

MUS 711 SEC 001
Spring 2014

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MUS 711: Seminar in Ethnomusicology
Approaches to Music, Space and Place:
Theory, Ethnography and Ecomusicology

COURSE DESCRIPTION

In this ethnomusicology graduate seminar, we will investigate the importance of sound and music in constructing our space and place in the world. In this vein, we will read and discuss key works theorizing space, place and other related terms (soundscape/landscape, country/city, local/translocal, utopia/heterotopia, etc.) from multiple disciplines such as anthropology, critical geography, phenomenology and philosophy. This seminar will also be devoted to investigating recent concerns in musicology and ethnomusicology in the emerging and converging interest areas of ecomusicology, acoustic ecology and sound studies. In terms of methodology, there will be a focus on ethnography although other methods can be explored in your own research such as historical musicology and ecomusicological analysis.

COURSE OBJECTIVES

Together, we will:

- 1) Practice critical reading, thinking and discussion skills on the subject of music, space, place and the environment.
- 2) Develop and practice oral presentational in this subject area.
- 3) Effectively employ research skills to continue to explore and interpret the subject matter.
- 4) Further hone writing skills (crafting a convincing thesis statement with coherent supporting arguments, practicing consistent citation and footnote practices).
- 5) Develop some skills pertaining to conducting fieldwork and writing ethnography.

GRADING

<i>Attendance/ Participation</i>	15% (150 pts)	Student attendance and active participation is essential to this course. Your participation grade will be determined not only on your attendance but on the frequency and quality of your contributions to class and to the discussion board on the Blackboard course website.
<i>Assignments</i>	35% (350 pts)	<p>5 Response Papers (40 pts each, 200 total): Write 2 pages (double-spaced and double-sided) responding to the readings assigned for the session. Please aim to critically evaluate the reading's usefulness and why, as well as explore the reading's possible implications for discussion and your own research. In some cases, I may divide the readings among class members for a more narrow focus and I may also ask you to post them to Blackboard for collective discussion.</p> <p>2 Reading Discussion Guides to present with handouts (40 pts each, 80 pts total): You will be responsible for presenting two readings to the class with handouts for everyone in the class. In your presentation and handout, please be sure to identify the thesis of the article (if any), methodology, primary theories or theoretical framework of the article as well as a set of questions that open up discussion on the larger implications of the work.</p> <p>Assignment 1 Field Recording (30 pts): Make a high-quality field recording of a soundscape or musical event. Aim for about 5 minutes.</p> <p>Assignment 2 Fieldnote-taking and Ethnographic Description (40 pts): Attend a musical/sonic event and jot fieldnotes during the event. Alternatively, you may be a participant-observer, in which case you will need to write down your notes right after the event while everything is still fresh in your memory. Then craft these fieldnotes into a 2-3 page interpretive ethnography.</p>
<i>Final Paper and Oral Presentation</i>	50% (500 pts)	Final Paper and Oral Presentation (10-12 pages, double-spaced): In close consultation with me, conduct an original research project that relates to the subject matter of this course. I encourage you to take a more fieldwork and ethnography approach, but will also accept proposals that take a more historical, theoretical or ecomusicological approach. Please refer to the <i>Chicago Manual of Style</i> for citation and documentation. I prefer the parenthetical author-date system (prevalent in ethnomusicology) but will accept the footnote and bibliography system as well.

GRADING SCALE

Grading for this course will be based on the following scale:

90%-100% = A	60%-69% = D
80%-89% = B	0% -59% = E
70%-79% = C	

Notes on Reading and Crafting Discussion Guides

While reading and preparing your discussion guides, I suggest you think about answering the following questions:

- 1) What is the author's main thesis?
- 2) What are the main arguments in support of this thesis? Are these arguments convincing?
- 3) What is the theoretical framework or set of theories that are employed in this article?
- 4) What is the predominant research methodology?
- 5) What are the larger theoretical implications of the article? How does this article or chapter relate to previous discussions, readings or experiences?

COURSE SCHEDULE

Please note that this schedule is subject to change.

