

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 1/2/2013

1b. Department/Division: Fine Arts - Music

1c. Contact Person

Name: Donna Lee Kwon

Email: donna.kwon@uky.edu

Phone: 510-917-1485

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Global Dynamics

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: MUS 335

2c. Full Title: Exploring World Music and Ethnomusicology

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: In this course, we will learn some of the basic concepts and methodologies of ethnomusicology while engaging with the styles and practices of various world musical cultures around the world, including that of China, Bulgaria, Ireland, India, Sub-Saharan Africa, Korea, Native America, Bali and Cuba. There will also be an emphasis on performance and musical participate, community-based learning and applied ethnomusicology. We will also explore methodologies such as participant-observation, site-specific fieldwork and small-scale service activities. Be prepared to embody the must as much as possible through in-class singing, playing, dancing and taking part in performance workshops. This class is designed for students with some musical background.

2k. Prerequisites, if any: Junior standing or permission of instructor

2l. Supplementary Teaching Component: Community-Based Experience

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 30

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: **Yes**

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: **No**

Interactive Video: **No**

Hybrid: **No**

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? **NO**

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? **NO**

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|KCROUCH|Kathryn F Crouch|Dept approval for ZCOURSE_NEW MUS 335|20121116

SIGNATURE|KCROUCH|Kathryn F Crouch|College approval for ZCOURSE_NEW MUS 335|20121116

SIGNATURE|WF-BATCH|Batch User|Subworkflow for GenEd Expert review|20121116

SIGNATURE|JMCDO2|Juliana McDonald|UKCEC Expert review ZCOURSE_NEW MUS 335|20121116

SIGNATURE|JMETT2|Joanie Ett-Mims|UKCore approval for ZCOURSE_NEW MUS 335|20121120

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW MUS 335|20121204

General Education Course Approval Cover Sheet

Date of Submission 11/22/2011

1. Check which area(s) this course applies to

- | | | | |
|----------------------------------|--------------------------|--|-------------------------------------|
| Inquiry - Arts & Creativity | <input type="checkbox"/> | Composition & Communications - II | <input type="checkbox"/> |
| Inquiry - Humanities | <input type="checkbox"/> | Quantitative Foundations | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci | <input type="checkbox"/> | Statistical Inferential Reasoning | <input type="checkbox"/> |
| Inquiry - Social Sciences | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics | <input checked="" type="checkbox"/> |

2. Provide Course and Department Information.

Department: MUSIC

Course Prefix and Number: MUS 335 Credit hours: 3.0

Course Title: Exploring World Music and Ethnomusicology

Expected # of Students per Calendar Yr: 30 Course Required for Majors in your Program (check one)? Yes No

Prerequisite(s) for Course? Junior standing or permission of instructor

This request is for (check one) A New Course An Existing Course

Departmental Contact Information

Name: Prof. Donna Lee Kwon Email: donna.kwon@uky.edu

Office Address: 105 Fine Arts Building Phone: 510-917-1485, 859-257-4912

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: _____ Date: _____

Dean: _____ Date: _____

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website <http://www.uky.edu/gened>

**Course Review Form
Global Dynamics**

Reviewer Recommendation

Accept Revisions Needed

Course: MUS 335

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

Group Applied Ethnomusicology Project, Week 2 on Music and Migration, Week 7 Music, Ethnicity and the Environment: The Balkans and Turkey, Week 6 Music and Politics, Week 15 African Diaspora, Midterm and Final exams

Brief Description:

In general, the course content features diverse musical practices around the world and will help students grasp the origins and shaping influence of human diversity. In particular, I have highlighted several weeks where these issues will be more directly addressed above. In addition, the Group Applied Ethnomusicology project will encourage students to engage with diversity here in the local Lexington area in multiple ways. They will also be encouraged to think about equality in terms of the challenges that community-based artists face.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

Group Applied Ethnomusicology project

Brief Description:

