



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE February 11, 2010

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MHL 140 Music as Culture 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jeffrey Bush Phone: 5-5069

Mail Code: 0405 E-Mail: jeff.bush@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G - New
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

The course is designed to engage students in an examination of selected world musical cultures, both as individuals and as musical culture-bearers. Under the instructor's guidance, the students are expected to situate the readings, discussions and musical experiences (listening and student participation) in relation to their own culture and experiences. The course consists of in-depth studies (2-3 weeks per unit) of selected cultures in India, Africa, Latin America, and Indonesia. Students examine traditional regional and modern/national cultures in each case, focusing on the ways music reinforces social structure, world view, and self-image. One of the outcomes is for students to situate world music in the context of social, global and historical cultures and relate this context to their own region and lives.

CROSS-LISTED COURSES: [X] No [] Yes; Please identify courses:

Is this amultisection course?: [X] No [] Yes; Is it governed by a common syllabus?



ARIZONA STATE UNIVERSITY

Jeffrey E. Bush
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: _____

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus (objectives, assignments, weekly topics, reading list) and primary text table of contents
		2. Course must be one or more of following types (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	Syllabus (objectives, assignments, weekly topics, reading list) and primary text table of contents
<input type="checkbox"/>	<input type="checkbox"/>	b. Contemporary non-English language courses that have a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus (objectives, assignments, reading list) and primary text table of contents
<input type="checkbox"/>	<input type="checkbox"/>	d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.	

Course Prefix	Number	Title	Designation
MHL	140	Music as Culture	G

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Study must be composed of subject matter that addresses or leads to an understanding of the contemporary worlds outside the U.S.	Emphasizes India, Africa, Latin America, the Middle East, Asia and Indonesia, examining social structure, religion and world view through music. Deals with developing an understanding and appreciation of the values, elements and social processes of world cultures through music.	<p>Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10; over 75% of the topics are related to investigation). Also quizzes (p. 5) and musical competencies/viva voce groups (p.5-6 - these involve students learning the theoretical differences of Western and non-Western musical forms. Students also learn and perform musical exercises drawn from the world cultures being studied.)</p> <p>For example, the primary text for the course covers social, religious, and political beliefs of a variety of cultures as communicated through their musical styles (Native Americans - McAllester in Titon Chapter 2; Africans - Locke in Titon Chapter 3; African Americans - Titon</p>

		<p>Chapter 4; Indians - Reck in Titon Chapter 6; Indonesians - Sutton in Titon Chapter 7; Latin Americans - Schechter in Titon Chapter 9; Muslims - Music and Islam - Rasmussen in Titon Chapter 10) and students learn to examine music with multiple lenses (music and gender; music and race; music and religion)</p>
<p>2.a In-depth studies which are concerned with an examination of culture-specific elements of a region, country, or culture-region. The area or culture studied must be non-U.S. and the study must contribute to the understanding of the contemporary world.</p>	<p>We spend two to three weeks on several world cultures (India, North American Native, Arabia, Africa, Latin America, Indonesia), and emphasize the relationship of artistic culture to both traditional and modern (e.g., regional PLUS "pan-African" or "pan-Indonesian") social structure and world view.</p>	<p>Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10). Also quizzes (p. 5) and musical competencies/viva voce groups (p.5-6). Also the main text "Worlds of Music."</p> <p>In depth study of particular cultures includes the study of the culture's history, religion, and societal norms. Various musical examples provide students with an understanding of culture-specific elements of the music.</p>
<p>2C Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. area.</p>	<p>Over 75% of the materials and topics deal with the musical culture of India, Arabia, Africa, Latin America, Indonesia. Emphasis includes situating this learning in a social, global and historical context. Students learn</p>	<p>Syllabus "Course Objectives" (p. 2 - A, B, C), Reading List (p. 7-8) and weekly schedule (p. 8-10). Quizzes (p. 5) and major paper (Page 11 - paper #1 - Music and Self-Identity). Also the main text "Worlds of</p>

