



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
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...
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area...

Core Areas

Awareness Areas

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

- Global Awareness-G
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...
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.

This course focuses on the social/religious beliefs of several diverse world cultures (India, Africa, Latin America, North America, Indonesia) and investigates how music reflects, reinforces, and conveys these beliefs.



ARIZONA STATE UNIVERSITY

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this amultisection course?: No Yes; Is it governed by a common syllabus? _____

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

Chair/Director (Signature)

Date: _____

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Syllabus (objectives - page 2 - A & B, assignments - pages 4-6, weekly topics - pages 8-10, reading list - pages 7-8) and primary text
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus (objectives, assignments, weekly topics, reading list) and primary text
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus (objectives, assignments, weekly topics, reading list) and primary text
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Syllabus (objectives, assignments, weekly topics, reading list) and primary text
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	

ASU - [HU] CRITERIA

- | | | |
|--|--|--|
| | <ul style="list-style-type: none">• Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. | |
| | <ul style="list-style-type: none">• Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> | |
| | <ul style="list-style-type: none">• Courses which emphasize the acquisition of quantitative or experimental methods. | |
| | <ul style="list-style-type: none">• Courses devoted primarily to teaching skills. | |

Course Prefix	Number	Title	Designation
MHL	140	Music as Culture	HU

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. Emphasizes study of values, development of philosophies, religions, ...belief systems, and aesthetic experience	Emphasizes social/religious beliefs and how music from different cultures reflects, reinforces, and conveys these. Deals with developing an understanding and appreciation of the values, elements and social processes of Western and non-Western music in order that students develop an awareness of the diversity of the human heritage.	<p>Please review the main text table of contents and the 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 - 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, students learn about music as culture through the study of various musical styles of people throughout the world. 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 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.)</p>

<p>4a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought</p>	<p>Attention is on the development of not only the the diversity of musical culture throughout the world, but also how the student's experiences and backgrounds are similar/different/related to these cultures. Students examine traditional regional and modern/national cultures in each case, focusing on the ways music reinforces social structure, world view, and self-image.</p> <p>This is done through readings, discussion, musical realization, guest lectures, and recordings (audio/video) emphasizing 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>The focus of every unit in this course concerns the study of the development of human thought and musical expression in different cultures throughout the world.</p> <p>Please review the 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 - 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>Also, see the REQUIRED midterm essay (prepared in advance): "Topic: "Belief or non-belief (among East Indians, Amerindians, Muslims, Western Europeans, Native Americans, Africans) in music as two-way communication between "this world" and "the other world," however defined (god, gods, underworld, powers, afterlife, heaven, etc.).</p>

MHL 140, F09 *Music as Culture: World Music Contexts*

Ted Solis (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](mailto:) address *only*. You have one; check it out and be sure stuff is forwarded to it.

SYLLABUS TABLE OF CONTENTS

Course Objectives 1—2

Accommodation of Disabilities 2

Attendance 2

Grade Assessment 2

Academic Integrity/Dishonesty/Plagiarism 2—3

Required Texts and CD 3

Course Packet 3

Tutoring (free) 3

Research/Argument Papers and Exam Essays: Formula for Success 4

Check sheets for papers 4

Late Assignments 4

Re-submitting Research/Argument Papers 5

Quizzes (Listening, Terms) 5

Map Quizzes on Midterm and Final Exams 5

Musical Competencies/*Viva Voce* Groups 5

Extra Credit Concert Papers 5

Honors Research/Argument Papers 6

Recital/Concert Attendance Credit 6

ASU Writing Center 6

Undergraduate Advising 6

Reading List for Exams/Papers/Quizzes 6

Class Schedule 8

World Music Ensembles You Can Join (all MUP 387: one credit) 10

Paper #1 (due Wednesday, Sept. 2) Assignment 11

Check sheets for papers 12

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)

Solis, “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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Contents

