

## APPLICATION FOR NEW COURSE

1. Submitted by the College of Fine Arts Date: 3/25/2009

Department/Division proposing course: School of Music

2. Proposed designation and Bulletin description of this course:

a. Prefix and Number MUS 710

b. Title\* Introduction to Ethnomusicology

\*If title is longer than 24 characters, offer a sensible title of 24 characters or less: \_\_\_\_\_

c. Courses must be described by at least one of the categories below. Include number of actual contact hours per week.

CLINICAL     COLLOQUIUM     DISCUSSION     LABORATORY     LECTURE  
 INDEPEND. STUDY     PRACTICUM     RECITATION     RESEARCH     RESIDENCY  
 SEMINAR     STUDIO     OTHER – Please explain: \_\_\_\_\_

d. Please choose a grading system:  Letter (A, B, C, etc.)     Pass/Fail

e. Number of credit hours: 3

f. Is this course repeatable?    YES     NO     If YES, maximum number of credit hours: \_\_\_\_\_

g. Course description:

An introduction to the materials and methodologies of the field of ethnomusicology.

h. Prerequisite(s), if any:

Graduate standing in Music.

i. Will this course also be offered through Distance Learning?    YES     NO

If YES, please check one of the methods below that reflects how the majority of the course content will be delivered:

Internet/Web-based     Interactive video     Extended campus

3. Supplementary teaching component:  N/A    or     Community-Based Experience     Service Learning     Both

4. To be cross-listed as: n.a. /  
Prefix and Number    printed name    Cross-listing Department Chair    signature

5. Requested effective date (term/year): Spring / 2010

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6. Course to be offered (please check all that apply):  Fall  Spring  Summer

7. Will the course be offered every year?  YES  NO

If NO, please explain: To be offered every other year.

8. Why is this course needed?

This is essential knowledge for those entering the field of musicology; it has not been offered until now because there were no qualified faculty. The School of Music has recently added a new faculty line in this area.

9. a. By whom will the course be taught? Faculty of the Division of Musicology.

b. Are facilities for teaching the course now available?  YES  NO

If NO, what plans have been made for providing them?

10. What yearly enrollment may be reasonably anticipated?

5-8 every other year

11. a. Will this course serve students primarily within the department?  Yes  No

b. Will it be of interest to a significant number of students outside the department?  YES  NO

If YES, please explain.

12. Will the course serve as a University Studies Program course<sup>†</sup>?  YES  NO

If YES, under what Area? \_\_\_\_\_

<sup>†</sup>AS OF SPRING 2007, THERE IS A HIATUS ON APPROVAL OF NEW COURSES FOR USP.

13. Check the category most applicable to this course:

traditional – offered in corresponding departments at universities elsewhere

relatively new – now being widely established

not yet to be found in many (or any) other universities

14. Is this course applicable to the requirements for at least one degree or certificate at UK?  Yes  No

15. Is this course part of a proposed new program?  YES  NO

If YES, please name: \_\_\_\_\_

16. Will adding this course change the degree requirements for ANY program on campus?  YES  NO

If YES<sup>‡</sup>, list below the programs that will require this course:

This will be required of all students in the Ph.D. program in musicology and ethnomusicology (currently the program in musicology).

<sup>‡</sup>In order to change the program(s), a program change form(s) must also be submitted.


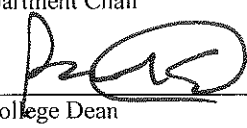
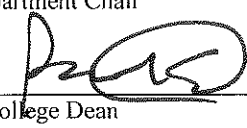
## APPLICATION FOR NEW COURSE

17.  The major teaching objectives of the proposed course, syllabus and/or reference list to be used are attached.
18.  Check box if course is 400G or 500. If the course is 400G- or 500-level, *you must include a syllabus showing differentiation* for undergraduate and graduate students by (i) requiring additional assignments by the graduate students; and/or (ii) the establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4*)