	<p>how these concepts relate to their own experiences in order to develop and nurture a global perspective.</p>	<p>Music" (specifically chapters 1 & 11).</p> <p>Students are required to engage in self-reflection and comparison of various musical cultures.</p>
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MHL 140, F09 *Music as Culture: World Music Contexts*
Ted Solís (480) 965-8612 Amy Swietlik (TA)
ted.solis@asu.edu amy.swietlik@asu.edu
Office Hours in Rm. E524: Office Hours in Rm. E533:
M 2:40—3:30; F 2—3 or by appointment MWF 9:30—10:45 or by appt.
**If you care about doing well in this class, please *do* read this syllabus. No kidding.
**Got course problems, questions, etc.? Drop by, e-mail us. You're always
welcome.

**Friendly and vital advice: you cannot effectively learn this material (terms in their contexts, listening identification specific material, *viva voce* tasks, etc) without *daily* work. Like learning any new language (and you have to learn to function in *several* new musical and cultural languages in our course), you must develop skills. If you wait, and try to cram at the last minute, you are asking for certain disaster. *As you learn stuff, review and practice it a little: every day.* Musical examples require repeated listening.

I send out frequent *E-mail* announcements and important attachments to your official asu.edu address *only*. You have one; check it out and be sure stuff is forwarded to it.

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COURSE OBJECTIVES

We will engage selected world musics through field of *Musicology/Ethnomusicology* by

- (A) Acquiring targeted practical musical and dance “mini-competencies” characteristic of these musical cultures (See “A” under “Course Requirements,” page 5);
- (B) Situating them in their social, universe/world view, and historical contexts;
- (C) Relating these musical/cultural concepts to “our own”;
- (D) Improving the ability to write clearly, critically and analytically about these cultural phenomena, as demonstrated in research/argument papers and examination essays (see “C, Research/Argument Papers and Exam Essays,” page 4)

ACCOMMODATION OF DISABILITIES

To request academic accommodations due to a disability, please see us immediately, and also contact the ASU Disability Resource Center at (480) 965-1234; TDD (480) 965-9000. This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class. Information regarding disabilities is confidential. The DRC website is <http://www.asu.edu/studentaffairs/ed/drc/>

ATTENDANCE

- 3 *unexcused* class absences = course grade lowered by *one* letter grade
- 4 *unexcused* class absences = course grade lowered by *two* letter grades
- 5 *unexcused* class absences = course grade lowered by *three* letter grades

****Signing someone else's name on the attendance sheet is a form of academic dishonesty; each instance of this which comes to our attention will result in the course grade being lowered by one letter for (a) persons who sign, and (b) those who have had their names signed for them.**

Attendance at quizzes, examinations, and lectures is required. If you miss a quiz, viva voce, or examination without prior arrangement, you receive a failing grade for that test. We will make exceptions only for very valid reasons, which must be cleared with us. ****Note that it is YOUR responsibility to see us as soon as possible to arrange for a makeup, which must be done *before* the next class period if possible.**

GRADE ASSESSMENT

- 20% Four Performance Group *Viva Voces* (like “juries”)
- 10% One cumulative *Viva Voce* at end of the semester
- 20% Four quizzes (terms and listening: each about 15-20 minutes)
- 10% Exam #1 (cumulative listening, map quiz, and essay)
- 10% Exam #2 (cumulative listening, map quiz, and essay)
- 10% Paper #1, approx. 4 page structured essay: how music has helped form your identity
- 20% Paper #2, c. 1200 word research/argument: “realization” and actual performance

ACADEMIC INTEGRITY/DISHONESTY, INCLUDING PLAGIARISM

All necessary and appropriate sanctions will be issued to all parties involved in plagiarizing course work. Plagiarism and any other form of academic dishonesty that violates the Student Code of Conduct will not be tolerated.

See http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

*****Plagiarism** is “representing someone else’s words or ideas as your own.” **Please note that this also includes “paraphrasing”—slightly changing the words-- as well as direct quotes. **Please note that this includes internet or any other source.