The Group Applied Ethnomusicology project will definitely give students a better understanding of the contribution of community-based groups to the civic complexities and challenges of representing diversity in the local area. In addition, course content throughout the course will help students develop an appreciation for multiple cultures, languages and artistic traditions.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Group Applied Ethnomusicology Project, Week 3 Asian American Fusions; Asians in the American Imagination

Brief Description:

The Group Applied Ethnomusicology project will encourage students to investigate the individual and collective decision making that goes into representing and performing culture in the local area. Also, Week 3's topic on Asian American Fusions and Asians in the American Imagination will delve into the politics of cultural representation and the conflict between engaging in "tradition" or creating something new, even if it means drawing from "other" sources such as jazz, pop and hip-hop.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21st century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

Weeks 2 and 3 on Chinese music and its adaptation to the American context, Weeks 5-6 - Traditional Music in Modern Bulgaria, Music and Politics in Bulgaria; Weeks 8, 9 10 on South Indian Music , Weeks 11, 12 on Music in Bali, Weeks 12, 13 on African Music and the African Diaspora, Group Applied Ethnomusicology Project

Brief Description:

The whole course highlights non-US based cultures although I have listed some of the areas that are discussed in depth above.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Week 6 Bulgaria Music and Politics, Week 10 Bollywood Film, Week 13 African Diaspora, Group Applied Ethnomusicology Project

Brief Description:

Several of the classes will focus on how local features are linked to global trends that mutually shape one another. For example, the melding of influences in Indian film music is a wonderful example. In Bulgaria and China, we discuss the role of socialist ideology in shaping cultural production. In discussion the African diaspora, we address the historical role of the slave trade.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- o social, cultural, and institutional change;
- o civic engagement;
- o regional, national or cross-national comparisons;
- o power and resistance.

Date/location on syllabus of such evidence:

Group Applied Ethnomusicology Project, Week 7 - Music and Dance of the Spanish Roma - The Expression of Resistance in Flamenco

Brief description:

The Group Applied Ethnomusicology project is specifically designed to encourage students to be more engaged in the local artistic and cultural community. During this process, I hope they will contribute to making a positive social, cultural and institutional change for the artists they will be serving. Through their volunteer service, I believe they will be empowered to be more civically engaged in society.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:
Group Applied Ethnomusicology Project Final Documentation Paper

Brief description:
The Group Applied Ethnomusicology Project Final paper will best demonstrate the students grasp of the six student learning outcomes.

The non-US focus constitutes at least 50% of the course.

Brief Description:
This course focuses predominantly on expressive cultures that are not predominantly identified with the US. However, in light of the increasing global nature of our society, we do discuss how these traditions are practiced abroad in the diaspora, especially here in the local Lexington area.

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:
Group Applied Ethnomusicology Project, see page 12

Brief description:
This project includes a research component that requires students to complete two online library tutorials and turn in a resulting bibliography.

Reviewer Comments:

MUS 335, Section 001
Time: T/Th 9:30am – 10:45am
Room: FA 106
Spring 2012

Prof. Donna Lee Kwon
Office: Fine Arts 5A
Telephone: 859-257-4912
Email: donna.kwon@uky.edu
Office Hours: Thursday 12:30 to 2:30pm or by
appointment

MUS 335: EXPLORING WORLD MUSIC AND APPLIED ETHNOMUSICOLOGY

COURSE DESCRIPTION

Welcome. In this course, we will learn some of the basic concepts and methodologies of ethnomusicology while engaging with the styles and practices of various world musical cultures around the world, including that of China, Bulgaria, Ireland, India, Sub-Saharan Africa, Korea, Native America, Bali and Cuba. There will also be an emphasis on performance and musical participation, community-based learning and applied ethnomusicology. We will also explore methodologies such as participant-observation, site-specific fieldwork and small-scale service activities. Be prepared to embody the music as much as possible through in-class singing, playing, dancing and taking part in performance workshops. This class is designed for students with some musical background. *Prerequisite: Junior standing or permission of instructor.*