Week 1	<p>What is Ecomusicology?</p> <p>Titon, Jeff Todd. 2013. "The Nature of Ecomusicology," <i>Música e Cultura da ABET</i> 8/1: 8-18. [Ereserve, also downloadable from the blog below]</p> <p>Titon. Also read the following short entries from Titon's "Sustainable Music" blog: http://sustainablemusic.blogspot.com/</p> <ul style="list-style-type: none">-The Nature of Ecomusicology-Sound and Sustainability at AASHE-Thoreau's Pastoral Symphony-Thoreau's Sounding Earth-Emerson's Eye and Thoreau's Ear-Bird Song, Borrer, Thoreau and Traveling in Place-Echo and Reflection-Sound Sacralizes Space-Southern Soundscapes <p>Thoreau, Henry David. <i>Walden and Civil Disobedience</i>. Skim "Sounds" and "Spring" (find as ebook on UK Library or other site).</p> <p>Response Paper 1: Respond to the above readings by writing 2 pages (double-spaced or 500 words). I will leave it somewhat open, but you can start by working through your understanding of ecomusicology, competing conceptions of nature and the scare-quoted "nature," the importance of "relational epistemology" and "co-presence" for Titon, and differences in the definition of music, sound, noise and silence for both Titon and Thoreau. Post your response on the Discussion board on the Blackboard course website and respond to at least 2 other entries.</p>
Week 2	<p>Music, Geography and Place</p> <p>George Carney. 2003. <i>Sounds of People and Place: A Geography of American Music from Country to Classical and Blues to Bop</i>. "Music and Place," pp. 203-216. [Skim, Ereserve]</p> <p>Giddens, Anthony. 1990. <i>The Consequences of Modernity</i>, pp. 1-21, 45-54. [Ereserve]</p> <p>Stokes, Martin. 1994. "Introduction: Ethnicity, Identity and Music." In <i>Ethnicity, Identity and Music: The Musical Construction of Place</i>, pp. 1-28. [Ereserve]</p>
Week 3	<p>Challenging Definitions of Space, Place and Power</p> <p>Foucault, Michel. 1986. "Of Other Spaces," <i>Diacritics</i> 16/1: 22-27. [Ereserve, JSTOR]</p> <p>Foucault, Michel. 1980. "The Eye of Power." In <i>Power/Knowledge</i>, pp. 134-145, 146-165, ed. Gordon, Colin. [Ereserve]</p> <p>DeCerteau, Michel. 1984. <i>The Practice of Everyday Life</i>. "General Introduction" and "Walking in the City," pp. 29-42, 91-110. [Ereserve]</p> <p>LeFebvre, Henri. 1984. <i>The Production of Space</i>, pp. 1-67. [Ereserve]</p>