**Remember: getting material from a good, valid source is a *good* thing; we welcome this *as long as you acknowledge it*; we *like* lots of citations. Don’t forget: you must use citations for borrowed ideas, *not* just exact quotes. Plagiarism can lead, and has led to course failure, expulsion from major programs, and from the university. *It is NOT worth it, no kidding.* If you have any questions whatever about this, please see me.

REQUIRED TEXTS AND CD (Extra readings available in course packet, Alternative Copy Shop)**

Cook, Nicholas (available at ASU Bookstore)

1998 *Music: A Very Short Introduction*. Oxford: Oxford University Press.

Titon, Jeff Todd, ed. (available at ASU Bookstore)

2008 *Worlds of Music: An Introduction to the Music of the World’s Peoples*,

5th Edition. Belmont, CA: Schirmer/Thomson. ***(with required 4-CD set)*

(**Note that, in your essays and papers you should refer to the *specific authors* of articles/chapters in this book; Titon is the *editor*, except for his own specific chapters)

A Carnival of Cuban Music: Routes of Rhythm Vol. I

1990 Rounder CD 5049 (Available via Amazon or your favorite source)

COURSE PACKET (Required)

Should be available from 8/17/09 at Alternative Copy Shop, 715 S. Forest Ave (NE corner of Forest Mall and University Ave, behind Chuckbox hamburger joint). (480) 829-7992;

alttempe@alternativecopy.com; www.alternativecopy.com

Contents of course packet:

“Who’s Killing Good Writing?” handout (read and take to heart)

Solís, “You Shake Your Hips Too Much” excerpt, with examples of paper writing formats (title, thesis statement, headings, citations, conclusion, references, etc.)

World map (***make extra copies for practice*)

“Discovering the Music of India” video handout

The *Ramayana* and *Mahabharata*: ridiculously brief summaries of two great Hindu epics

Benary 1972, “Composers and Tradition in Karnatic Music” (see reading list)

Influential Middle Eastern Instruments handout

“Discovering the Music of Africa” video handout

“Dance in the Ashanti Kingdom” video handout

Nketia 1954, “The Role of the Drummer in Akan Society” (see reading list)

Manuel 1995, "Cuba" and "Salsa" chapters (see reading list)
"Bemba Colora" lyrics (showing Celia Cruz *sonando* [vocal improvising])
"Buscando America," lyrics for Ruben Blades *salsa* piece, *Carnival of Cuban Music* #16
Berliner 1994, "A Very Structured Thing," from *Thinking in Jazz: The Infinite Art of Improvisation* (see reading list)

TUTORING

Free peer tutoring may be available. If English is not your native language, or if you haven't written papers, taken exams, or otherwise feel you might benefit by the help of successful former students of this class, please don't hesitate to contact me soon.

COURSE REQUIREMENTS

(A) Research/argument Papers and Exam Essays: Formula for Success

We hope to help you develop clear structure and simple, direct, writing. We don't like wordiness, vagueness, sloppiness, or writing without a thesis/argument (***Note that the "thesis" is different from the "topic."*). We also hope for interesting, lively papers and essays, in which you take some risks, and are creative.

To remember these important writing points, we ask that you make a copy of the check sheet (end of the syllabus) for each paper, carefully checking off all items (but ONLY if you have done those things specified). We lower grades if you haven't done the specified things, whether or not you have checked them. **Please don't just go through and check things off without having done them. Please staple a filled out check sheet to the front of each copy of the paper.

We expect, for each of the three papers and both the exam essays:

- (1) A focused **title** which is neither general nor vague; your title cannot simply be the assignment topic, re-stated as a boring title, but rather your own *interesting* title, which somehow *implies or hints at the thesis*.
- (2) A clearly stated **thesis/argument**: *Your thesis is your "angle" or "main point," NOT your topic.* **Be sure to say "My thesis is *that*...." or "I argue *that*" or "I suggest *that*....," so we can easily see what your specific thesis argument is, relative to the topic. A thesis is *not* "I intend to explore/discuss/talk about blah blah"; to "discuss" something (the *topic*) isn't the same as arguing a thesis *about* that topic.
- (3) *Your paper cannot be structured culture by culture*; we *don't*, in other words, want 3—6 separate essays—one per culture--within the paper. Rather, you should *organize the paper by ideas*, and bring together comparative, synthesized materials from assigned cultures *within* these sections;
- (3) An **introduction** which introduces the topic and the thesis (see #2, above);
- (4) Several labeled **subsections**;
- (5) A **conclusion** in which you re-visit, synthesize, and critically re-examine your argument;
- (6) An *interesting heading* before each of the above sections;

