

Syllabus

Course description

Course title:	Ethnomusicology
Course year:	First Year, Master in Musicology
Semester:	Second Semester
Course code:	54001
Scientific sector:	L-Art/08
Lecturer:	Dr. Gianpaolo Chiriaco
Module:	-
Lecturer other module:	-
Credits:	6 CFU
Total lecturing hours:	30
Total Hours of availability for students and tutoring:	18
Office hours:	Wednesday and Thursday, 18-19
Attendance:	according to the regulation
Teaching language:	English
Propaedeutic course:	none
Course description:	<p>The course aims at exploring the intersections between Ethnomusicology and Music Teaching. It is organized in four sections: 1) Teaching Ethnomusicology Now; 2) The Student/Teacher Relationship in Ethnomusicology; 3) Ethnomusicology and Vocal Pedagogy; 4) Diversities and Multiculturalism in School: An Ethnomusicological Approach.</p> <p>Drawing from scholarly literature, audiovisual documentation, internet websites, analyses of primary sources from field-research, the course's objectives are:</p> <ul style="list-style-type: none"> - to use questions and perspectives usually associated with ethnomusicology in order to understand the role of teaching in transmission and dissemination, as well as in the reshaping, of music cultures and world music; - reflecting on how the aforementioned questions can be productively used, in multiple ways, within the (future) involvement of students in music teaching; - analyzing the ways in which the relationship between students and teachers has shaped the field of ethnomusicology and ideas of world music; - looking at possibilities and limits to broaden and enhance traditional music teaching using techniques, meanings, and values that are influenced by ethnomusicological research; - exploring, using the lens of ethnomusicology, the social role of musical communication and music teaching in educating students (particularly middle-school students) on topics related to social inclusion, diversity, anti-discriminatory practices.
Specific educational objectives:	The course is designed to address themes and issues relevant to the most up-to-dated tendencies within the field of ethnomusicology, cultural studies of music, sound

	<p>studies.</p> <p>In addition, by focusing on intersections between ethnomusicology and teaching, the course aims at enhancing students' professional skills and knowledge related to music education, music communication, critical thinking.</p>
List of topics covered:	<p>Section One TEACHING ETHNOMUSICOLOGY NOW <i>History of world musics</i> <i>Ethnomusicological issues 1: the process of transmission</i> <i>Ethnomusicological issues 2: the use of multiple sources</i> <i>Ethnomusicological issues 3: questions of aesthetic values and power</i> <i>The term 'ethnomusicology' today</i> <u>Case Study: Sound Studies and The Socio-Cultural Shift within (ethno)musicology</u></p> <p>Section Two THE STUDENT/TEACHER RELATIONSHIP IN ETHNOMUSICOLOGY <i>Ethnomusicologist in the field 1: the relationship with a teacher in Carnatic music (India)</i> <i>Ethnomusicology in the field 2: research among teachers of African-American singers</i> <u>Case Study: Field Research with Music Teachers (Lena McLin & Tammy McCann in Chicago, Fabrizia Barresi in Paris and Italy)</u></p> <p>Section Three ETHNOMUSICOLOGY AND VOCAL PEDAGOGY <i>World musics and new perspectives in music teaching</i> <i>Intersections of field research and vocal Pedagogy</i> <i>Anthropology of singing and the racialization of voice</i> <u>Case Study: Black Vocality Symposia in Chicago – interdisciplinary approaches and Cultural Belongings within an American College</u></p> <p>Section Four DIVERSITIES AND MULTICULTURALISM IN SCHOOL: AN ETHNOMUSICOLOGICAL APPROACH <i>Applied ethnomusicology and collaborative research</i> <i>The social role of ethnomusicology: sound archives and cultural identities</i> <i>Music teaching and community building</i> <i>Music and anti-discriminatory practices in school</i> <u>Case Study: The work of Napoleon Maddox (beatboxer, jazz vocalist, writer): his artistic production 'Twice the First Time' and his educational projects through workshops in the United States, France, and Italy</u></p>
Teaching format:	<p>Within each session a main topic will be discussed. Within each topic, there will be lectures, open discussions, analyses of audio and audiovisual documentation. In addition, a specific case study – relevant to the topic of the section – will be investigated, in order to foster a collective conversation in the class.</p>
Learning outcomes:	<p>Learning Outcomes will be:</p> <ul style="list-style-type: none"> - extending the basic knowledge of what ethnomusicology and world music are, by focusing on the shift toward a more interdisciplinary approach and on the intersections with music teaching