<p>Week 4</p>	<p>Ear-Cleaning, Listening and Soundwalks; Acoustic Ecology Schafer. 2004. "The Music of the Environment." In <i>Audio Culture: Readings in Modern Music</i>, pp. 29-39. [Ereserve] Schafer. 1977. "Listening" and "Sample Sound Notation Systems." In <i>Our Sonic Environment and The Soundscape: The Tuning of the World</i>, pp. 205-213, appendix I. [Ereserve] Wrightson, Kendall. 2000. "An Introduction to Acoustic Ecology." <i>Soundscape: The Journal of Acoustic Ecology</i> 1/1: 10-13. [Ereserve, JSTOR] Also browse the remainder of the issue.</p> <p>Web: Visit the Quiet American website: http://www.quietamerican.org/</p> <p>SOUND WALK COLLOQUIUM 2/14</p>
<p>Week 5</p>	<p>The Musical Production of Place Leyshon, Matless and Revill. 1998. "Introduction: Music, Space and the Production of Place," In <i>The Place of Music</i>, pp. 1-19. [Ereserve] Von Glahn, Denise. 2003. <i>The Sounds of Place: Music and the American Cultural Landscape</i>. "Introduction: A Place to Start" and "From Country to City in the Music of Charles Ives," pp. 1-16, 64-109. [Ereserve] Solomon, Thomas. 2000. "Dueling Landscapes: Singing Places and Identities in Highland Bolivia," <i>Ethnomusicology</i> 44/2: 257-280. [JSTOR, Ereserve]</p>
<p>Week 6</p>	<p>Ethnographic Approaches to Music and Place; Performance Ethnography Low, Setha and Lawrence-Zúñiga, Denise. 2003. <i>The Anthropology of Space and Place</i>. "Locating Culture," pp. 1-37. [Ereserve] Kisliuk, Michelle. 1998. <i>Seize the Dance!: BaAka Musical Life and the Ethnography of Performance</i>, pp. 1-17, 18-34, 35-58, 75-107. [Ereserve] Kisliuk, Michelle. 2008. <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>. "(Un)doing Fieldwork: Sharing Songs, Sharing Lives," pp. 183-205. [Ereserve]</p> <p>COLLOQUIUM 2/28 Dr. Michelle Kisliuk; Ecomusicology Panel</p>
<p>Week 7</p>	<p>Ethnography Continued Rodman, Margaret. 2003. <i>The Anthropology of Space and Place</i>. "Empowering Place: Multilocality and Multivocality," pp. 204-223. [Ereserve] Barz, Gregory. 2008. <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>. "Confronting the Field(note) In and Out of the Field," pp. 206-223. [Ereserve] Levin, Theodore. 2006. <i>Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond</i>, pp. 19-40. Guy, Nancy. 2009. "Flowing Down Taiwan's Tamsui River: Towards an Ecomusicology of the Environmental Imagination." <i>Ethnomusicology</i> 53/2: 218-248.</p> <p>Assignment 1 Due</p>

<p>Week 8</p>	<p>From Phenomenology to Acoustemology</p> <p>Casey, Edward. 1996. <i>Senses of Place</i>. "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena," pp. 13-52. [Ereserve]</p> <p>Cohen, Sara. 1998. "Sounding Out the City: Music and the Sensuous Production of Place." In <i>The Place of Music</i>, pp. 269-290. [Ereserve]</p> <p>Feld, Steven. 1996. "Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea." In <i>Senses of Place</i>, pp. 91-136. [Ereserve]</p> <p>SPRING BREAK 3/17-22</p>
<p>Week 9</p>	<p>Issues of Gender</p> <p>Massey, Doreen. 1994. <i>Space, Place and Gender</i>, pp. 146-156, 249-169. [Ereserve].</p> <p>Babiracki, Carol. 2008. <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>. "What's the Difference?: Reflections on Gender and Research in Village India," pp. 167-182. [Ereserve]</p> <p>Von Glahn, Denise. 2011. "American Women and the Nature of Identity," <i>JAMS</i> 64/2: 399-403. [JSTOR, Ereserve]</p> <p>Von Glahn, Denise. 2013. <i>Music and the Skillful Listener: American Women Compose the Natural World</i>. "Pauline Oliveros," pp. 102-128. [Ereserve]</p> <p>Assignment 2 Due</p> <p>COLLOQUIUM: Dr. Denise Von Glahn 3/28</p>
<p>Week 10</p>	<p>Place and Aboriginal Land Politics; Ecocriticism and Musicology</p> <p>Munn, Nancy. 2003. <i>The Anthropology of Space and Place</i>. "Excluded Spaces: The Figure in the Australian Aboriginal Landscape," pp. 92-109. [Ereserve]</p> <p>Gibson and Dunbar-Hall. 2000. "Nitmuluk: Place and Empowerment in Australian Aboriginal Popular Music," <i>Ethnomusicology</i> 44/1: 39-61. [JSTOR, Ereserve]</p> <p>Allen, Aaron. 2011. "Ecomusicology: Ecocriticism and Musicology." <i>JAMS</i> 64/2: 391-394. [JSTOR, just skim, Ereserve]</p> <p>Allen, Aaron. 2011. "Prospects and Problems for Ecomusicology in Confronting a Crisis of Culture." <i>JAMS</i> 64/2: 414-424. [JSTOR, skim, Ereserve]</p> <p>Grimley, Daniel M. 2011. "Music, Landscape, Attunement: Listening to Sibelius's <i>Tapiola</i>." <i>JAMS</i> 64/2: 394-398. [JSTOR, Ereserve]</p> <p>Watkins, Holly. 2011. "Musical Ecologies of Place and Placelessness." <i>JAMS</i> 64/2: 404-408. [JSTOR, Ereserve]</p>
<p>Week 11</p>	<p>Local Ecomusicologies and the Changing Environment</p> <p>Stimeling, Travis. 2012. "Music, Place and Identity in the Central Appalachian Mountaintop Removal Mining Debate." <i>American Music</i> 30/1: 1-29. [JSTOR, Ereserve]</p> <p>Pedely, Mark. 2008. "Woody Guthrie and the Columbia River: Propaganda, Art and Irony." <i>Popular Music and Society</i> 31/3: 329-355. [JSTOR, Ereserve]</p>