(7) Lots of *citations*, based upon assigned readings, lectures, etc., supporting your statements. *We like you to mix borrowed ideas with your own. Cite borrowed ideas, not just direct quotes.*

(8) A *parenthetical citation format* based upon the social science/ethnomusicological style, e.g., (Jones 1981:14), in which you provide author's *last name, year, and page*. See the Titon book and Solis article sample for examples of this citation style;

(9) A *"Works Cited" format* such as used in this syllabus, the Titon book, and Solis sample article (see format used for "Reading List," page 6)

LATE ASSIGNMENTS

****Papers submitted late will lose 5 points for each calendar (not class) day that has passed since the deadline. This applies to both original papers or any re-writes.*

RE-SUBMITTING PAPERS

We encourage you to re-write your papers, incorporating our suggestions, for a potentially higher grade. **Resubmitted papers MUST have the original paper, with our marked comments, attached. You must address *all* problems we note, including other instances of those problems which we may have only marked once.**

(Ba) Quizzes (Listening, Terms)

Quizzes are 15—20 minutes long. We assess your listening skills and background knowledge of key terms and concepts through periodic quizzes based upon assigned listening examples, lectures, and texts. Be sure you can define and briefly discuss all lecture handout "review terms" within the context of this course. Richer, more complete answers, in which you put terms in geographic and ethnic contexts, are better. We'll also provide "Listening/I.D." guide sheets for each section. You can only answer such questions as "What is the scale?" "What are the pitches?" "What is this rhythm?" and so forth through repeated listening and imitation. It's up to you to fill in the "function/use/context" sections of the listening quizzes yourself; we don't provide that info on the listening guides. Get it from readings and lectures. Note that the Titon book's outer cover lists the musical examples with the pages on which you can find information about them.

You can't start this the night before a quiz; these examples need time to sink in, just like any other foreign language. Do a little each day. Start early; group listening with colleagues really pays off.

(Bb) Map Quizzes on Midterm and Final Exams

You are responsible for locating all map items, listed in "Notes" handouts, on the maps in your course packets. All map quizzes are cumulative. Use your blank maps to make practice copies.

(C) Musical Competencies/Viva Voce Groups

We introduce targeted musical "mini-competencies" through lecture presentations and specific CD selections, so you can begin developing them through your own individual listening and practice. Individual practice is the foundation for work with your

“performance group.” *Do a little each day.* Although we do some practicing in class, it’s your responsibility to find times and places to meet and practice for our periodic *viva voce* assessments (see class schedule). Yes, we know this is a problem, but it’s up to you to work it out. In these *vivas*, we grade each *group*.

Your group grade is also for the most part your individual grade; it’s important for *all* members of each group to seriously participate in accomplishing the assigned musical tasks, regardless of how strange, unfamiliar, challenging, etc. they may be. ****We reserve the right to assign lower grades to individuals who we feel are not actively participating with their group. We request that you take these assignments, and your responsibility to each other as group members, as seriously as you would for any ensemble.**

EXTRA CREDIT CONCERT PAPERS

Minimum 4 pages, double-spaced, 12 font, adhering strictly to checksheet and ideas and criteria in (C), above. Must emphasize social/cultural/musical interactions, using ideas and terms learned in our class. “They played this and that; I enjoyed the concert, blah blah”-type reports tossed off quickly with little effort will probably not get you any extra credit. ****Due Wednesday, November 30.** The Latin dance *pachanga*, Wed Nov. 18 (see class schedule), 6pm, is an excellent extra opportunity for an extra credit report, and would be due at time of last class day, Monday, December 7.