	<ul style="list-style-type: none"> - applying ethnomusicological tools to a critical analysis of the ways in which diversity in (and through) music is addressed in schools - evaluating the state of the art and the up-to-date literature that focuses on ethnomusicology and music teaching - articulating conclusions and personal comments – through open discussions, a focus group, and a final exam – as results of logical processes, within the framework of the course - skills acquired in this course – in particular the ability to deconstruct ideas related to music and the ability to relate ethnomusicology to teaching – will be helpful both for students who are more oriented to musical analysis and for students who are more interested in music education and communication
Assessment:	<p>A focus group and oral exams will be held.</p> <p>The focus group will be held on Thursday April 19th (14-18). Each student will further elaborate on a case study relevant to the main topic of ethnomusicology and music education. Such elaboration can have the form of a paper, a multimedia presentation, a small research project, or the designing of a future class. Groups of two or more students can also be formed for the focus group.</p> <p>Oral exams will be also held to discuss the readings and the main topics addressed in class.</p> <p>For students who do/can not enroll in classes, additional readings and materials will be arranged. Please, contact me for more information.</p>
Evaluation criteria and criteria for awarding marks:	<p>The evaluation criteria will be:</p> <p>Ability to address the most relevant questions related to ethnomusicology</p> <p>Ability to properly analyze sources presented in class</p> <p>Ability to critically engage with proposed readings</p> <p>Ability to argue within discussions and to propose original reasoning about the main topics</p> <p>Ability to elaborate ideas for research projects or classes involving ethnomusicological perspectives and themes</p>
Required readings:	<p>Chiriaco G. (2016), <i>Around the Sound: Paesaggi e prospettive tra etnomusicologia e Studi culturali</i>, in Vallorani N., <i>Introduzione ai Cultural Studies. UK, USA e paesi anglofoni</i>, Roma: Carocci, pp. 143-159</p> <p>Eidsheim N.S. (2008), <i>Voice as Technology of Selfhood: Towards an Analysis of Racialized Timbre and Vocal Performance</i>, San Diego: University of California (PhD dissertation) ,pag. 1-66</p>

	<p>Gama V. (ongoing project), <i>Tsikaya. Músicos do interior</i>, http://www.tsikaya.org</p> <p>Jackson T.A. (2012), <i>Jazz Performance as Ritualized Activity</i>, in Jackson T.A., <i>Blowin the Blues Away. Performance and Meaning on the New York Jazz Scene</i>, Berkeley: University of California Press, pp. 136-154</p> <p>Kublall M. (2013), <i>American Beatboxer</i>, New York: Koolkidz Production (large excerpts of this documentary will be showed in class)</p> <p>Nettl B. (2005), <i>How Do You Get to Carnegie Hall? Teaching and Learning</i>, in B.Nettl, <i>The Study of Ethnomusicology. Thirty-One Issues and Concepts</i>, Urbana/Chicago: University of Illinois Press (first edition: 1983) pp. 388-403</p> <p>Nettl B. (2010), "Music Education and Ethnomusicology: A (usually) Harmonious Relationship," <i>Min-Ad: Israel Studies in Musicology Online</i>; 8, 1/2</p> <p>Swanwick K. (1992), "Education and Ethnomusicology," <i>British Journal of Ethnomusicology</i>, 1, 137-144</p> <p>Wade B.C. (2009), <i>Thinking Musically. Experiencing Music, Expressing Culture</i>, New York-Oxford: Oxford University Press, pp. 1-34; 164-194</p> <p>Weidman A.J. (2006), <i>Gender and the Politics of Voice</i>, in A.J. Weidman, <i>Singing The Classical, Voicing the Modern. The Postcolonial Politics of Music in South India</i>, Duke University Press: Durham/London, pp. 110-144</p> <p>Audio and audiovisual material, as well as further online references, will be provided during the course</p>
Supplementary readings:	<p>Barz J. and Cooley T.J. (2009), <i>Shadows in the Field. New Perspective for Fieldwork in Ethnomusicology</i>, Oxford-New York: Oxford University Press</p> <p>Bohlman P.V. (2002), "World Music at the End of History," <i>Ethnomusicology</i>, 46, 1, pp. 1-32</p> <p>Facci S. (1997), <i>Capre, Flauti e Re. Musica e confronto culturale a scuola</i>, Torino: Edt</p> <p>Fox A.A. (2013), <i>Repatriation as Reanimation through Reciprocity</i>, in Bohlman P.V., <i>The Cambridge History of World Music</i>, Cambridge: Cambridge University Press, pp. 522-524</p> <p>Pettan S. and Todd-Titon J. (2015), <i>The Oxford Handbook of Applied Ethnomusicology</i>, Oxford-New York: Oxford University Press</p> <p>Rice T. (2010), "Ethnomusicology Theory," <i>Yearbook for Traditional Music</i>, XLII, pp. 100-134</p> <p>Solis G. (2012), "Thoughts on a Interdiscipline. Music Theory, Analysis and Social Theory in Ethnomusicology," <i>Ethnomusicology</i>, LVI, 3, pp. 530-554</p> <p>Stokes M. (2013), <i>A Wordly Musicology?</i>, in Bohlman P.V., <i>The Cambridge History of World Music</i>, Cambridge:</p>

	<p>Cambridge University Press, pp. 826-842</p> <p>Todd-Titon J. (2011), <i>Sound Sacralizes Space</i>, online at http://sustainablemusic.blogspot.it/2011/04/sound-sacralizes-space.html</p>
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