	<p>Ingram, David. 2008. "My Dirty Stream': Pete Seeger, American Folk Music, and Environmental Protest." <i>Popular Music and Society</i> 31/1: 21-36. [JSTOR, Ereserve]</p> <p>Williams, John Alexander. 2002. <i>Appalachia: A History</i>. "Ghosts, Boundaries and Names" and "Crisis and Renewal: 1930-2000." [Optional, On Reserve]</p>
Week 12	<p>Cultural Technologies of Space</p> <p>Berland, Jody. 1992. "Angels Dancing: Cultural Technologies and the Production of Space." In <i>Cultural Studies</i>, edited by Grossberg, Nelson and Treichler, pp. 38-50. [Ereserve]</p> <p>Sterne, Jonathan. 1997. "Sounds Like the Mall of America: Programmed Music and the Architectonics of Commercial Space," <i>Ethnomusicology</i> 41/1: 22-50. [JSTOR, Ereserve]</p> <p>Berland, Jody. 1998. <i>The Place of Music</i>. "Locating Listening: Technological Space, Popular Music and Canadian Mediations," pp. 129-150. [Ereserve]</p> <p>Katz, Mark. 2004. <i>Capturing Sound: How Technology Changed Music</i>, pp. 158-187. [Ereserve]</p>
Week 13	<p>The Spatial Interventions of Sound Studies and Sound Installation Art</p> <p>Ouzounian, Gascia. 2013. <i>Music, Sound and Space: Transformations of Public and Private Experience</i>. "Sound installation art: from spatial poetics to politics, aesthetics to ethics," pp. 73-89. [Ereserve]</p> <p>Carlson, Marla. 2006. "Looking, Listening, and Remembering: Ways to Walk New York after 9/11," <i>Theatre Journal</i> 58/3: 395-416. [JSTOR, Ereserve]</p> <p>Swed, Mark. 2013. "Moving Sound to Anywhere but the Concert Hall," <i>Los Angeles Times</i> (December 28, 2013, access online). See also accompanying video (http://graphics.latimes.com/vignette-art-sound/)</p> <p>Born, Georgina. 2013. <i>Music, Sound and Space: Transformations of Public and Private Experience</i>. "Introduction – music, sound and space: transformations of public and private experience," pp. 1-70 [Optional, Ereserve]</p> <p>Special Guest Dmitry Strakovsky (UK sound/video artist faculty) Final Paper Due 4/25</p>
Week 14	<p>Local, Translocal and Virtual Musical Scenes</p> <p>Straw, Will. 1991. "Systems of Articulation, Logics of Change: Communities and Scenes in Popular Music." <i>Cultural Studies</i> 5/3:368-388. [Ereserve]</p> <p>Kruse, Holly. 2003. <i>Site and Sound: Understanding Independent Music Scenes</i>. "Theorizing Independent Music Formations," pp. 145-158. [Ereserve]</p> <p>Jackson, Travis. 2012. <i>Blowin' the Blues Away: Performance and Meaning On the New York Jazz Scene</i>. "Jazz and Spatiality" and "The New York Jazz Scene in the 1990s," pp. 51-108. [Ereserve]</p> <p>Final Project Oral Presentations (10 minute presentations) Group 1</p>
5/5/14	<p>Final Project Oral Presentations (10 minute presentations) Group 2 3:30 pm during the final exam slot</p>