HONORS RESEARCH/ARGUMENT PAPERS (Footnote 18)

Minimum 8 pages, double-spaced, 12 font, adhering strictly to check sheet and writing criteria in (C), above. In order to be accepted for “Honors” credit, papers must (1) reflect serious thought and engagement with the topic, whatever it may be; (2) reflect work throughout the semester, in consultation with me, not just something thrown together late in the semester; and (3) include a respectable number of sources. ****Due Monday, November 30.**

RECITAL/CONCERT ATTENDANCE CREDIT

You can use professional world music concerts for concert attendance credit. Bring me a program or some other kind of evidence, I’ll sign it, and you can submit it to The Authorities. The Indian community sponsors lots of world-class professional concerts which are excellent for both concert attendance and extra credit concert papers. ****Be sure to check with me as to whether any concert is suitable for that purpose.**

ASU WRITING CENTER

Call 965-4272 or see <http://studentsuccess.asu.edu/writing/resources> for writing help. We *all* need help with, and can improve our writing. Good writing is about *clear, simple, direct* communication; it’s *not* about trying to appear “deep and profound” by saying things in a roundabout, wordy, complicated way. (See “Who’s Killing Good Writing” handout.)

UNDERGRADUATE ADVISING APPOINTMENTS

Students can meet with an advisor by scheduling an appointment or attending walk-in hours. You can call (480) 965-4495. See this website for hours and other details:

<http://herbergercollege.asu.edu/students/current/advising.html>

READING LIST FOR EXAMS/PAPERS/QUIZZES

Benary, Barbara

1972 "Composers and Tradition in Karnatic Music." *Asian Music* 3(2): 42—51.

Berliner, Paul

1994 *Thinking in Jazz: The Infinite Art of Improvisation* (Chapt. III: "A Very Structured Thing"). Chicago: University of Chicago Press.

Cook, Nicholas

1998 *Music: A Very Short Introduction*. Oxford: Oxford University Press.

Locke, David

2008 "Africa/Ewe, Mande, Dagbamba, Shona, BaAka." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Manuel, Peter

1995 *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University Press.

McAllester, David P.

2008 "North America/Native America." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Nketia, J.H. Kwabena

1954 "The Role of the Drummer in Akan Society." *African Music* 1(1): 34—43.

Rasmussen, Anne K.

2008 "The Arab World." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Reck, David B.

2008 "India/South India." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Schechter, John M.

2008 "Latin America/Chile, Bolivia, Ecuador, Peru." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Sutton, R. Anderson

- 2008 "Asia/Music of Indonesia." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples. Fifth Edition*. Belmont, CA: Schirmer/Thomson.

Titon, Jeff Todd

- 2008 "The Music Culture as a World of Music." In Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples, Fifth Edition*. Belmont, CA: Schirmer/Thomson.

CLASS SCHEDULE

Class Notes for each unit specify the CD examples to which you should listen.
Roman numerals = chapters; Arabic numerals = pages. For readings, see "Reading List," page four. All guest lecture dates are tentative.

AUGUST

Week One

- M24 Intro, practical applications and relevancy, outcomes Titon Preface and I; Cook I
W26 Research and writing
Begin Navajo/Native Americans microcosm of "music as culture"
McAllester 2008 (Chapter 2 in Titon text)
F28 Navajo/Native Americans, cont.
In person course drop deadline; 8/30 is online drop deadline

Week Two

- M31 India Reck 2008 (Chapter 6 in Titon text)

SEPTEMBER

W2 India

**PAPER #1 DUE: "Music and Self-Identity": 2 copies, 4 pages, double-spaced
(Use check sheet and consult writing requirements, p. 4)**

- F4 Guest lecture by composer Prof. Roshanne Etezady, on "realizing" a composition
in collaboration with conductor and performers