19. Within the department, who should be contacted for further information about the proposed new course?

Name: Donna Kwan Phone: 257-8719 Email: donna.kwon@uky.edu

20. Signatures to report approvals:

<u>10/23/09</u> DATE of Approval by Department Faculty	<u>Ben Arnold</u> <small>printed name</small>	<u>T Ben Cull</u> Reported by Department Chair	 <small>signature</small>
<u>12/4/09</u> DATE of Approval by College Faculty	<u>Robert Soboty</u> <small>printed name</small>	 Reported by College Dean	 <small>signature</small>
* DATE of Approval by Undergraduate Council	/ <small>printed name</small>	Reported by Undergraduate Council Chair	/ <small>signature</small>
* DATE of Approval by Graduate Council	/ <small>printed name</small>	Reported by Graduate Council Chair	/ <small>signature</small>
* DATE of Approval by Health Care Colleges Council (HCCC)	/ <small>printed name</small>	Reported by Health Care Colleges Council Chair	/ <small>signature</small>
* DATE of Approval by Senate Council	Reported by Office of the Senate Council		
* DATE of Approval by University Senate	Reported by Office of the Senate Council		

\*If applicable, as provided by the *University Senate Rules*

MUS 710 SEC 002  
Time: TR 3:30pm to 4:45 pm  
Room: Fine Arts Library Room 220  
Spring 2009

Prof. Donna Lee Kwon  
Office: Fine Arts 5A  
Telephone: 859-257-8719  
Email: donna.kwon@uky.edu  
Office Hours: Thursday 11am -12noon or by  
appointment

## **Mus 710: Introduction to Ethnomusicology**

### **COURSE DESCRIPTION**

This is an introductory course of the definitions, methods and scope of ethnomusicology, the study of music in/as culture and the study of people making music. Through assigned readings and class discussion, students will explore what ethnomusicology is and what ethnomusicologists do. This course is also designed to be experiential and practical; through independent projects, developed by the students, we will explore music-making in the "field" of Lexington (historical project also possible through consultation). In this process, we will practice specific research techniques, such as interviews, and written ethnography.

### **COURSE OBJECTIVES**

Together, I hope we will:

- 1) Study the field of ethnomusicology, its definitions and history
- 2) explore the study of music in its social and cultural contexts
- 3) explore methodologies in ethnomusicology such as fieldwork and ethnography, in theory and practice
- 4) explore some classic topics (organology, structuralism, identity, gender and sexuality and current issues in ethnomusicology (music and technology, globalization, tourism, music/space/place, music and social action).
- 5) Practice critical thinking and develop written and oral presentational skills.

### **TEXTS**

Post, Jennifer. 2006. *Ethnomusicology: A Contemporary Reader*. New York and London: Routledge.

Nettl, Bruno. 2005. *The Study of Ethnomusicology. Thirty-One Issues and Concepts*. Champaign: University of Illinois Press. (Recommended)

### **ADDITIONAL MATERIALS**

Many of the readings for this course will originate from sources other than in the required texts listed above. These readings will be made available on JSTOR or as regular reserves at the Lucille Caudill Little Fine Arts Library and Learning Center. In some cases, I will provide PDF versions of the articles through Blackboard or Ereserves.

## COURSE POLICIES

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](mailto:jkarnes@uky.edu).

## 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. Late arrival (more than 15 minutes) will count as an absence.

Attendance is mandatory at all class meetings. Students will be permitted a maximum of THREE absences for illnesses or emergencies, and the absences may be excused only if you ask ahead of time. Late arrival (15 minutes after class starts or later) will count as an 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).

Written work must be submitted on time. Please submit all assignments on printed paper (preferably in 12 pt type, double-spaced and if possible, double-sided). In some specific cases and by pre-approval only, you may submit papers by email. However, to ensure that I have received your work, hardcopy in class is always better. 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.

<i>Attendance/ Participation</i>	15%	Student attendance and active participation is essential to this course. Your participation grade will be determined not only on your attendance but on the frequency and quality of your contributions to class.
<i>Class Presentations</i>	15%	Instrument Presentation Early Figures Presentation Presenting the Readings (second half of semester, 2 each) Final Presentation
<i>Written Assignments</i>	15%	Book Report on Feld, Chernoff or Blacking Must do additional 2 Reading Responses
<i>Ethnographic or Historical Project</i>	30%	1) Descriptive Ethnography, Thick Description or Historical Description 2) Interview or Annotated Bibliography 3) Final Paper, with in-class presentation
<i>Midterm Exam</i>	25%	Identification of Terms, Short and Long Answer Questions

**COURSE SCHEDULE**

Please note that this schedule is subject to change.

