

THE UNIVERSITY OF PENNSYLVANIA



Music 50 Introduction to Music in World Cultures

Spring Semester 2005
Tuesday, Thursday 10.30 AM to noon
Music Annex 210

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Office: Music Building 304; Telephone: (215) 898-4985
Office Hours: Thursday noon- 1 PM. or by appointment
Website: <http://ccat.sas.upenn.edu/music/music22> username: music22 password: spring02
The new website, available in mid-February is
<http://courseweb.library.upenn.edu/music/music22a>
username: musicfac
password: musicdev
Blackboard: courseweb.library.upenn.edu To login, you need your own penn net username and password.

Required Texts

- (1) Wade, Bonnie. 2004. *Thinking Musically: Experiencing Music, Expressing Culture*. NY: Oxford University Press. Available at the Penn Book Center, 34th and Sansom (next to Citizens Bank)
NOTE: We are NOT reading *Rituals of Fertility* this semester as other sections are, as the book is out of print, and we are doing the oral history project in its place.
(2) Required and recommended readings: Online reserve BB site

Course Description

The general purpose of Music 50 (Spring 05) is to introduce students to the scholarly study of traditional music from around the world and their incorporation into US popular and classical music, through in-depth reading and close listening to assigned sound recordings, increasingly available on the course website. This semester the focus will be on music of indigenous peoples from what, in the United States, may seem to be fairly remote regions of the world. These musicians and their music travel around the world, either in person or through recorded sound. A new feature of the class is the group ethnography project students will engage in primarily with older African American residents in West Philadelphia. The goal is to create an oral history archive and website of jazz performances in Philadelphia. The project replaces the individual interviews students conducted in prior classes.

Structure

Most weeks, classes will follow a lecture or discussion format, and group presentations. Discussions will necessarily take as their point of departure the listed readings for the week. **You are required to complete all these assignments before each class.** Guidelines for key readings will be made available on the course website. Classroom participation will be crucial to your grade in this course. This means taking part in discussions and, therefore, presumes class attendance. Your classroom participation will include your personal responses to the readings and recordings, to the performances you attend throughout the semester, and to the field research project you will conduct in groups of 5 or 6 students.

Grading

The final grade in this course will depend on several components—class participation (preparation for and participation in classroom discussions), a concert review, two midterm exams, and a final group project. Weight for each of these components will be assigned in the following way:

Mid-term Exams	30 x 2 = 60 %
Concert Review	20 %
Final Project	20%**

**** you may elect to get a collective or individual grade for this project.**

NO late assignments will be accepted, no extra dates offered for exams. If you have a problem with a date for assignments or exams, you need to notify me within the first two weeks (this includes conflicts for religious reasons). **Please note that each component of your final grade must be completed in order to pass this class. Failure to turn in either written assignment, absence at the mid-term exams, or a consistent lack of attendance during regular class meetings (more than 4 absences) will result in a failing grade.**

WATU Option

Writing matters in Music 50.

Students are strongly encouraged to register for WATU credit (Writing Across the University). Those who do will benefit from individual conferences aimed at improving their written assignments. WATU students will write a 6-8 page concert review, and a 6-8 page final reflection on the research project as part of their contribution to the group oral history project. Final drafts of these assignments will be discussed in conference with the WATU TA, Ruth Rosenberg, twice during the semester, in the week prior to the due date.

Those who register for WATU, and who meet the requirements, will have fulfilled half of the credit for the University-wide writing requirement. To register as WATU, students should contact Ruth Rosenberg at ruthrose@sas.upenn.edu, before the add/drop deadline. There is a 15 person cap on WATU registration, so do it quickly. You may register on a first-come, first served basis.

Concert Review

During the semester, you will attend at least *one* of the free jazz performances at Slought Foundation on 40th and Walnut (See www.arsnovaworkshop.com). It costs \$10 for students, and you are encouraged to decide on a date and performance, to sign up for one of these events in BB, and to attend with others from the class. You may discuss your experience with fellow students, but must write an individual concert review, with your own original take on the event. The concert review that you turn in should *not* be a summary of the event or a play-list per se. It should, instead, actively engage with the major themes and theoretical issues raised by our readings and classroom conversations. You will examine the concert as a kind of cultural practice. Further details of expectations are posted on BB. Concert reviews should be 4-5 pages in length for regular students and 6-8 pages for WATU students.