Week Three

- M7 Labor Day Holiday
W9 India Discuss Benary 1972
F11 India

Week Four

- M14 India
W16 Arabs Rasmussen 2008 (Chapter 10 in Titon Text)
F18 Arabs

Week Five

- M21 Arabs
W23 **QUIZ #1: Native Americans/India/Arabs**
F25 **VIVA VOCE #1: India and Arabs**

Week Six

- M28 Africa Locke 2008 (Chapter 3 in Titon text)
**PAPER #1 OPTIONAL RE-WRITES DUE: **We need your re-write PLUS
YOUR ORIGINAL MARKED COPY**

W30 Africa

OCTOBER

- F2 Africa Discuss Nketia 1954

Week Seven

M5 Guest lecture by musicologist Prof. Catherine Saucier: "Performance Practice and Realization of compositions in Early [Western art] Music." Cook IV.

You are responsible for this lecture and reading material; please take thorough notes.
(See especially material on limitations of score and notation in Cook IV, and lecture terms "neume," "rhythmic mode," "musica ficta," and "figured bass.")

W7 Africa

F9 Africa

Week Eight

M12 **QUIZ #2: Africa (terms and listening)**

W14 **VIVA VOCE #2: Africa**

F16 Discuss midterm

Week Nine

M19 **EXAM #1 (listening, map quiz, essay)**

W21 Latin America Schechter 2008 Introductory material and panpipe stuff
(Chapter 9 in Titon text)
Manuel "Cuba" intro, *santería*, *rumba* material

F23 Guest lecture by ASU jazz director/pianist Prof. Mike Kocour: "*Performance Practice and Realization of a composition in Jazz.*" Berliner 1994 and Cook IV
You are responsible for this lecture and reading material; please take thorough notes.
(See in Berliner especially "sources," "[chord] changes," "lead sheet," "fake book")

Week Ten

M26 Latin America

W28 Latin America Schechter 2008 (Chapter 9 in Titon text)
Manuel 1995 ("Cuba" chapter)

F30 Latin America

NOVEMBER

Week Eleven

M2 Latin America

- W4 **QUIZ #3: Latin America**
F6 **VIVA VOCE #3: Latin America**
In-person course withdrawal deadline; on line deadline is 11/8

Week Twelve

- M9 Javanese gamelan Sutton 2008 (Chapter 7 in Titon text)
W11 Veterans' Day Holiday
F13 *Garap* (gamelan realization) demonstration: Theory Prof. Ben Levy,
ethnomusicology M.A. student/T.A. Amy Swietlik, and Solís

Week Thirteen

- M16 Guest lecture by musicologist Prof. Kay Norton: "Realizing 'Music History'
Through a Lens of Gender Studies" Cook VII
You are responsible for this lecture and reading material; please take thorough notes.
(See especially Cook terms "essentializing," p.106; "absolute values," p. 113; "critical
musicology," p. 123)
W18 **PAPER #2 DUE: "Composition, Realization, and Actual Performance": 2
copies, c. 1200 words, double-spaced**
*Latin Marimba Dance Pachanga 6pm, Music Courtyard: **Good Extra credit
paper opportunity; submit by time of final exam*
F20 Javanese gamelan: ***Groups 1 and 2 meet at Gamelan Room, Gammage 206
(please be prepared to sit on carpet); Groups 3 and 4 meet in Recital Hall*

Week Fourteen

- M23 Javanese gamelan: ***Groups 3 and 4 meet at Gamelan Room; Groups 3 and 4
meet in Recital Hall*
W25 **QUIZ #4: Javanese gamelan (terms and listening)**
F27 Thanksgiving Holiday

Week Fifteen

- M30 **VIVA VOCE #4: Javanese gamelan**
***Honors Papers Due; **Extra Credit Concert Reports Due*
DECEMBER
W2 **Discuss Exam #2; Cumulative Viva Voce practice**
Evaluations: Please bring a #2 pencil
F4 **CUMULATIVE VIVA VOCE**
Optional paper re-writes due: 2 copies plus original marked copy
PAPER #3: LAST DAY TO SUBMIT OPTIONAL RE-WRITES
*****We require one copy of re-write, PLUS ORIGINAL MARKED COPY**