Recorded Selections viii

Preface xvi

The Authors xxiv

1

The Music-Culture as a World of Music | 1

JEFF TODD TITON

THE SOUNDSCAPE • 1

THE MUSIC-CULTURE • 2

WHAT IS MUSIC? • 4

STRUCTURE IN MUSIC • 8

Rhythm and Meter 8 / Melody 10 / Harmony 12 / Form 13

A MUSIC-CULTURE PERFORMANCE MODEL • 14

THE FOUR COMPONENTS OF A MUSIC-CULTURE • 18

Ideas About Music 18 / Activities Involving Music 23 /

Repertoires of Music 26 / Material Culture of Music 29

ECOLOGICAL AND SUSTAINABLE WORLDS OF MUSIC • 30

2

North America/Native America | 33

DAVID P. McALLESTER

THREE DIFFERENT STYLES • 33

Sloux Grass Dance 33 / Zuni Lullaby 39 /

Iroquois Quiver Dance 41 / Making a "Cow-Horn" Rattle 41

MUSIC OF THE NAVAJOS • 45

A Yelbitchai Song from the Nightway Ceremony 45 / "Folsom Prison

Blues" 49 / The Navajo Way of Life 49 / Traditional Popular Music 53 /

The Circle Dance Song "Shizhané'é" 53 / The Enemyway Ceremony 56 /

The "Classical" Music of the Navajos 59 / The Life Story of a Navajo

Ceremonial Practitioner 62 / The Native American Church 68 /

The Water Drum 71 / The Sun Dance 72 / Navajo Hymn Music 72 /

New Composers in Traditional Modes 75 / Music with Newly Created Navajo

Texts and Melodies 77 / New Navajo Music with English Texts

and Orchestral Accompaniment 77

THE NATIVE AMERICAN FLUTE REVIVAL • 80

3 *Africa/Ewe, Mande, Dagbamba, Shona, BaAka* | 83

DAVID LOCKE

POSTAL WORKERS CANCELING STAMPS • 84

Generalizations About African Music-Culture 85 / Musical Analysis: Toward Participation 87

AGBEKOR: MUSIC AND DANCE OF THE EWE PEOPLE • 89

The Ewe People 89 / *Agbekor*: History and Contemporary Performance 91 /
Music of the Percussion Ensemble 96 / Songs 102

MANDE JALIYA, "LAMBANGO" • 110

Historical and Social Background 110 / Music-Culture 112 /
Elements of Performance 113 / A Hearing of "Lambango" 115

A DRUMMER OF DAGBON • 119

The Drums 119 / A Praise Name Dance 119 / Life Story: Abubakari Lunna 121 /

SHONA MBIRA MUSIC • 123

Cultural Context 123 / The *Mbira* 124 / "Nhemamusasa" 127 /
Thomas Mapfumo and *Chimurenga* Music 131

THE BAAKA PEOPLE SINGING "MAKALA" • 134

Three Images of the Forest People 135 / "Makala," a *Mabo* Song 136 /
Music-Culture as an Adaptive Resource 142

CONCLUSION • 143

4 *North America/Black America* | 145

JEFF TODD TITON

MUSIC OF WORSHIP • 145

MUSIC OF WORK • 156

MUSIC OF PLAY • 164

BLUES • 165

Blues and the Truth 165 / Response to the Lyrics of "Poor Boy Blues" 166 /
Autobiography and the Blues 169 / Learning the Blues 174 / The Blues Scale 176 /
Composing the Blues 177 / A Blues Song in the Making 178 /
How to Make and Play a One-Stringed Diddly-Bow 180 / Social Context and the
Meaning of the Blues 185 / The Blues Yesterday 189 / The Blues Today 199