Group Project

This semester we will conduct a group research project that individual students (alone or in groups of 2) will do small components of. The plan is to begin an oral history project on Philadelphia jazz performances and musicians. Philadelphia has a long and important history of jazz performance, but one that has largely been ignored in mainstream jazz circles, with places like New York, Los Angeles, Chicago, and New Orleans playing a much more visible role in the jazz canon. We hope to begin to change this by initiating a documentary project this semester. Central to your project will be to interview the audience members, musicians, producers, venue owners and so forth. You will record the interview, and transcribe it entirely into written form. In order to interview musicians, however, you will have to prepare yourselves by doing some reading about jazz history, about specific musicians, search the web, engage in close listening to recordings of past performances. We will discuss the particularities of the project in the first few weeks of the class.

The list of possible interviewees, and events pertaining to the oral history project are currently being compiled and will be given to you in a couple of weeks. You will then sign up for specific projects as individual participants in a group of 5-6 students.

You are required to have your completed project in html format by Friday April 22, 2005.

See description at end of syllabus.

Mid-term Exams

The mid-term exams will cover both our listening as well as our readings. You will be asked to listen to musical examples, identify them and then engage with the issues and ideas that we have raised throughout the course. The final exam will be cumulative. These quizzes **will not** be of the drop-the-needle variety, but will provide you with an opportunity to write about the context and content of the musics they are listening to. There will be 5–7 different examples on the exam.

Music 50-401 Spring 2005 Jazz Oral History Interviews and Web Projects

This semester you are required to undertake a group project that will involve interviewing someone with expertise on Philadelphia's jazz oral history. You are some of the first students involved in this process. All the materials that you generate from this assignment, particularly the interview itself, will be deposited in Van Pelt Library, as part of the small but we hope increasing body of materials generated by Penn students on local music history—in jazz and gospel specifically. And your edited projects will be posted onto Penn's Center for Community Partnership's website.

There is not much official history written about Philadelphia's jazz scenes in the twentieth century, but we are finding that there are numerous individuals still living who remember much about past places, performers, and performances. Our aim is to begin to hear from these people, either in class or in the interviews you conduct with them individually. There are essentially two strands of jazz performance you may focus on: first, the more mainstream sounds of club performances in the city; often small combo bebop style performance; and the more experimental, edgy music of free jazz or the jazz avant garde. Initially, Gino's Empty Foxhole catered to both kinds of performance, but ultimately it is probably best remembered as the site of the avant garde. There are some papers and documents pertaining to this gathering place that we may be able to track down and at the very least have copies made for Van Pelt.

Here is a list of the possible interviewees:

- Mr. Christman, founding member of Gino's Empty Foxhole (see file on BB in Course Documents for brief overview of that history). This is the venue that was established in the basement of St. Mary's Church near the highrises.
- Mark Christman (not related to the above) who curates the arsnovaworkshop series at Slought Foundation should be interviewed so we get a sense of what he is doing in terms of musical performance (rather than oral history), in bringing back to Philly some of the musicians who played here, or continue to perform here
- Musicians who perform at arsnovaworkshop events, you need to contact Mark Christman about setting up interviews for you. So this will tie in with your concert attendance and review.
- Five senior members of 3901 Market St—organized by Ken Lyons 215 387-8501, we need to set up individual dates with these five members
- Mother Dot—main character in Mother Dot's Philadelphia, film made by Temple University people; huge archive at one of the clubs. Contact Ryan Saunders at Temple.

- Glenn Bryan of Penn's Community Relations Office, coming to our class Feb 17 to talk, you could follow up interview with him
- John Leatherberry (need to get contact info) who was an audience member at events but also knows a guitarist (about 80 or so) who performed and is willing to be interviewed)
- SUN RA connections—you may know some yourself.

The basic procedure is this:

- You constitute a research group
- Decide on interview subject
- Contact that person
- Make a time to interview when you can all be there, groups may decide to partner in group interviews of small groups of people (eg., the 3901 Market people or two or three musicians at arsnova workshop)
- Book a voice recorder for your interview if you don't have one yourself
- Find a suitable venue for the interview
- Do your background information check—information about jazz of the time period, what you can find to read on Philadelphia, do web searches for individual musicians and groups, as well as venues, styles, find recordings and listen to them
- Establish a list of possible questions out of the collective research before you go
- Interview the person
- **KEEP NOTES OF THIS RESEARCH PROCESS**—what research you did, then about the interview—information about where you held it, what was good bad, what went well, was surprising etcl, what you might like to ask if you were to do a follow up interview
- You will each be expected to submit up to 10 pages of “field notes” with the final project, to ensure everyone is doing their part in the project.
- Secure permission to deposit the interview in Van Pelt and to use excerpts of the interview online—you reassure the person you will check it with them before it goes online
- See if the person may have programs, photos, personal tapes or recordings of particular events, see if they would mind you making copies and returning immediately to them. Secure permission to deposit and perhaps use online
- Make copies of the tape, transcribe exactly, entire interview, every question asked and answered
- Edit the audio interview into 4 or 5 key moments in the interview that are really helpful in knowing jazz history or wonderful stories about “being there” etc.
- This excerpted audio file will go online, with the accompanying (matching) written transcription (as long as there is permission for this), along with comments about the interview process, that you will write as a group, from your notes. You will also include links to relevant websites so others can look at your materials themselves. If there are recordings that don't have copyright issues attached, we could post clips of those too.
- In addition, if you can, take a photograph or two of the interviewee, offer to give copies of the tape and photo to the person for their own family or safekeeping.
- All this material will be inserted into html format—you will be guided by Eugene Lew on how this is done—and submitted on CD on the last day of class.
- Those who interview the arsnova workshop musicians can submit really good pieces of writing about the concert experiences themselves if they choose to. This will depend on the grade you are given for the piece.
- You may, if you are ambitious, video (we have digital video cameras available) your interview, or a performance related to your interview. But you will then have to work on editing this material, transcribing, and putting into I Movie or Final Cut Pro...discuss this with me first.

Much to do

So get moving on the interviews.

Schedule

- Glenn Bryan Feb 17, in class
- Mother Dot at 3901 Market, 22 or 24 Feb (to confirm), show film, meet contacts, arrange some interviews.
- Try to have all interviews complete by March 18,
- All transcriptions complete by March 28
- Then the editing work can begin and learning the technological information to create the html files, if you don't already know.
- Last two weeks of class you will work in teams on these projects, inside and outside of class time.
- Submit final project on last day of classes this Spring.

- I hope to arrange a return to 3901 Market with the projects and you in attendance to show everyone involved what you have done, on the Friday

Music 50: Introduction to Music in World Cultures

Syllabus

ACADEMIC STUDY OF WORLD MUSIC (on website)

Week #1 (1/10, 1/12) Beginnings

- 1/10 Introduction, Chant Case Study (see reserve readings on BB, and website section
- 1/12 Keywords in Study of World Music, Graceland Case Study on website

Week #2 (1/17, 1/19) Music Fundamentals

- 1/17 and 1/19 – Music Fundamentals, website examples,
- Reading: Wade, Chs. 2-5 required, and recommended--additional notes on Fundamentals on website
- Listening: relevant CD tracks from Wade

MOVING TO INDIGENOUS PEOPLES (on website)

Week #3 (1/24, 1/26) Field Research, Music Cultures, and Indigenous Peoples Defined

- 1/24 Wade, chapter 7, Titon (extra readings in Library Reserve on BB); Wade, preface and ch. 1 recommended
- 1/26 Bodley, Indigenous Peoples (on website and BB), Inca Empire video clips.

WORLD MUSIC CULTURES: CASE STUDIES (on website)

Week #4 (2/1, 2/3) Australian Aboriginal and Kaluli Peoples

- 2/1 Australia, Breen and Hayward and Neuenfeldt (on BB); Recordings, and Video on website)
- 2/3 Feld, Voices of the Rainforest on BB, related recordings on website

Week #5 (2/8, 2/10) Pygmy, Traditional and Pop Music

- 2/8 Sarno (on BB) and Traditional music recordings (on website)
- 2/10 Feld, Pygmy Pop (article on BB and recordings on website)

Week #6 (2/15, 2/17) Mid-Term and New Technologies

- 2/15 Mid-Term Exam
- 2/17 Eugene Lew to class

Week #7 (2/22, 2/24) Interviewing Techniques and Karaoke

- 2/22 Interviewing Techniques and Discussion
- 2/24 Karaoke Fever, video and reading: Lum, Chinese Karaoke in NYC (on BB), Karaoke clips on website

Week #8 (3/1, 3/3) Gumboot Dance and Mid-Term Returns

- 3/1 Gumboot Dance discussion and Video, Muller and Topp-Fargion, Gumboot clips on website.
- 3/3 Mid Terms returned, and Gumboot Dance outside the Fine Arts Library
- BE PREPARED to dance, come with long thick socks, boots / tennis shoes, and thick jeans/trousers.

SPRING BREAK, Enjoy.