Week Sixteen

- M7 **EXAM #2 (selective cumulative listening, cumulative map quiz, essay)**
Complete withdrawal deadline, online and in person

SCHOOL OF MUSIC MUP 387 WORLD MUSIC ENSEMBLES YOU CAN JOIN

(Each is for one credit, and has one or more free concerts per semester)

Latin Marimba Band (see Manuel Cuba and Salsa chapters in course packet) members play, sing, and dance a variety of Latin music learned by ear, on Mexican marimbas and assorted Latin percussion instruments. No experience required. Latin American stuff you learn in MHL 140 feeds directly into this ensemble.

Meets Wednesday 5:15—6:45. Director: Ted Solís, 965-8612. Ted.solis@asu.edu

Mariachi Diablos del Sol is open to anyone who plays a mariachi instrument.

Mariachi ASU is open to any full-time ASU student by audition only.

Meets Tuesday 5:30—7:30 Director: Prof. Haefer, 965-7568. R.haefer@asu.edu

African Drum Ensemble (see Locke chapter in Titon book) plays a variety of West African music learned by ear. No experience required.

Meets T and Th 1:40 –2:50. Director: Prof. Mark Sunkett, 965-5508. sunkett@asu.edu

Javanese Gamelan (see Sutton chapter in Titon book) is a traditional Indonesian percussion orchestra: gongs, xylophones, drums, etc., with music learned by ear. No experience required. Gamelan stuff you learn in MHL 140 feeds directly into this ensemble.

Meets Monday 5:15—6:45. Director: Ted Solís, 965-8612. Ted.solis@asu.edu

PAPER #1: "MUSIC AND SELF-IDENTITY"

Please read these instructions carefully and follow the Check Sheet.

Please write a four page (including the brief "Works Cited" section), double-spaced paper, *two copies, stapled, due at class time Wednesday, 9/2*. Draw upon your own life experience, plus (to whatever extent you can) the following two written sources:

To remember these important writing points, we ask that you make a copy of the check sheet (end of the syllabus) for each paper, carefully checking off all items (but **ONLY** if you have done those things specified). We lower grades if you haven't done the specified things, whether or not you have checked them. ****Please don't just go through and check things off without having done them. Please staple a filled out check sheet to the front of each copy of the paper.**

WORKS CITED

Cook, Nicholas

1998 *Music: A Very Short Introduction*. New York: Oxford University Press.
(especially Chapter I: "Musical Values")

Titon, Jeff Todd

2008 "The Music-Culture as a World of Music." In Jeff Todd Titon, ed.,
Worlds of Music: An Introduction to the Music of the World's Peoples.
5th Ed. Belmont, CA: Schirmer/Thomson (especially pp. 14-32)

Use (and cite) something useful or interesting in these two sources, to supplement the overwhelmingly more important source: your own experience. ***Write about *how music (ANY music) has helped construct and define your sense of identity*. **Be sure to somehow specify your type of music major emphasis and major instrument, voice, etc. **Please name the particular place, not just calling it "the town where I grew up."

Please do the following things, all of which you should continue in later papers
(***See "Research/argument Papers and Essays," Syllabus p. 4, A, and Check Sheet.)

Try for directness and simplicity in your writing (see "Who's Killing Good Writing"?)

Find a **thesis/argument statement**, which you will, in your brief introduction, clearly and explicitly present (i.e., Say "My thesis is *that*..."; "I intend to argue *that*...", etc.) *in your Introduction*. This is, of course, not the same as your topic, which is, simply, music and your sense of identity. Do *not* simply give a topic ("I intend to discuss...") without also providing a thesis/argument ("I intend to argue *that*..."; "My thesis is *that*...") which is YOUR specific "angle" on this topic.