REQUIRED TEXTS

- 1) Viswanathan, T., and Allen, Matthew Harp. 2004. *Music in South India: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- 2) Rice, Timothy. 2004. *Music in Bulgaria: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- 3) Gold, Lisa. *Music in Bali: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

COURSE OBJECTIVES

- 1) Engage in community-based learning by interacting directly with world music practitioners active in the local area.
- 2) Practice some of the fundamentals of site-specific fieldwork, such as participant-observation, interviews, as well as written, audio and visual event documentation techniques.
- 3) Develop our ability to critically analyze and interpret multiple meanings in music and thereby expand our conceptualization of music.
- 4) Improve skills in writing, discussing, and presenting of musical material in a coherent and creative manner.
- 5) Learn to apply all of the above skills in an applied ethnomusicology project.

LEARNING OUTCOMES

As a course that satisfies 3 Global Dynamics credit hours in the UK Core curriculum, MUS 335 aims to facilitate engagement with the world and inspire a more sophisticated understanding of cultural transmission and exchange through the lens of music-making. In this process, students will:

- 1) Demonstrate a grasp of the origins and influence of human diversity and issues of equality in this world by developing a deeper understanding, knowledge and appreciation of various cultures around the world against the backdrop of complex histories of political, religious and economic development and exchange in the region.
- 2) Understand the civic and other complexities of participating in a diverse, multiethnic, multilingual world community by actively working with diverse constituents in the local community.
- 3) Examine how individual and collective decision-making often generates ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved (through class discussion, exam essays and the group project).
- 4) Develop a better knowledge of major elements of multiple non-US cultures, and their relationship to the 21st century context through ongoing exposure to multiple contemporary musical/cultural traditions around the world.
- 5) Investigate how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that often mutually shape one another (through the group project)
- 6) Understand societal, cultural, and institutional changes over time; transnational and/or comparative issues; and issues of power and resistance (through exams, discussion and the group project).

ADDITIONAL MATERIALS

Some of the reading and listening for this course will originate from sources other than in the required texts listed above. These readings will be made available on Ereserves accessed through the Library or Blackboard site. Additional listening will be made available on Blackboard.

Web Resources:

For Paper I and throughout the course, please refer to the following world music instrument websites. They are chock-full of excellent info, rich details, pictures and even sound samples:

<http://finearts.grinnell.edu/instruments/>

<http://learningobjects.wesleyan.edu/vim/cgi-bin/about.cgi>

<http://www.usd.edu/smm/collect.html>

ACCOMMODATIONS

If you are a student in need of special classroom, exam or learning accommodations, please do not hesitate to consult with me right away. All conversations will be confidential. If you prefer, you can just let me know by providing a certification letter of your needs from the Disability Resource Center on campus. For further information, please contact the Disability Resource Center, 257-2754, room 2 Alumni Gym, jkarnes@uky.edu.

CONTACTING ME

I believe it is incredibly beneficial to be in contact with students from early on in the term. With this in mind, I encourage you to come in for an informal meeting so we can get to know each other better during the first two weeks of class. If you cannot attend my office hours, email or talk with me to schedule another time. Otherwise, I am online daily during the week so I encourage you to get in touch with me this way for more basic concerns.

ACADEMIC INTEGRITY

Please keep in mind that any form of plagiarism or cheating on an exam or quiz is unacceptable and will be subject to a serious penalty in consultation with the chair and dean of the college. Depending on the situation, penalties may include a grade of zero on the assignment or exam in question, a grade of "E" in the course and even suspension from school. As a basic guideline to written work, all writing must be original. Internet plagiarism in particular is very easy to detect and will be carefully scrutinized. Paraphrased and quoted text must be cited. If it is a source we refer to often, just include name and page number (Wade, 92). For all other sources please include name, year and page number (Levitin 2000:44). If you have further questions about what constitutes plagiarism, please consult the following: <http://www.uky.edu/Ombud/Plagiarism.pdf>.

