



## Global Institute – Rome

<b>Course name:</b>	Music and Society
<b>Course number:</b>	(GI) MUSI 2001 PAFR
<b>Programs offering course:</b>	Open Campus
<b>Open Campus track:</b>	Language, Literature and Culture
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2020

### 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 be able to:

- 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 two to three times a week, and generally, the first meeting will contain a lot of information and context-setting, the second meeting will accommodate workshops and discussion forums, while the third meeting of the week would 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. There will be at least three field trips to local venues, street performances, and music-related groups or organizations. Invited guest speakers, whether musicians or producers, will add to the learning objectives of this course.



### Assessment and Grading

Class Participation	20 %
Short Essays (3)	20 %
Ensemble Report	15 %
Group Presentation / Performance	20 %
Final Exam	25 %

### Course Requirements

**Important: all course assignments must be turned in on time. While students will not be penalised for submissions up to and including 1 hour late,**

- **Students submitting work from 1 hour and 1 minute late up to and including 24 hours late will be penalised 15% from the assignment;**
- **Student work submitted from 24 hours and 1 minute late onwards will receive a zero (0%) grade.**

#### **Short Essays**

Each of three short essays is 1,000 words minimum in length and connects examples of music with the readings for this course. Each essay is expected to critically analyse 2-3 readings while also applying them to music. Students will receive more detailed instructions prior to the assignment's due date.

#### **Report on the Workshop**

The workshop will focus on Breton traditional music (western France) by learning the basic techniques for playing a traditional instrument, the bombard, a woodwind instrument. During the course, students will be provided with an overview of Brittany's musical practices, some of which will be examined and analyzed in more depth. Learning to play a selected repertoire on the bombard will give the students a first-hand experience of the traditional music of this area of France. 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 Brittany's tradition of *Sonerien* and call-and-response practices, starting with the rudimentary aspects of playing the bombard and the bagpipe and progressing towards a musical interaction and collective performance.



### **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.

### **Course Attendance and Punctuality**

Regular class attendance is required throughout the program, and all unexcused 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, ***unexcused absences that constitute more than 10% of the total course will result in a written warning and the final grade will be lowered by three percentage points.***

\*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 will be marked absent.* Attendance policies *also apply to any required co-curricular class excursion or event\**, as well as to *Internship, Service Learning, or required field placement.*

\*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.

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

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:



<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	Weekly participation grade may be affected.
10 – 20%	2	Reduction of final grade by 3%; written warning
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion

### Weekly Schedule

Please note this schedule may change to accommodate opportunities for co-curricular learning.

#### **Week 1**

Class 1:1 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:**

Blacking, John. 1968. How Musical is Man?

Harnish, David. 2004. "No, Not 'Bali Hai!': challenges of adaptation and orientalism in performing and teaching Balinese gamelan. In Ted Solis, ed. Performing ethnomusicology: teaching and representation in world music ensembles. Berkeley: University of California Press. Pp. 126-137.

Locke, David. 2004. The African ensemble in America: contradictions and possibilities. In Ted Solis, ed. Performing ethnomusicology: teaching and representation in world music ensembles. Berkeley: University of California Press. Pp. 168-188.

#### **Week 2**

Class 2:1 The Musical Other

Students will critically explore concepts of power over knowledge, and hierarchies amongst cultural art forms. Framed by an examination of what is 'Other', this class explores representational orientations from Alan Merriam.

**Readings:**

Lomax, Alan. 1968. Folk song style and culture. (Ch. 6 Pp.117-169, 2 maps, Charts pp. 22-27.)  
 Merriam, Alan. 1964. The anthropology of music, pp. 26-35, 237-249. Evanston: Northwestern University Press.  
 Monson, Ingrid. 1999. Riffs, Repetition, and Theories of Globalization. *Ethnomusicology* 43(1): 31-65.

Class 2:2 Towards a Remodelling

This class considers how Rice reformulates Merriam's model. Students will evaluate how Rice's reformulation of Merriam's model has been influenced by Geertz, and what this tells us about relationships between ethnomusicology and cultural/social anthropology.

**Readings:**

Becker, Judith. 1986. Is Western art music superior? *The Musical Quarterly*. 72(3):341-359.  
 Erlmann, Veit. 1996. The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s. *Public Culture* 8(3): 467-87.  
 Geertz, Clifford. 1983. Art as a cultural system. In his *Local knowledge*. New York, Basic Books, pp. 94-109.  
 Rice, Timothy. 1987. Toward a remodeling of ethnomusicology. *Ethnomusicology* 31(3): 469-88.  
 Said, Edward. 1978. Knowing the Oriental. In his *Orientalism*. Harmondsworth: Penguin, pp. 31-49.  
 Slobin, Mark. 1992. Micromusics of the West: A Comparative Approach. *Ethnomusicology* 36(1): 1-87.

Class 2:3 Ensemble

Students will attend an introductory Breton music class. They will be provided with an overview of genres and styles of different musical practices from Brittany. Students will learn the basics of the frame drum with reference to a selected repertoire.

**Due date for Submission of Short Essay 1**

**Week 3**

Class 3:1 The Musical Body

Students will examine how key 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?

**Readings:**

Barthes, Roland. Music, Voice, Language  
Bolwel, Jan and Kaa, Keri. The Maori Haka.  
Frith, Simon. The Voice as a Musical Instrument

Class 3:2 Musical Healing

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

**Reading:**

Roseman, Marina. Jungle Paths and Spirit Songs

Class 3:3 Ensemble

Students will attend their music ensemble session and will practice a selected repertoire for the frame drum.