Create an interesting **title** which incorporates the idea of the topic and the specific thesis (*Don't just re-state the assigned topic as a title*, nor should you use something generic like "Music and Me" or "Music and My Life," etc.) Examples: "Music and My Identity" (general, boring, and unacceptable); "My 'A' String Saved Me from Suicide" (specific, thesis-oriented, interesting, highly acceptable)

Provide **interesting headings** for the Introduction, sub-sections (whatever you choose to name them); and Conclusion (See Solís "Shake Hips" article for examples)

Include name and page number on every page. Also, staple checksheet to front of paper.

Have a few citations (see Solís article handout in course packet as a good example for format), and

Include a brief "References" or "Works Cited" section (see top of this sheet and Solís article). Use the Reading List, Syllabus p. 6, as a model for how to do this.

MHL 140, Solis **Paper Writing Checksheet** Name _____

My signature above affirms that I have done my best to follow and provide the following important procedures, as indicated by checkmarks for each item, below. Don't check anything without having done it, and don't miss items.

***Check this before starting, and then go back through paper to check that you've actually done these things. Staple a filled out copy to front of each copy of paper.*

(1) _____ Page one starts with **single-spaced: name, course (Solis MHL 140), assignment (Paper #1, 2, or 3), and due date** (not the date when I wrote paper). Then, **centered, paper title** (just one double space between it and the paper). No separate title page. No slick folders, etc.

(2) _____ **Title is original, focused, and neither general nor vague, and implies or hints at the thesis.**

****It can't just be the assigned topic, slightly re-stated to look like a thesis.**

(3) _____ I provide a clear **thesis/argument statement** such as "My thesis is *that*...." or "I argue *that*" or "I suggest *that*..." or something similar.

(4) _____ Paper is **organized by ideas, rather than cultures**, and I've tried to bring together comparative, synthesized materials from assigned cultures *within* these sections.

(5) _____ **A Labelled Introduction (Introduction:- - - -)** introduces the topic and the thesis (see #2, above).

(6) _____ The paper has several **subsections**

(7) _____ **Interesting Headings** precede each of the above sections and subsections.

(8) _____ **A labeled Conclusion** re-visits, synthesizes, and critically re-examines my argument.

(9) _____ Lots of **Citations**, based upon assigned readings, lectures, etc., support my statements.

(10) _____ My quotes follow the format used in Solis's article "You Shake Your Hips Too Much:..." That is:

A. If my quote consists of less than three lines: **it is inserted in the text, it has quotation marks around it (not around the citation), and punctuation goes AFTER the citation.** (See Solis article, bottom of page 78).

(11) _____ B. **Block quote:** If my quote consists of three or more lines: **it is in a separate, indented paragraph, it is single-spaced, does not have quotation marks, and the punctuation goes BEFORE the citation.** (See Solis's article, top of page 76). Each line is indented the same: one tab, with no extra indentation for first line. All same font.

(12) _____ I **elaborate on the quotes** from my sources, and I **explain how they support my argument.**

(13) _____ **I use citations for borrowed ideas, not just direct quotes.**

(14) _____ **My Parenthetical Citation Format** provides author's *last name, year, and page* (Jones 2000:14).

(15) _____ **My "Works Cited" format** is like those used in this syllabus, the Titon book, and Solis sample article (**Use format used for Syllabus "Reading List," page 4).

(16) _____ I have used the *Active, rather than passive voice* wherever possible: it's too weak and indirect.

(17) _____ I have avoided "*there is, there are, there etc.*": these are too vague and indirect.

(18) _____ My ENTIRE paper is in *font size 12* (no big, fancy fonts for title and headings), and double-spaced.

(19) _____ All the other pages have just *my name next to the page number*.

(20) _____ **My sentences have a consistent subject, either singular OR plural, not both.** ("Everyone has to sign their names on the attendance sheet."--WRONG. "Everyone has to sign his or her name on the attendance sheet."--CORRECT!!!).

Worlds of Music

AN INTRODUCTION TO THE
MUSIC OF THE WORLD'S PEOPLES

FIFTH EDITION

Jeff Todd Titon

GENERAL EDITOR

WITH

Timothy J. Cooley

David Locke

David P. McAllester

Anne K. Rasmussen

David B. Reck

John M. Schechter

Jonathan P. J. Stock

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