CLASSROOM CONDUCT

I expect everyone in this class to be courteous to others. With this goal in mind, please:

- 1) Turn off or silence all communication devices (pagers, cell phones, texting devices, etc.).
- 2) Use your laptop computers for classroom use only (note-taking for example). Any other use (internet-surfing, checking email) is potentially distracting to others in the class.
- 3) Refrain from taking a break or leaving the class unless it is absolutely necessary.

ATTENDANCE AND DEADLINES

This course is reading intensive and requires active participation, interaction and involvement. I expect you to have read all of the assigned readings and taken sufficient notes in order to actively discuss the materials. By the same token, please complete the listening by the day it is assigned. I will take attendance at the beginning of every class so please be on time.

Attendance is mandatory at all class meetings. Students will be permitted a maximum of THREE excused absences. Students need to notify the professor of these absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than

the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Beyond the three excused absences, each additional unexcused absence will lower your participation grade by one FULL letter grade (for example from an A to a B). If more than 20% of the classes scheduled for the semester are missed (excused or unexcused), students are expected to withdraw from the class per university policy.

Written work must be submitted on time on the blackboard course website in Microsoft Word document format. In the case of illness or family emergency, etc., I will allow for ONE 2-3 day extension for larger assignments. Please arrange this with me via email and provide the necessary documentation (i.e. medical note, letter from coach) as soon as you are able. However, due to grading deadlines, I will not allow extensions during finals week.

GRADING

Your grade for this course will be determined by your performance in the following categories listed below. Inconsistent attendance will adversely affect your course grade as stated in the policy laid out above.

<i>Attendance/ Participation</i>	10%	Student attendance and active participation is essential to this course. Your participation grade will be determined not only on attendance but on the frequency and quality of your contributions to class. In particular, I will pay special attention to the presentations and activities that are integral to the class. <i>Lastly, attendance at the UK World Music Concert on Fri, March 30 at 7:30pm in Singletary Recital Hall is mandatory for this class. If you have a conflict, please see me about seeing an alternate event.</i>
<i>Paper I</i>	15%	Instrument report paper (4 pages)
<i>Midterm Exam</i>	15%	Midterm listening and written exam
<i>Group Applied Ethnomusicology Project</i>	40%	This project will be completed in several phases: Assignment #1: Initial Assessment and Interview (5%) Assignment #2: Volunteer Activity Report (5%) Assignment #3: Final Documentation Paper (20%) Assignment #4: Group Presentation (10%)
<i>Final Exam</i>	20%	Final listening and written exam

GRADING SCALE

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

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

COURSE SCHEDULE

Please note that this schedule is subject to change.

Week 1	Course Introduction; The Acoustics of Sound Production; What is Ethnomusicology? <i>New Harvard Dictionary of Music</i> (Randel, ed.), pp. 7-12 ("Acoustics").
Week 2	Defining Ethnomusicology; Applied Ethnomusicology; Music and Migration Nettl, Bruno. 2005. "The Harmless Drudge: Defining Ethnomusicology." In <i>The Study of Ethnomusicology</i> , pp. 3-15. Stone, Ruth. 2008. "Inquiry in Ethnomusicology." In <i>Theory for Ethnomusicology</i> , pp. 1-23. Seeger, Anthony. TBA.
Week 2	The Adaptation of Chinese Music in America; Solo Repertoires Zheng, Su. "Chinese Music." <i>Garland Encyclopedia of World Music</i> (hereafter GEWM) v. 7: 957-966. Lau, Fred. <i>Music in China</i> , pp. 41-58. Activity 2.2, 2.5
Week 3	Introduction to Chinese Music Instruments Lau, Fred. <i>Music in China</i> , pp. 1-15, 30-41. Activity 1.1, 1.2, 2.1 Submit Topics for Group Ethnographic Project and Instrument Paper
Week 3	Asian American Fusions; Asia in the American Imagination Oliver Wang: 2001. "Between the Notes: Finding Asian America in Popular Music," <i>American Music</i> 19/4: 448-463. View SNL skit of JPop: http://www.hulu.com/watch/289406/saturday-night-live-j-pop-talk-show
Week 4	Organology – Instrument Classification, Sound Modification and Touch Reck, David. <i>Music of the Whole Earth</i> , pp. 44-87. Dournon, Genevieve. 1992. "Organology," In <i>Ethnomusicology: An Introduction</i> , (ed.

