

Investigating Music and Culture

MUSC 222-01

Spring 2016

Professor: Eric Galm

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Office Hours: By appointment

Course Meeting Time: Wednesday 1:15pm-3:55pm (NOTE: We may need to arrange occasional meetings outside of class time – advance notice will be given)

Course Location: Austin Arts Center 112

Brief Course Description:

This course is an in-depth introduction to the study of music and culture, featuring participant observation, collecting primary-source materials and relating them to broader historical and cultural contexts. Through collaboration with Connecticut artists, students will integrate theoretical and applied methodologies by developing a comprehensive research project. Some activities could include participation in music and dance lessons and conducting interviews. This experiential-based learning approach promotes a kinesthetic understanding of non-verbal relationships, which can be reinterpreted to help students identify and discuss complex cultural processes.

Required Reading:

All articles, and listening will be posted on moodle, and films on Trinflix, or online.

Required book: *Berimbau: The Soul of Brazilian Music*, by Eric Galm (University Press of Mississippi, 2010).

Activities Fee – It may be necessary to pay a nominal fee for supporting some experiences, such as museum admission, tickets, etc. (you will be notified of this as early in the semester as possible).

PRELIMINARY CALENDAR

(NOTE: This is a tentative calendar, which may change throughout the semester. I will make every effort to give as much advance notice regarding any changes.)

Week 1 1/25 Introduction

What is ethnomusicology?

View: The Language You Cry In

To-Do for Next Week:

- 1) Research the field of ethnomusicology and write a 1-page summary of what you find
- 2) Record a sound and upload it to Moodle by Sunday. Listen to other people's examples, and try to guess what

Week 2 2/1 Fieldwork and Learning Music

Assignment: Research the field of ethnomusicology and write a 1-page summary.

Reading: - Myers, "Ethnomusicology"

- Fargion, "For My Own Research Purposes?": Examining
Ethnomusicology Field Methods for a Sustainable Music

Video: Transmission: Learning Music/Music and Memory

Week 3 2/8 Preserving Culture Through Archives: Meet at Watkinson Library, discussion with Rick Ring

Assignment: Trace the history of a song

Reading: Myers, "Fieldwork"

Video: Songcatcher

Week 4 2/15 Interviews

Ethnographies/Interviewing classmates

Assignment: Interview classmate and present your information

Reading: Weiss – "Interviewing"

(No Video)

Week 5 2/22 (Lynne Williamson?)

Musical Instruments 1 Capturing the Sounds and Identity of a Musical Instrument

Assignment: Transcription

Reading: Galm: Berimbau: The Soul of Brazilian Music

Video: Bahia: Africa in the Americas

Week 6 3/1 Rachna Agrawal

Assignment: Analysis of Raga Unveiled and observations from Carnival 2017

Reading: TBA

Video: "Raga Unveiled"

Week 7 3/8: Midterm Presentations

Assignment: Will be distributed in advance

Reading: TBA, depending upon project

Week 8 3/15 *SPRING BREAK*

Week 9 3/22 Musical Instruments 2

Assignment: Organology

Reading: The Flute Player

Video/Reading: The Flute Player

Week 10 3/29 3-D Musical Instruments

Assignment: Make and present a musical instrument
Reading: TBA
Video: Girl Beat

Week 11 4/5 Trip to Mashantucket Pequot Museum (Leave at 12:00?)

Assignment: 2-page paper w/reaction to readings
Reading: - Spencer “Media Ecology”
- Sterne – “Mall of America Music”
Video: TBA

Week 12 4/12 Ethnography and Film

Assignment: Music and Community
Reading: Post: “VT Farm Music”
Video: Pete Seeger: The Power of Song

Week 13 4/19 Ethics and Ethnography

Assignment: Music and Resistance
Reading: Post: “Favela Rising”
Video: Favela Rising

Week 14 4/26 LAST CLASS (Final Presentations)

5/6 Samba Fest (Poster presentation at table)

REQUIREMENTS

Reading Preparation and Class Participation (35% of Semester Grade)

Students will be expected to complete assigned readings and be prepared to discuss, critique and build upon the information and ideas expressed. A typical class period should feature a lively exchange of opinions, interpretations, skills, experiences etc. With a seminar-style course, attendance is essential in order for you to be able to participate.

Weekly Assignments (30% of Semester Grade)

Most weeks will feature a creative assignment, such as a musical analysis, description of musical style, short essay, preparation of an in-class presentation or debate, field interview, field observation, etc. Each student will also keep a process journal (most likely in the form of a blog and/or regular blackboard postings) that will reflect the experiences, problems and successes encountered during the course.

Fieldwork project (35% of Semester Grade):

Students will present an ethnographic study of a musician, composer or ensemble from the community, and the final results will be compiled into a 12-page paper plus supporting documentation (interview transcripts, etc). This project will consist of a “written report” and an “oral presentation” (see below):

Written Report (20%): You will complete a fieldwork project, studying and documenting the music-culture of a local musician or ensemble. You must gain approval for your topic before embarking on your study.

- You must include information from at least one interview and a rehearsal (or a lesson, etc.) that you attend or in which you participate.

Oral Presentation (15%): You will present your findings in an oral presentation, and if possible, in a setting where you can also present to your collaborative partners. You may find it helpful to make your own videotapes or audio recordings during your project for your own reference, or incorporation into a group final project.

- Have your audio and visual materials organized. You will have cassette tape, CD player, overhead projector, and video projector at your disposal.
- Handouts demonstrating terms, spelling of artists' names, outlines or other helpful information are required.

Course Policies

1. If extraordinary events interfere with your ability to complete any of the course assignments or exams, contact professor Galm immediately.
2. Professor Galm reserves the right to make changes in the schedule or syllabus as the need arises. If a change is made, students will be notified in advance.

Statement for Students with Special Needs:

If you require course adaptations or accommodations because of a special needs situation; if you have emergency medical information to share with me; or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

Policies for Written Assignments:

1. No late assignments will be accepted for full credit. Plan ahead so that unexpected illnesses or computer malfunctions do not cause you to lose credit on your assignments. In general, late assignments lose 10% possible credit per class period to a maximum of 30% lost credit.

Formal Guidelines for Written Assignments

1. All assignments are to be typed or computer printed and double-spaced **AND STAPLED**.
2. Do not put your paper in a plastic cover.
3. All written assignments are expected to be written in college-level English. Correct spelling, punctuation, and grammar are considered as equal to the content and organization of your ideas in the grading of your written assignments.
4. Include a cover page with the title of your paper, your name, the class title, and the class time in the upper right hand corner the cover page. **Staple** your paper in the upper left corner.
5. **Plagiarism: Using another's words or ideas without placing them in quotes and crediting your source is plagiarism and will result minimally in a grade of 0 on your assignments. This applies to ghost-written papers as well.**