A FEW FINAL WORDS • 202

5 *Europe/Central and Southeastern Regions* | 205

TIMOTHY J. COOLEY

EUROPE: AN OVERVIEW • 210

SOCIAL AND POLITICAL ORGANIZATION • 210

Religion and Society 211 / Nationalism and Nation-States 214

THE SOUNDS OF EUROPEAN MUSIC • 215

Rhythm and Meter 215 / Pitches, Scales, and Melody 224 /
Harmony 225 / Summary 229

CASE STUDY: PODHALE, POLISH TATRA REGION • 230

People and Music in Podhale 232 / Genres of *Muzyka Podhala* 232 /
Music for Dancing 238 / Life Story: Krzysztof Trebunia-Tutka 246 /
European Village Music on Stage and in Your Neighborhood 250

EUROPEAN REGIONAL MUSICS ON THE GLOBAL STAGE:

THREE CASE STUDIES • 251

Muzyka Podhala and Reggae 252 / *Balkanski Dzhaz* (Balkan Jazz), Yuri Yunakov,
and Ivo Papasov 256 / Riffing on Music from the "Southern Slavs" 259

REINTERPRETING EUROPE • 262

6 India/South India | 265

DAVID B. RECK

HISTORY, CULTURE, AND MUSIC • 267

The Indus Valley Civilization (c. 2500–c. 1700 B.C.E.) 267 /
The Aryans (c. 1700–c. 500 B.C.E.) 268 / Kingdoms Through the Classic
and Medieval Periods (500 B.C.E.–c. 1400 C.E.) 268 /
The Moghuls (1527–c. 1867) 269 / The Period of British
Colonization (1600s–1947) 270 / Independence and the Modern
Period (1947–Present) 271

MANY MUSICS • 273

Pop Music 273 / Religious Music 276

CLASSICAL MUSIC • 277

The Sound World 279 / Concerts 281 / The Ensemble:
Musical Texture 282 / *Raga*: The Melodic System 284 /
The *Melakarta* System 284 / *Tala*: The Time Cycle 286 /
The Drummer's Art 287

A CARNATIC MUSIC PERFORMANCE • 288

Alapana 292 / *Tanam* 293 / *Kriti* "Sarasiruha" 293 /
Kalpana Svaras 294 / The Drum Solo: *Tani Avartanam* 295

INDIAN MUSIC AND THE WEST • 295

7 Asia/Music of Indonesia | 299

R. ANDERSON SUTTON

CENTRAL JAVA • 301

Gamelan 302 / *Gamelan* Instrumentation 303 /
Gamelan Construction 308 / *Gamelan* Identity 308 /
Gamelan Performance Contexts 308 / *Gamelan* Music: A Javanese *Gendhing*
in Performance 312 / *Irama* Level 321 / Performing Your Own
Gamelan Music 321 / A Javanese *Gendhing* in Soft-Playing Style 322 /
Pathet 322 / A Close Examination of *Ladrang* "Wilujeng" 324 /
Biography of Ki Nartosabdho—A *Gamelan* Musician, Composer, and Puppeteer 330 /
Gamelan Music and Shadow Puppetry 334

- BALI • 338
 NORTH SUMATRA • 341
 INDONESIAN POPULAR MUSIC • 345 /
 Rhoma Irama, *Dangdut* 345 / Responses to Globalization 347

8 *East Asia/China, Taiwan, Singapore, Overseas Chinese* | 353

JONATHAN P. J. STOCK

- A MUSICIAN BETWEEN TRADITIONAL AND MODERN WORLDS • 358
 A CROSS-SECTION OF CHINESE MUSIC • 364
 FOLK SONG • 366
 The Marriage Lament Tradition 366 / Lady Mengjiang 367 /
 Shan'ge (Songs of Agricultural Work, Flirting, and Courting) 369
 INSTRUMENTAL ENSEMBLE TRADITIONS • 374
 Jiangnan Sizhu 376 / *Beiguan* 379
 OPERA AND BALLAD TRADITIONS • 384
 Jingju (Beijing Opera) 384 / *Suzhou Tanzi* (Suzhou Ballad Singing) 390
 SOLO INSTRUMENTAL TRADITIONS • 393
 Zither (Qin) Solos 393 / *Erhu* Solos 399 / Piano Solos 401
 RELIGIOUS TRADITIONS • 403
 POPULAR MUSIC • 408
 CHINESE MUSIC/WORLD MUSIC? • 414