	Helen Myers), pp. 245-300. [optional, ML 3798.E84 1992].
Week 4	Extra-Musical Meaning: Instruments as Objects of Material Culture Wade, Bonnie. <i>Thinking Musically</i> , pp. 27-55. <i>Wade Activity 2.1, 2.3, 2.4, 2.5, 2.6, 2.8, 2.9</i>
Week 5	Intro to Bulgaria: Ethnographic Description Rice, Timothy. <i>Music in Bulgaria</i> , pp. 1-17. Rice, Timothy. "Toward a Mediation of Field Methods and Field Experience in Ethnomusicology." An Introduction." In <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i> , pp 101-120. <i>Activity 1.1, 1.2</i> <i>Assignment #1 Due: Initial Assessment, Interview</i>
Week 5	Traditional Musics in Modern day Bulgaria Rice, Timothy. <i>Music in Bulgaria</i> , pp. 18-32. <i>Activity 2.1, 2.2, 2.3, 2.4, 3.1, 3.2</i>
Week 6	Bulgarian Music in a Variety of Contexts (Religious, Daily Life) Rice, Timothy. <i>Music in Bulgaria</i> , pp. 32-55. <i>Activity 3.3, 3.4, 3.5, 3.7, 3.8</i> <i>Activity 4.1, 4.2, 4.3, 4.5, 4.6</i>
Week 6	Music and Politics Rice, Timothy. <i>Music in Bulgaria</i> , pp. 56-74. <i>Activity 5.2, 5.3, 5.4, 5.5</i>
Week 7	Music, Ethnicity and Environment: The Balkans and Turkey Reading TBA <i>Paper 1 Due</i>
Week 7	Music and Dance of the Spanish Roma: The Expression of Resistance in Flamenco Reading TBA
Week 8	MIDTERM EXAM
Week 8	Music and Devotion; Song in South India; Kriti

	<p>Viswanathan and Allen. <i>Music in South India</i>, 1-15. Viswanathan and Allen. <i>Music in South India</i>, 15-33.</p> <p>Activity 1.1-1.3 (Get together and perform song with group of 4-6 people) Activity 1.5</p> <p>Library Research Tutorial Activity</p>
Week 9	<p>Key Concepts in South Indian Music – Tala and Raga Viswanathan and Allen. <i>Music in South India</i>, 34-42, 42-55.</p> <p>Activity 2.3 (intermediate group) Activity 2.4 (advanced group)</p> <p>Activity 2.8a and 2.8b (sing and perform raga for class, 2 people) Activity 2.9a and 2.9b (sing and perform raga for class, 2 people)</p>
Week 9	<p>The Karnatak Concert Today Viswanathan and Allen. <i>Music in South India</i>, 56-69, 112-116. Morris, Robert. "Architectonic Composition in South Indian Classical Music: The 'Navaragamalika Varnam'." In <i>Analytical Studies in World Music</i> (ed. Michael Tenzer), pp. 303-331.</p>
	SPRING BREAK
Week 10	<p>A Different Paradigm of Music and Film: "Bollywood" and Film Music in South India Viswanathan and Allen. <i>Music in South India</i>, 112-116.</p> <p>Activity: Research film music director A.R. Rahman. Present what you found and introduce one of his film songs to the class.</p> <p>Assignment #2 Due: Volunteer Activity Report, Bibliography Due</p>
Week 10	<p>Musical Ethnography, Music As Culture, Applied Ethnomusicology Nettl, Bruno. "Music and 'That Complex Whole': Music in Culture." In <i>The Study of Ethnomusicology</i>, pp. 215-231. [ML 3798.N47 2005]. Nettl, Bruno. "The Meat-and-Potatoes Book: Musical Ethnography." In <i>The Study of Ethnomusicology</i>, pp. 232-243. [Optional].</p>
Week 11	<p>Music in Bali: The Ceremonial Soundscape, Instruments Gold, Lisa. <i>Music in Bali</i>, pp. 1-51.</p>
Week 11	<p>Music in Bali: Interlocking Musical Roles Gold, Lisa. <i>Music in Bali</i>, pp. 52-70.</p>