<b>Week 1</b> 1/15	<b>Introduction, Early Signifiers and Categories of Music</b> Gilman, Benjamin. 1990 [1909]. "The Science of Exotic Music." In <i>Ethnomusicology: History, Definitions and Scope</i> (ed. Kay Kaufman Shelemay), pp. 2-5. [Reserve, ML 3799.H58 1992]. Anonymous. 1990 [1959]. "Whither Ethnomusicology?: The Scope and Aims of Ethnomusicology." In <i>Ethnomusicology: History, Definitions and Scope</i> , pp. 55-61. [Reserve, ML 3799.H58 1992]. Booth, Gregory and Kuhn, Terry Lee. "Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art and Pop Music," <i>Musical Quarterly</i> 74/3: 436-438. [JSTOR]
<b>Week 2</b> 1/20	<b>What do Ethnomusicologists Do?</b> Davis, Martha. "Alternative Careers: and the Unity Between Theory and Practice in Ethnomusicology," <i>Ethnomusicology</i> 36/3: 361-387 [JSTOR]. Nettl, Bruno. 2005. "The Harmless Drudge: Defining Ethnomusicology." In <i>The Study of Ethnomusicology</i> , pp. 3-15. [Reserve, ML 3798.N47 2005]. Hood, Mantle. 1960. "The Challenge of 'Bi-Musicality'," <i>Ethnomusicology</i> 4: 55-59. [JSTOR]
<b>Week 2</b> 1/22	<b>Organology: The Study of Instruments and their Classification</b> Dournon, Genevieve. 1992. "Organology," In <i>Ethnomusicology: An Introduction</i> , (ed. Helen Myers), pp. 245-300. [Reserve, ML 3798.E84 1992]. Von Hornbostel, Erich M. and Sachs, Curt. 1992. "Classification of Musical Instruments." In <i>Ethnomusicology: An Introduction</i> , (ed. Helen Myers), pp. 444-461. [Reserve, ML 3798.E84 1992].  Also Refer to Instrument Websites: <a href="http://finearts.grinnell.edu/instruments/">http://finearts.grinnell.edu/instruments/</a> <a href="http://learningobjects.wesleyan.edu/vim/cgi-bin/about.cgi">http://learningobjects.wesleyan.edu/vim/cgi-bin/about.cgi</a> <a href="http://www.usd.edu/smm/collect.html">http://www.usd.edu/smm/collect.html</a>  <i>Submit Instrument Selection for Oral Presentation</i>  <b>2009 Chinese New Year Celebration, from 6 to 9pm, Singletary. Attendance strongly encouraged, one of few opportunities to see Chinese instruments being performed.</b>
<b>Week 3</b> 1/27	<b>ORAL Presentations on Instruments</b>
<b>Week 3</b>	<b>From Comparative Musicology to Ethnomusicology</b>