9 *Latin America/Chile, Bolivia, Ecuador, Peru* | 415

JOHN M. SCHECHTER

- CHILEAN NUEVA CANCIÓN • 417
 Victor Jara and Inti Illimani 417 / Violeta Parra 421 /
 The Front Lines of Social Change 423
 BOLIVIAN K'ANTU • 424
 THE QUICHUA OF THE NORTHERN ANDES OF ECUADOR • 431
 The Musical Tradition: *Sanjuán* 433 / A Classic *Sanjuán* 439 /
 African Ecuadorian Music of the Chota River Valley 443
 THE ANDEAN ENSEMBLE PHENOMENON: GOING ABROAD • 447
 WAWA VELORIO • 453
 THE CAREER DILEMMA OF DON CÉSAR MUQUINCHE • 459
 AFRO-PERUVIAN MUSIC: A LANDÓ • 466
 DESPEDIDA, OR FAREWELL • 470

10 *The Arab World* | 473

ANNE K. RASMUSSEN

- "ARABIA" • 474

THE TAKHT ENSEMBLE • 475

The Performers and Their Instruments 475 / Musical Texture 476
 Rhythm 477 / Form, Melody, and Improvisation 478 / Tarab 482

CATEGORIES AND TERMINOLOGY: MIDDLE EAST, ARAB WORLD,
MUSLIM WORLD • 483

RELIGION AND MUSIC IN THE ARAB WORLD • 484

A Chance Meeting with Sabri Mudallal 485 / The Call to Prayer: Azan 485 /
 Music and Islam 490

MUSIC IN HISTORY/MUSIC AS HISTORY • 491

Musical Life in Medieval Mesopotamia 491 / Interview with Rahim Alhaj,
 Musician from Baghdad 492 / The Ottoman Empire and the Colonial Era 499 /
 Music Theory in the Colonial Era 500 / The Twentieth Century 502

THE MAGHRIB • 502

The Andalusian Legacy 503 / Independent Morocco 509

THE MUSIC OF CELEBRATION: COMMUNAL MUSIC MAKING AT

A WEDDING IN MOROCCO • 510

The Public Baths 510 / The Wedding Celebration 511 / The *Zaffah*
 Wedding Procession 512 / Wedding Traditions of the Eastern Mediterranean
 Arab World (the Levant) 514

POETRY AND CORE VALUES OF BEDOUIN CULTURE • 516

Sirat Bani Hilal 516 / Theory of Formulaic Composition 517 / Formulaic
 Composition and the Solo *Taqasim* 523

HOMELAND AND DIASPORA: AN UNEXPECTED REACTION • 527

FROM DIASPORA TO GLOBALIZATION:

OFRA HAZA AND WORLD BEAT • 529

CONCLUDING REMARKS • 530

11

Discovering and Documenting a World of Music | 533

JEFF TODD TITON AND DAVID B. RECK

MUSIC IN OUR OWN BACKYARDS • 533

Family 534 / Generation and Gender 535 / Leisure 535 /
 Religion 536 / Ethnicity 537 / Regionalism 539 /
 Nationalism 540 / Commodified Music 540

DOING MUSICAL ETHNOGRAPHY • 542

Selecting a Subject: Some Practical Suggestions 542 / Collecting Information 545 /
 Gaining Entry 545 / Participation and Observation 545 /
 Selecting a Topic 546 / Library and Internet Research 549 / Ethics 551 /
 Field Gear: Notebook, Recorder, Camera 552 / Interviewing 554 /
 Other Means of Collecting Information 557 / Finishing the Project 558

References 560

Credits 589

Index 591