Week #9 (3/15, 3/17) Native Americans, Pow-wows and Hollywood

3/15 Pow wows. Reading: Tara Browner (coming to BB), Video: Wisconsin Powwow, and Audio Examples

3/17 Hollywood Representations, Gorbman article on BB

Week #10 (3/22, 3/24) Tuvan and Mongolian Throat-Singing and Epics

3/22 Tuva: Levin, on BB and website

3/24 Mongolia: Pegg on website

Week #11 (3/29, 3/31) Mid-Term Week

3/29 Class catch-up and Revision for Mid-Term

3/31 Mid-Term in Class

Week #12 (4/5, 4/7) Jazz in Philadelphia

4/5 Class discussion of de Veaux (2002), viewing of portion of Ken Burns' *Jazz*

4/7 MacMillan, 2002 on Philadelphia Jazz in 1950s

Both articles will be scanned into BB site, Reserve materials.

CONCERT REVIEWS DUE April 7 at 10.30 AM. NO EXCEPTIONS.

Week #13 (4/12, 4/14) Projects under Construction and in Discussion

Interview Projects presented to class

Week #14 (4/19, 4/21) Project Completion and Website Upload

No formal classes this week, but work in your groups to complete your projects in html format, burnt onto CD, with eventual upload to the website, www.upenn.edu/ccp

Dr. Muller is in London this week, available on email only: camuller@sas.upenn.edu

ALL PROJECTS DUE in DR. MULLER'S MAILBOX at 4 PM Friday April 21, 2005. NO EXCEPTIONS, NO LATE SUBMISSIONS. Rm 202 closes at 5 P.M.

Week #15 (4/19, 4/21) Reading Days and Examinations

THERE IS NO FINAL EXAM in this class

Reading List

1. No Author. 1995. "Music Man." *Forbes*, March 13, 1995, 164. Not online.
2. Bergeron, Katherine. 1995. "Finding God at Tower Records: The Virtual Sacred." *New Republic*, February 27: 29–34. Use notes only, don't worry about reading.
3. Bodley, John. 1999 [1982]. *Victims of Progress*. London: Mayfield, chs. 1, 8, 10.
4. Breen, Marcus. 2000. "Australia: The Original Songlines." *World Music: The Rough Guide*. Simon Broughton and Mark Ellingham, eds. London: Rough Guides, Ltd., 8–16.
5. Browner, Tara. 2000. "Making and Singing Pow-wow Songs." *Ethnomusicology* 44, 214–233.
6. de Veaux, Scott. 2002. "Struggling with Jazz." *Current Musicology* 71-73, pp. 353-374
7. Feld, Steven. 1982. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press, intro and ch. 1.
8. ———. 1991. "Voices of the Rainforest." *Public Culture* 4/1, 131–140. ———. 1998. "Notes on World Beat." *Public Culture Bulletin* 1: 31–37.
9. ———. 2000a. "A Sweet Lullaby for World Music." *Public Culture Bulletin* 12: 145–171.
10. ———. 2000b. "The Poetics and Politics of Pygmy Pop." In Georgina Born and David Hesmondhaugh, eds. *Western Music and Its Others*, pp. 254–279.
11. Gorbman, Claudia. 2000. "Scoring the Indian." In Georgina Born and David Hesmondhaugh, eds. *Western Music and Its Others*, pp. 234–253.
12. Greer, Allan. 2000. *The Jesuit Relations: Natives and Missionaries in 17th Century North America*. Boston: Bedford, 1–19.
13. Hayward, Nicol and Neuenfeld. 1998. Four Chapters on Aboriginal Popular Music: Yothu Yindi Case Study, from *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*. New York: Cassell, 175–218.
14. Lum, Casey Man Kong. 1996. *In Search of a Voice: Karaoke and the Construction of Identity in Chinese America*. Mahwah, NJ: Lawrence Erlbaum, 34–53.
15. Malm, Krister. 1993. "Music on the Move: Traditions and Mass Media." *Ethnomusicology* 37/3: 339–52
16. McMillan, Jeffrey. 2001. "A Musical Education: Lee Morgan and the Philadelphia Jazz Scene of the 1950s." *Current Musicology* 71-73, 158-178.
17. Pegg, Carole. 1992. "Mongolian Conceptualizations of Overtone Singing." *British Journal of Ethnomusicology* 1, 31–54.
18. ———. 1995. "Ritual, Religion, and Magic in West Mongolian (Oirad) Heroic Epic Performance." *British Journal of Ethnomusicology* 4: 77–99.
19. Sarno, Louis. 1995. *Bayaka, The Extraordinary Music of the Babenzele Pygmies*. New York: Ellipsis Arts, pp. 7–57.
20. Taylor, Timothy. 1997. Introduction and Chapter 1. *Global Pop: World Music, World Markets*. New York: Routledge, RECOMMENDED
21. Titon, Jeff and Mark Slobin. 1996. "The Music Culture as a World of Music." In *Worlds of Music*, chs. 1, 10.