1/29	<p>Nettl, Bruno. 2005. "Apples and Oranges: Comparative Study." In <i>The Study of Ethnomusicology</i>, pp. 60-73. [Reserve, ML 3798.N47 2005].</p> <p>Kunst, Jaap. 1955. <i>Ethno-Musicology</i>, pp. 9-27. [Just Skim, Reserve, ML 3797.K8 1955]</p> <p>Merriam, Alan. 1977. "Definitions of 'Comparative Musicology' and 'Ethnomusicology': An Historical-Theoretical Perspective," <i>Ethnomusicology</i> 21/2: 189-204. [JSTOR]</p>
<p><b>Week 4</b> 2/3</p>	<p><b>Presentations: Important Early Figures in Comparative Musicology and Ethnomusicology</b></p> <p>Myers, Helen. 1992. "Ethnomusicology." In <i>Ethnomusicology: An Introduction</i> (ed. Helen Myers), pp. 3-16. [Reserve, ML 3798.E84 1992].</p> <p>Nettl, Bruno and Bohlman, Philip. 1991. <i>Comparative Musicology and Anthropology of Music</i>. (Recommended, peruse section III: Inspired by Great Leaders, in particular the Christensen, Frisbie and Nettl essays). [Reserve, ML3799.C69 1990].</p> <p><i>Choose one of the following individuals and prepare a brief (5 minute) presentation (with handout) detailing his/her intellectual history, major publications and contributions to the field of ethnomusicology.</i></p> <p><b>Jesse Walter Fewkes, Charles Seeger, Alice Fletcher, Frances Densmore, George Herzog, Mantle Hood, Mieczyslaw Kolinski, David McAllester, Alan Lomax</b></p>
<p><b>Week 4</b> 2/5</p>	<p><b>Defining Ethnomusicology: "Music In Culture" and Merriam's Tripartite model</b></p> <p>Merriam, Alan. 1960. "Ethnomusicology: Discussion and Definition of the Field," <i>Ethnomusicology</i> 4: 107-14. [JSTOR]</p> <p>Merriam, Alan. 1964. <i>The Anthropology of Music</i>, pp. 17-35, skim 63-84 (concepts), 103-144 (behavior). [Reserve ML 3797.M49]</p> <p>- Merriam is a key figure in applying anthropological ideas to the study of music. In your reading, please look out for Merriam's anthropological influences. Who does he cite most often and what are these author's contributions to the field?</p>
<p><b>Week 5</b> 2/10</p>	<p><b>Merriam continued; Other Models</b></p> <p>Merriam, Alan. <i>The Anthropology of Music</i>, pp. 209-227 (Uses and Functions). [Reserve ML 3797.M49]</p> <p>Rice, Timothy. "Toward the Remodeling of Ethnomusicology," <i>Ethnomusicology</i> 31/3: 469-488. [JSTOR]</p>
<p><b>Week 5</b> 2/12</p>	<p><b>Other Anthropological Directions</b></p> <p>Geertz, Clifford. 1973. "Thick Description." In <i>The Interpretation of Cultures</i>, pp. 3-30. [Xerox or pdf]</p>
<p><b>Week 6</b> 2/17</p>	<p><b>"Music As Culture"; Humanly Organized Sound</b></p> <p>Nettl, Bruno. "Music and 'That Complex Whole': Music in Culture." In <i>The</i></p>

	<p><i>Study of Ethnomusicology</i>, pp. 215-231. [Reserve, ML 3798.N47 2005].</p> <p>Blacking, John. 1973. <i>How Musical is Man?</i>, pp. 10-31. [Reserve ML 3838.B592 1974].</p> <p>Also review Merriam 1977 from class 1/29.</p>
<p><b>Week 6</b> 2/19</p>	<p><b>“Music as Culture” Ethnomusicological Studies</b></p> <p>Blacking, John. 1973. <i>How Musical is Man?</i>, pp. 53, 54-55, 77-88, 89-116. [Reserve ML 3838.B592 1974].</p> <p>Chernoff, John. 1979. <i>African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms</i>, pp. 1-90 [Reserve ML 3760.C48].</p> <p>Feld, Steven. 1982. <i>Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression</i>, pp. 1-19, 20-43, 86-129. [Reserve DU 740.42 F44 1982].</p> <p><b>Assignment:</b> Choose ONE of the books above and quickly read the pages assigned and skim through the rest of the book. Then write a 2-3 page response detailing your critical reflections paying particular attention to how these authors theoretically and methodologically approach the study of music vis-à-vis culture in relation to the views of previous anthropologists and ethnomusicologists.</p>
<p><b>Week 7</b> 2/24</p>	<p><b>The Influence of Structuralism and Semiotics</b></p> <p>Feld, Steven. “Sound Structure as Social Structure,” <i>Ethnomusicology</i> 28/3: 383-409. [JSTOR]</p> <p>Feld, Steven. “Linguistic Models in Ethnomusicology,” <i>Ethnomusicology</i> 18/2: 197-217. [JSTOR]</p>
<p><b>Week 7</b> 2/26</p>	<p><b>Transcription</b></p> <p>Ellingson, Ter. “Transcription.” In <i>Ethnomusicology: An Introduction</i>, (ed. Helen Myers), pp. 110-152. [Reserve, ML 3798.E84 1992].</p>
<p><b>Week 8</b> 3/3</p>	<p><b>Contextual-Performance Studies</b></p> <p>Herndon, Marcia and McLeod, Norma. 1990. <i>Music as Culture</i>, pp. 25-51, 94-138. [Xerox of PDF]</p> <p>Qureshi, Regula. “Musical Sound and Contextual Input: A Performance Model for Musical Analysis,” <i>Ethnomusicology</i> 31/1: 56-86. [JSTOR]</p>
<p><b>Week 8</b> 3/5</p>	<p><b>Ethnography of Performance</b></p> <p>Seeger, Anthony. “Ethnography of Music.” In <i>Ethnomusicology: An Introduction</i>, (ed. Helen Myers), pp.88-109. [Reserve, ML 3798.E84 1992].</p> <p>Nettl, Bruno. “The Meat-and-Potatoes Book: Musical Ethnography.” In <i>The Study of Ethnomusicology</i>, pp. 232-243. [Reserve, ML 3798.N47 2005].</p> <p><b>Ethnography Proposal Due</b></p>
<p><b>Week 9</b> 3/10</p>	<p><b>Ethnography and Fieldwork; Participant Observation</b></p> <p>Myers, Helen. “Fieldwork.” In <i>Ethnomusicology: An Introduction</i>, (ed. Helen</p>