Week 12	<p>Music in Bali: Integration of Music, Dance and Drama in Traditional Balinese Theater Bold, Lisa. <i>Music in Bali</i>, pp. 71-92.</p>
Week 12	<p>Music in Africa Chernoff, John. <i>African Rhythm and African Sensibility</i>, pp. 27-88.</p>
Week 13	<p>Workshop in West African Drumming Reading, TBA Guest</p>
Week 13	<p>Music of Sub-Saharan Africa Turino, Thomas. "The Music of Sub-Saharan Africa." In <i>Excursions in World Music</i>.</p>
Week 14	<p>Final Presentations</p>
Week 14	<p>Final Presentations <i>Assignment #3: Final Ethnographic Documentation Paper Due</i></p>
Week 15	<p>African Diaspora Moore, Robin and Sayre, Elizabeth. "An Afro-Cuban Bata Piece for Obatala, King of the White Cloth." In <i>Analytical Studies in World Music</i> (ed. Michael Tenzer), pp. 120-160. Wilson, Olly. 1983. "Black Music as Art Form," <i>Black Music Research Journal</i> 3: 1-22 [JSTOR]. Guest: Afro-Cuban Bata</p>
Week 15	<p>Korean Instrumental Continuity, Politics and Tradition: P'unghmul, Samulnori Hesselink. "Kim Inu's 'P'unghmul-gut and P'unghmul spirit'," <i>Asian Music</i> 31/1: 6-18. <i>Korean Drumming Workshop</i></p>
5/3	<p>Final Exam, 8am</p>

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1). **Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

PAPER ASSIGNMENT I

TOPIC: An overview study of a musical instrument

LENGTH: Minimum of 4 full pages of text

DUE: Week 7 in class

Each student will be assigned a particular instrument or type of instrument to research. The research is to lead to a paper that presents a multi-faceted overview of the assigned instrument. Aspects of the instrument that should be investigated are: its design/construction and the basic acoustical principles of its sound production; the environmental, historical, or technological factors and forces that contributed to its creation, design, modification and/or demise; and any extra-musical associations (e.g., with religious or social institutions; social class; ethnic or national identity, etc.) that are held by a culture about the instrument. Information about some of these above-mentioned aspects will be more plentiful than others, depending on the particular instrument under investigation. Avoid overemphasizing any one facet of your assigned instrument; strive for as balanced an overview as possible. Do not get bogged down with detailed descriptions of playing technique or with lists of pieces, performers or makers (especially for Western instruments).

Consult a variety of sources. The best place to begin is with encyclopedias (e.g., *New Grove Dictionary of Musical Instruments*, *New Grove Dictionary of Music and Musicians*, in *Reference*)--be sure to look at bibliographies in these reference works for other resources. Also consult major sources on the history of musical instruments (e.g.: Marcuse, *A Survey of Musical Instruments*, and the *Oxford Companion to Musical Instruments*). Do searches of holdings for books about your instrument and about the music of the culture from where your instrument originates (the *Garland Encyclopedia of World Music*, located in the Reference Section, could be a valuable resource in this regard). Consult online databases such as JSTOR and RILM. Also find and listen to (and read jacket notes for) recordings in the MUSIC CD collection that feature or include your instrument. There might be some video resources to tap into as well.

In regards to grading, a bare-minimum paper earns a grade of C or D; you will need to display thoroughness in your research, effectiveness in your synthesis of information, creativity or originality in interpretation and approach and clarity in your writing to earn a higher grade.