**Due date for Submission of of Short Essay 2**

**Week 4**

Class 4:1 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.

**Readings:**

Cone, Edward. Song and Performance  
Briggs, Jonathyne. *Sounds French*, Chapter 4. "Sounds Regional: The World in Breton Folk Music."  
Derrida, Jacques. The Separation of Speech and Song  
Hammerstein, Oscar. Writing Lyrics  
List, George. The Boundaries of Speech and Song  
Riley, Tim. 'Hey Jude'  
Seeger, Anthony. 1979. What Can We Learn When They Sing? Vocal Genres of the Suya Indians of Central Brazil. *Ethnomusicology* 23(3): 373-394  
Sondheim, Stephen and Herbert, Trevor. 1989. Sondheim's Technique.  
Winick, Stephen D. "Brittany". 2001. In Mathieson, Kenny (Ed.), *Celtic music*, pp. 110–139. Backbeat Books.

Class 4:2 **Group Presentations**



Class 4:3 Ensemble  
Students will attend their music ensemble session and will practice a selected repertoire for the frame drum.

## Week 5

Class 5:1 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 a sample of ethnographies where a correlation exists between sound text and perceptions of community structures.

### Readings:

Feld, Steven. 1984. Sound structure and social structure. *Ethnomusicology* 27(3):383-409.

Feld, Steven. 1988. Aesthetics as Iconicity of Style, or 'Lift-up-over Sounding': Getting into the Kaluli Groove. *Yearbook for Traditional Music* 20: 74-113

Roseman, Marina. 1984. The social structuring of sound: The Temiar of Peninsular Malaysia. *Ethnomusicology* 27(3):411-45.

Class 5:2 Musical Identities

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

### Readings:

From Clayton, Martin. *Music, Words and Voice: a Reader*. Manchester University Press Published in Association with the Open University, 2008. Chapter 18 "Race, Class and Gender in Carmen" by Susan McClary

Rice, Timothy. 1987. Toward a remodeling of ethnomusicology. *Ethnomusicology* 31(3): 469-88.

Class 5:3 Ensemble  
Students will attend their music ensemble session and will practice a selected repertoire for the frame drum.

### Due date for Submission of Short Essay 3

## Week 6

Class 6:1 Performance and Power

In the final week of this course, concepts of 'power' in the performance of and discourses surrounding music music texts. From the sacred to the mundane, students will examine the transformative capacity of music as articulated and experience by persons throughout the world in seasonal, everyday, and ritual



settings.

**Readings:**

Hayburn, F. Rober. Papal Legislation on Sacred Music

Howes, Frank. The Carol Revival

Schechner, Richard. 2002. Performance studies: an introduction. New York: Routledge. Pp. 45-78.

Tolbert, Elizabeth. The Karelian Lament

Class 6:2 Ensemble  
Students partake in their final ensemble, demonstrating what they have learned during the course.

Class 6:3 Final Exam

**Due date for Submission of Ensemble Report**

Course Materials

**Readings**

Becker, Judith. 1986. Is Western art music superior? *The Musical Quarterly*. 72(3):341-359.

Briggs, Jonathyne. 2015. *Sounds French: Globalization, Cultural Communities, and Pop Music in France, 1958-1980*, Oxford University Press. Chapter 4, "Sounds Regional: The World in Breton Folk Music"

Clayton, Martin (ed). 2008. *Music, Words and Voice: A Reader*. Manchester University Press: Manchester

Erlmann, Veit. 1996. The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s. *Public Culture* 8(3): 467-87.

Feld, Steven. 1988. Aesthetics as Iconicity of Style, or 'Lift-up-over Sounding': Getting into the Kaluli Groove. *Yearbook for Traditional Music* 20: 74-113

Feld, Steven. 1984. Sound structure and social structure. *Ethnomusicology* 27(3):383-409.

Geertz, Clifford. 1983. Art as a cultural system. In his *Local knowledge*. New York, Basic Books, pp. 94-109.

Lomax, Alan. 1968. Folk song style and culture. (Ch. 6 Pp.117-169, 2 maps, Charts pp. 22-27.)

Merriam, Alan. 1964. The anthropology of music, pp. 26-35, 237-249. Evanston: Northwestern University Press.

Monson, Ingrid. 1999. Riffs, Repetition, and Theories of Globalization. *Ethnomusicology* 43(1): 31-65.

Roseman, Marina. 1984. The social structuring of sound: The Temiar of Peninsular Malaysia. *Ethnomusicology* 27(3):411-45.

Rice, Timothy. 1987. Toward a remodeling of ethnomusicology. *Ethnomusicology* 31(3): 469-88.

Said, Edward. 1978. Knowing the Oriental. In his *Orientalism*. Harmondsworth: Penguin, pp. 31-49.

Schechner, Richard. 2002. Performance studies: an introduction. New York: Routledge. Pp. 45-78.

Seeger, Anthony. 1979. What Can We Learn When They Sing? Vocal Genres of the Suya Indians of Central Brazil. *Ethnomusicology* 23(3): 373-394

Slobin, Mark. 1992. Micromusics of the West: A Comparative Approach. *Ethnomusicology*



36(1): 1-87.

Winick, Stephen D. "Brittany". 2001. In Mathieson, Kenny (Ed.), *Celtic music*, pp. 110–139. Backbeat Books.

### Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own*.

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad*.

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.

- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.

- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate,



require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.