	Myers), pp. 21-49. [Reserve, ML 3798.E84 1992].
<b>Week 9</b> 3/12	<b>MIDTERM EXAM</b>
<b>3/16-3/22</b>	<b>SPRING BREAK</b>
<b>Week 10</b> 3/24	<p><b>Redefining the “Field”; Emic/Etic points of view</b></p> <p>Nettl, Bruno. “You Will Never Understand This Music: Insiders and Outsiders” and “You Call That Fieldwork? Redefining the ‘Field’.” In <i>The Study of Ethnomusicology</i>, pp. 149-160, 184-196. [Reserve, ML 3798.N47 2005].</p> <p><b>March 25: UK World Music Concert, Singletary Recital Hall 7:30 pm</b></p>
<b>Week 10</b> 3/26	<p><b>Redefining the “Field”; Music as a Cultural System</b></p> <p>Kingsbury, Henry. 1988. <i>Music, Talent, and Performance: A Conservatory Cultural System</i>, pp. 143-182. [Reserve]</p> <p>Koskoff, Ellen. “Review of <i>Music, Talent and Performance</i>,” <i>Ethnomusicology</i> 34/2: 79-84. [JSTOR]</p> <p>Bohlman, Philip. “Ethnomusicology’s Challenge to the Canon: the canon’s challenge to ethnomusicology.” In <i>Disciplining Music: musicology and its canons</i> (ed. Katherine Bergeron and Philip Bohlman). [Recommended, Reserve ML 3797.1.D5 1992]</p>
<b>Week 11</b> 3/31	<p><b>Politics of Ethnography; Fieldwork Methods and Approaches</b></p> <p>Clifford, James. 1988. “On Ethnographic Authority.” In <i>The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art</i>, pp. 21-54. [PDF, Recommended]</p> <p>Cooley, Timothy. “Casting Shadows in the Field: An Introduction.” In <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>, pp 3-22.</p> <p>Barz, Gregory. “Confronting the Field(Note) In and Out of the Field: Music, Voices, Text and Experiences in Dialogue.” In <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>, pp 45-62. [Reserve ML 3799.S5 1997].</p> <p>Take a glance at: Titon, Jeff Todd. 1985. “Stance, Role and Identity in Fieldwork among Folk Baptists and Pentecostals” <i>American Music</i> 3:16-24. [JSTOR] Also Jeff Todd Titon’s and Timothy Rice’s chapters in <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>.</p>
<b>Week 11</b> 4/2	<p><b>Issues of Gender, Race and Sexual Identity</b></p> <p>Babiracki, Carol. “What’s the Difference? Reflections on Gender and Research in Village India.” In <i>Shadows in the Field: New Perspectives for Fieldwork in</i></p>

