**Course Description**

This module explores issues of music, text, and performance around the world, focusing on conceptions about the relationships between music as a form of text drawing connections between society and culture. The 'key debates' within the discipline of ethnomusicology are viewed from an historical perspective, outlining their impact upon the development of contemporary ethnomusicological perspectives. As well as exploring the contemporary presence of music (incorporating traditional music, martial music, and other forms of music), this course addresses the historical trajectory of music in its socio-political context. The course will consist of a lecture and ensemble / workshop format. Students with previous musical experience of all levels and no previous musical experience are welcome to apply.

**Learning Objectives**

By completing this course, students will:

- Demonstrate a critical understanding of how and why critical theorists and ethnomusicologists have conducted and theorised their research
- Provide a nuanced overview of contemporary theoretical debates and their historical development, including postcolonial theory, musical nationalism, performance theory, theories of musical meaning and practice-based research
- Articulate an appreciation of how ethnomusicological knowledge can be generated from practice/performance
- Experience the learning of a musical style or creation of a composition

**Course Prerequisites**

None.

**Methods of Instruction**

The class meets three times a week, and generally, the first meeting will contain a lot of information and context-setting, the second meeting will accommodate work-shops and discussion forums, while the third meeting of the week will accommodate the music ensemble session, in which students will create and/ or compose music. Classroom activities will involve group-work and critical discussion around key debates that pertain to music in society. Additionally, there will be a fieldwork component involving trips to local venues, street performances, and music-related groups or organizations. Invited guest speakers, musicians or producers, will add to the learning objectives of this course.

**Assessment and Final Grade**

1. Short Essays (2) 20%
2. FlipGrid Summary 10%
3. Ensemble Report 15%
4. Group Presentation / Performance 15%
5. Final Exam 20%
6. Participation 20%
Course Requirements

Short Essays (2)

Each of two short essays will connect examples of music with the readings for this course. Each essay will be 1000-words exactly and is expected to critically analyse and reflect upon one reading while also applying it to a music tradition of the student’s choice. Students will receive more detailed instructions prior to the assignment’s due date.

FlipGrid Summary

Students will create and submit a 7-minute FlipGrid summary, analysis, and application of key authors positions on the relationship between music and socio-cultural structures using music in the hot country context as a representative example. Students should demonstrate they have read and understood clearly the positions of the relevant authors referenced in the video.

Ensemble Report

Throughout the course students will be involved in an ensemble workshop. After each session, students take notes about ethnomusicological knowledge that was acquired as well as more general responses to the session. At the end of the course, each student hands in a 1,500 word report that outlines the ways in which the experience of music-making (sensing, experiencing, feeling, interacting, dance, movement, performance, and composition included) can promote musical understanding. In your report you may wish to discuss what you have learned about a particular musical style and its repertoire, an instrumental technique, the impact of musical competence upon performance enjoyment, rehearsal/learning processes, social interactions etc. In this report, students should also reflect on at least four relevant readings done over the semester. This report may require research and reading outside of the prescribed bibliography of the course. Students may wish to incorporate transcription of discussions with other class members, or even formal/ informal interviews with class members, instructors, guest speakers or artists.

The ensemble for this class will engage with host country’s tradition or martial percussions, starting with the rudimentary aspects of snare drumming / side drumming and progressing to a drum salute.

Group Presentation / Performance

In small groups, students must conduct a 15-minute presentation that applies the theme, content, and readings from one particular week. Alternatively, students (as individuals or small groups) perform original compositions to reflect and articulate the themes and topics explored in this course.

Final Exam

The final exam is conducted in the last class. It is an ‘open book’ exam that includes short answer questions, and a long essay prompt.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.
For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent.

Attendance policies also apply to any required co-curricular class excursion or event, as well as to any required field placement. Students may not miss placement/work hours at an internship or service learning site unless approved in advance by the Academic Director and placement supervisor. All students must complete all of the requisite 100 minimum work hours on site at the internship or service learning placement to be eligible for academic credit.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Absences for classes will lead to the following penalties:

<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements, grade penalty &amp; written warning</td>
</tr>
<tr>
<td>More than 20%</td>
<td>Automatic course failure, and possible expulsion</td>
</tr>
</tbody>
</table>

_N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site._

**Weekly Schedule**

**Week 1**

Class: 1.0 Introduction to the Course

In our introductory sessions, students will explore the following questions during in-class lecture and discussion:

1. What are culture specific definitions of music?
2. What might a more universal approach to considering music look like?
3. How do we value ‘good’ and ‘authentic’ music?

Readings


**Week 2**

Class: 2.0 The Musical Other

Students will critically explore concepts of power over knowledge, and hierarchies amongst cultural art forms.

Class: 3.0 Ethnomusicological Models

This class examines the construction of canons in ethnomusicology and the usage of ethnomusicology in popular music studies. Both themes provide a means to understand how ethnomusicological practice can be framed and modelled in different contexts.
Readings


**Class: 4.0 Ensemble**

Students partake in their introductory ensemble class. In this ensemble students will learn the basics of martial percussion, notably the standard / traditional grip, double rolls, and single, double, and triple paradiddles.

**Due Date for Submission of First Short Essay Assessment.**

**Week 3**

**Class: 5.0 The Musical Body**

Students will examine how theorists conceptualise the relationship between the human body and music. Students will also examine and address a fundamental yet precarious question in this course: What is the voice?

Reading


**Class: 6.0 Musical Healing**

In examining the ethnography by Allison, students will evaluate the presence of music as central to the healing process in communities throughout the world.

Reading


**Class: 7.0 Ensemble**

Students partake in their ensemble. Advancing from the first four rudiments, students will learn triplets, flams, and backsticking.

**Due Date for Submission of Second Short Essay Assessment.**

**Week 4**

**Class: 8.0 Song as Text, Musical Narratives**

Music from the hermeneutic perspective is a text open to reading, interpretation, and analysis by humans. Songs are perhaps more easily identifiable as such, due to the presence of words. This class examines how song texts present narratives of communities and identity markers.

Reading


**Class: 9.0 Group Presentations**
Due Date for Submission of Group Presentation Assessment.

Class: 10.0 Ensemble

Students partake in their ensemble. In engaging with the visual aspect of martial percussion in the host country, students will learn the ‘toss’ routine. Students will also start to construct their drum salute.

Week 5
Class: 11.0 Music and Socio-Cultural Structure

Throughout the world there are ethnographic examples of musical sounds and texts (re)presenting ideas on social and cultural frameworks. This week explores historical perspectives on ethnomusicological constructions of musical texts alongside a contemporary rebuttal of ethnotheory.

Reading


Class: 12.0 Musical Identities

Further to the discussion on socio-culture, this class critically examines ethnographies where the connection between music and communal identity is profound.

Class: 13.0 Ensemble

Students partake in their ensemble. Students will combine all the rudiments learned to this day into a drum salute. The salute will represent many of the rudimentary aspects of martial percussion in the host country. This session will focus on refining skill in the salute.

Due Date for Submission of FlipGrid video.

Week 6
Class: 14.0 Performance and Power

In the final week of this course, concepts of ‘power’ in the performance of and discourses surrounding music texts. Students will examine how translocating musical styles into new contexts can transform their understanding through the lens of Central Asian folk singing in extreme metal music.

Reading

Class: 15.0 Ensemble

Students partake in their final drumming ensemble, demonstrating what they have learned during the course.

Due Date for Submission of the Ensemble Report Assessment

Class: 16.0 Final Exam

Due Date for Submission of Final Exam Assessment.
Course Materials
Readings


