>KMSR CD 1/1:</strong> Songs of hermit thrushes</td>
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<td>• What is Culture? What is Music?</td>
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<td><strong>KMSR CD 1/2:</strong> Canada: Inuit Juggling Game Song, Inuit vocal game</td>
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<td></td>
<td>• Past and Current Approaches to Ethnomusicology</td>
<td></td>
<td><strong>KMSR CD 1/3:</strong> Tuva: “Reka Alash (Alash River)“, Tuvan Throat Singing</td>
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<td></td>
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<td></td>
<td><strong>8tracks 2171b Mix:</strong> tr. 1 – Bulgaria: Three-Part Shop Singing</td>
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</table>
| Week 2: Jan 16 | Brief Review of Ethnomusicological Terms and Concepts  
Intro to Ethnography and the Music Ethnographic Project  
Ethics and Safety in the Field | **Krüger**: p. 49-58, 62-69, 70, 73-78  
**8tracks 2171b Mix**: tr. 9  
Peru: “Quisiera Olvidarte”, *wayno* music | **8tracks 2171b Mix**: tr. 10  
Bali: “Hudjan Mas” [Golden Rain], Gamelan Gong Kebyar Music  
**8tracks 2171b Mix**: tr. 11  
Mali: “Djourou Kara Nany”, Music for the Kora  
**8tracks 2171b Mix**: tr. 12  
India: “Gat Excerpt from Raga Jog”, Hindustani Classical Music for Sitar |
| Week 3: Jan 23 | **SUBJECT AND TOPIC OF ETHNOMUSICOLOGICAL PROJECT DUE**  
PRACTICE LISTENING QUIZ (for BONUS POINTS only)  
Elements of Music:  
• Thinking about Pitch, Texture, and Time  
• Musical Transmission  
• Music Instruments and Timbre | **Krüger**: 86-93, 98-102  
**8tracks 2171b Mix**: tr. 7  
Zimbabwe: “Nhemamusasa”, Shona Mbira music  
**8tracks 2171b Mix**: tr. 8  
Japan: “Nakairaiagyo” from Noh play  
**8tracks 2171b Mix**: tr. 13  
China: “Intoxicating Spring”, Cantonese Opera Aria |
| Week 4: Jan 30 | **PROPOSAL OF PROJECT DUE**  
*Ethnographic Skills*:  
Jotting and Making Fieldnotes  
*Ethnomusicology*:  
Geertz Model and Sacred Steel Guitar in the House of God Church (USA) | **Reprint on OWL**:  
1) Emerson, Fretz, and Shaw, “Fieldnotes in Ethnographic Research”  
2) Robert Stone, “Sacred Steel”  
**8tracks 2171b Mix**: tr. 2  
– “Just a Closer Walk with Thee”; Willie Eason  
**8tracks 2171b Mix**: tr. 3  
– “Franklin D. Roosevelt, a Poor Man’s Friend”; Willie Eason  
**8tracks 2171b Mix**: tr. 4  
– “Praise the Lord Everybody”; Henry Nelson  
**8tracks 2171b Mix**: tr. 5  
– “God Is a Good God”; |
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<tr>
<th>Week 5: Feb 6</th>
<th><strong>MIDTERM Test (30-45 min)</strong></th>
<th><strong>Krüger:</strong> 59-61, 78-84</th>
</tr>
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<td>Ethnographic Skills:</td>
<td>Reprint on OWL: Jackson, “Interviewing” in <em>Fieldwork</em></td>
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<td>• Archival and Library Research</td>
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<td>• Informal Interviewing (Activity)</td>
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<tr>
<th>Week 6: Feb 13</th>
<th><strong>RESEARCH NOTES I DUE</strong></th>
<th><strong>Krüger:</strong></th>
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<td>Participant-Observation:</td>
<td>&quot;The Ash Plant/The Dog Among the Bushes&quot; – reels played on concertina</td>
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<td>Workshop on Traditional Irish Music and Dance</td>
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8tracks 2171b Mix: tr. 6 – “If I Had My Way”; Robert Randolph and the Family Band

Guitar: From Little Willie and His Talking Guitar to the Campbell Brothers and Beyond” *Living Blues*

Katie Jackson and the Campbell Brothers


"A Fig for a Kiss" – slip jig, mandolin and tin whistle [https://soundcloud.com/uconn-non-western-music/13-a-fig-for-a-kiss-single-jig](https://soundcloud.com/uconn-non-western-music/13-a-fig-for-a-kiss-single-jig)

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<th>Week 7</th>
<th>Family Day – No Class</th>
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- "The Sunshine/Humors of Castle Bernard/Dick Sands" – hornpipes, Dublin Metropolitan Garda Céilí Band
  [https://soundcloud.com/uconn-non-western-music](https://soundcloud.com/uconn-non-western-music)

- [https://soundcloud.com/uconn-non-western-music/01-the-maid-behind-the-bar](https://soundcloud.com/uconn-non-western-music/01-the-maid-behind-the-bar)

  **KMSR CD1/5**: "Garrett Barry's Jig" – double jig, second version played on uilleann pipes
| Week 8: Feb 27 | **FIELDNOTES I DUE**  
North America: Thinking About Intertribal Native American/First Nations Music | **Perea**: Chs. 1-2 | *Listen to Music example in Chapters 1-2* |
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<td>Week 9: Mar 6</td>
<td>Presentation on &quot;The Transition of Traditional Indigenous Music and Powwow Step&quot; by Frazer Sundown</td>
<td><strong>Perea</strong>: Ch. 6</td>
<td><em>Listen to Music example in Chapter 6</em></td>
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</table>
| Week 10: Mar 13| **INTERVIEW I DUE**  
Analyzing and Interpreting Ethnographic Data | **Krüger**: 27-43, 111-122 | |
| Week 11: Mar 20| **DRAFT OF INTRO/OUTLINE OF BODY OF TERM PAPER DUE**  
North America: Intertribal Native American Flute Music and Native American Popular Music I: Music of the Red Power Movement | **Perea**: Chs. 3-5 | *Listen to Music examples in Chapters 3-5* |
| Week 12: Mar 27| **Listening Quiz II**  
USA: "Museum Cases"; Ulali  
[http://www.youtube.com/watch?v=COMqZNFfKGI](http://www.youtube.com/watch?v=COMqZNFfKGI) |
<table>
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<tr>
<th>Week 13: Apr 3</th>
<th><strong>FINAL DRAFT OF TERM PAPER, PLUS FIELDNOTES II, INTERVIEW II, RESEARCH NOTES II DUE</strong></th>
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<tr>
<td></td>
<td><em>China</em></td>
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<td>Confucian Ideology and Music I: The Qin</td>
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<td>Wrap Up and Review</td>
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<td>Canada: “Spring to Come”; Digging Roots</td>
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<td>China: Three Variations on Yangguan Pass” – music for qin</td>
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<td><a href="https://www.youtube.com/watch?v=efbPv71CZjY">https://www.youtube.com/watch?v=efbPv71CZjY</a></td>
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