	<p><i>Ethnomusicology</i>, pp. 121-138. [Reserve ML 3799.S5 1997].</p> <p>Keyes, Cheryl. "Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 97-108. [Reserve ML 3799.E79 2006].</p> <p><b>First Descriptive Ethnography Due</b></p>
<p><b>Week 12</b> 4/7</p>	<p><b>Cultural Tourism and Travel</b></p> <p>Dunbar-Hall, Peter. 2006. "Culture, Tourism, and Cultural Tourism: Boundaries and Frontiers in Performances of Balinese Music and Dance." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 55-66.</p> <p>Cooley, Timothy. "Folk Festival as Modern Ritual in the Polish Tatra Mountains," In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 67-84.</p>
<p><b>Week 12</b> 4/9</p>	<p><b>Music and its Technological and Commercial Implications on Space</b></p> <p>Sterne, Jonathan. "Sounds like the Mall of America: Programmed Music and the Architectonics of Commercial Space." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 33-52.</p> <p>Lee, Tong-soon. "Technology and the Production of Islamic Space: The Call to Prayer in Singapore." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 199-208.</p>
<p><b>Week 13</b> 4/14</p>	<p><b>Music, Place and Politics</b></p> <p>Soloman, Thomas. "Dueling Landscapes: Singing Places and Identities in Highland Bolivia." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 311-328.</p> <p>Gibson, Chris and Dunbar-Hall, Peter. "Nitmiluk: Place, Politics, and Empowerment in Australian Aboriginal Popular Music." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 383-400.</p>
<p><b>Week 13</b> 4/16</p>	<p><b>Music and Technology</b></p> <p>Lysloff, René. "Mozart in Mirrorshades: Ethnomusicology, Technology, and the Politics of Representation." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 189-198.</p> <p>Katz, Mark. "Listening in Cyberspace." In <i>Capturing Sound: How Technology has Changed Music</i>, pp. 158-191. [PDF].</p> <p><b>Fieldwork Interview Due</b></p>
<p><b>Week 14</b> 4/21</p>	<p><b>Globalization , World Music and Micromusics of the West</b></p> <p>Guilbault, Jocelyne. "On Redefining the 'Local' through World Music." In <i>Ethnomusicology: A Contemporary Reader</i>, pp.137-146.</p>

	Feld. "From Schizophonia to Schismogenesis: On the Discourses and Commodification Practices of 'World Music' and 'World Beat'." In <i>Music Grooves</i> , pp. 257-274 [PDF]. Slobin, Mark. 1993. <i>Subcultural Sounds: Micromusics of the West</i> , pp. 3-84. [Recommended, Reserve ML 3798.S46 1993].
<b>Week 14</b> 4/23	<b>Nationalism and Transnationalism</b> Daughtry, J. Martin. "Russia's New Anthem and the Negotiation of National Identity." In <i>Ethnomusicology: A Contemporary Reader</i> , pp. 243-260. Averill, Gage. "'Mezanmi, Kouman Nou Ye? My Friends, How Are You?': Musical Constructions of the Haitian Transnation." In <i>Ethnomusicology: A Contemporary Reader</i> , pp. 261-274.
<b>Week 15</b> 4/28	<b>Ethnography Presentations</b>
<b>Week 15</b> 4/30	<b>Ethnography Presentations</b>
<b>5/6</b>	<b>Final Ethnography Papers Due (Normative/Interpretive), by 5 pm</b>

### Instrument Presentation

LENGTH: 7-8 minutes oral presentation

DUE: Tuesday January 27

Present 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.

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.

#### Japan

shakuhachi  
koto

#### Western Instruments Adopted Elsewhere

violin in Latin America, Asia or Africa  
sailors' instruments of 19th and 20th

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**

'ud  
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)

centuries (e.g., concertina, guitar,  
pennywhistle, violin)

**Ancient Mediterranean Regions**

lyre  
aulos  
harp

**Western Europe: pre-1750**

recorder  
viola da gamba (viol)  
harpichord  
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)