POSSIBLE PAPER I TOPICS:

Japan

shakuhachi
koto
biwa
shamisen

China

qin (ch'in)
pipa
zheng
dizi

Korea

Kayagum
Changgo
Komungo

India

sitar
vina
sarangi
shehnai and/or nagaswaram
tabla
mrdanga (also mridangam)

Southeast Asia

khaen (Laos and Thailand)
gong (Java and Bali)
rebab (Java)

Australian Aboriginal

didjeridu

Middle East

Oud
santir, santur

Latin and South America

marimba
panpipes (e.g., Peruvian)
steel drums
diatonic harp
charango

Africa

jembe (Mande drum)
kora (Mandinka harp-lute)
mbira dzavadzimu (Shona lamellophone)
atumpan (Akan "talking" drum)
amadinda (Bugandan xylophone)

Western Instruments Adopted Elsewhere

violin in Latin America, Asia or Africa
sailors' instruments of 19th and 20th
centuries (e.g., concertina, guitar,
pennywhistle, violin)

Ancient Mediterranean Regions

lyre
aulos
harp

Western Europe: pre-1750

recorder
viola da gamba (viol)
harpsichord
lute
rebec
violin
hurdy gurdy
clavichord
psaltery
crumhorn
sackbut
cornetto
harp
guitar
vielle

European Folk

Hardanger fiddle
balalaika
Irish or Celtic harp
cimbalom

American Folk

banjo
dulcimer
autoharp

Native American

Ojibwa dance drum
flute

Instrument types

nose flutes
jaws harps
musical bows
bagpipes (one region--e.g.,
British Isles, Europe, Middle East)

GROUP APPLIED ETHNOMUSICOLOGY PROJECT

The main purpose of this project is to interact meaningfully with diverse artistic communities in the local Lexington area. Please form a group of 2-3 people for your project. Work together to identify a musical community that you would like to work with in this project (preferably an underrepresented group in need that contributes to local diversity).

This project will be completed in several phases:

Assignment #1: Initial Assessment and Interview

In your initial assessment, please consult with me to identify and schedule a meeting with an artist or group of artists in the local area. Prepare a short 4-5 page report of this meeting that includes the following:

- a. Background history of the group or artist
- b. Assessments of challenges and needs of being an artist that serves an underrepresented or diverse community in the local Lexington area
- c. Calendar of activities for the semester
- d. Identify some potential volunteer activities

Please summarize some of this material in your own words and also provide either a transcription of the interview or detailed notes about what was discussed. This assignment is meant as a preliminary activity and does not need to be in the form of a polished paper. Just make sure it is organized and clear.

Assignment #2: Volunteer Activity Report

Soon after the initial assessment, please follow-up with your artist and group and determine what would be the best volunteer project that would be the most meaningful for all parties. This may include volunteering at an event or series of events, video taping a show and editing the video, identifying funding sources, providing written materials for the group, etc. Aim to complete most of these activities by the due date of this assignment and write-up a short 1-2 page report summarizing your volunteer project. Please provide any materials that were produced during this process.

Assignment #3: Final Documentation Paper

Write-up a coherent 7-8 page paper of your group or artist that documents the following:

- a. Background history of the group or artist and the genres they represent
- b. Identification of major challenges and needs of being an artist that serves an underrepresented or diverse community in the local Lexington area
- c. Documentation of volunteer activities and contributions
- d. Assessment of your project. How were you able to make an impact in this project? Do you think the circumstances of the group or artist improved or changed in any way? How so? What did you learn from this process? What did you value most from this experience? What were some of the challenges? Is there anything you would do differently next time?

Assignment #4: Group Presentation

In addition to presenting a comprehensive view of your project, please also provide an engaging introduction and background to the music, dance and/or genres that your group or artist performs. Please incorporate at least one interactive activity (listening exercise, quick quiz, teaching a song or dance, etc) into your presentation. Please rehearse your presentation so that it does not exceed twenty minutes with all members participating equally.

Note: In researching your project and the culture(s) they represent, it is important that you develop your information literacy skills by visiting the Fine Arts library and related website to identifying key reference sources. You will also be expected to take two online tutorials available on the library website ("Research Toolbox" and "Guide to the Research Process"), and turn in a bibliography resulting from this process.