

MUHI 490: Topics in Ethnomusicology  
**Music and The Environment**  
SYLLABUS

Dr. Sonja Lynn Downing

Last updated 5/3/11

Spring 2011  
MWF 9:50 - 11:00 am  
Music-Drama Rm. 254

Office: Mursell House Rm. 202  
Office Hours: Tues. 2:00-4:00 pm  
Phone: 832-7165

Course Description

In many societies around the world, people use music to connect with nature, specific places, and surrounding environments. This course will explore music performance practices and repertoire that expresses or enacts these connections. Case studies will include the intimate relationships between music and nature of the BaAka people in central Africa and among the Kaluli people in Papua, songlines and Australian Aboriginal land claims, and Tuvan throat singing, among others. We will also look at how these relationships change due to forces of globalization. The broader aim of this course is to gain a wider understanding of the possibilities of relationships between humans, nature, and their surroundings, and how those relationships are created, expressed, and sustained.

Required Text

Levin, Theodore. 2006. *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*. Bloomington: Indiana University Press.

Additional required readings will be available on Moodle and/or electronic reserve.

The other required purchase is for a ticket to the “Lakota Sioux Dance Theatre” performance at the Fox Cities Performing Arts Center on Monday, April 18. Tickets will be at a student group discount rate of \$12.

Grade Breakdown

25%	Class Participation	Daily
20%	Writing Responses	Roughly each week
10%	3 Event Write-ups	Due: 4/1, 4/22, and 5/2
10%	Paper Proposal	Due: Monday, April 18
5%	Project Progress Report	Due: Monday, May 9
10%	Project Presentations	May 23 – 31 (TBD)
20%	Final Project	Due: Tuesday, May 31, 8:00am

### *Class Participation*

This includes participating and asking informed questions in class discussion. I can only excuse you from class with a note from the nurse or sponsor of an academic or extracurricular event. If you have a scheduling conflict with one of the events outside of class-time, you must let me know well in advance so that your attendance at an alternate event can be planned.

### *Writing Responses*

These writing assignments are based on the material covered in reading, class lectures, and discussions. They may be in-class or take-home. This is a chance for you to show that you are keeping up with the reading and are actively processing the readings, class discussions and activities.

### *World Music and Ethnomusicology Event Attendance Requirements*

As this is an ethnomusicology course, you are required to attend the World Music Series performances (3/29, 4/30, 5/8, 5/19), Ethnomusicology Lecture (5/21), and world music performance at the Fox Cities Performing Arts Center (4/18) during the term. You will write about the performances on 3/29, 4/18, and 4/30 following the Performance Event Write-Up Guidelines, which will be posted on Moodle. Deadlines for these Write-ups are listed on the previous page.

### *Final Project and Presentation*

A separate handout will be distributed separately with instructions for these assignments.

### *Turning in Assignments*

Assignments are due in class or via email by the start of class time (9:50am), unless otherwise stated, on the date specified. Late assignments will receive a full grade lower for each day (24 hour period) late. No late assignments can be accepted past the end of the officially scheduled final exam time.

### *Academic Honesty*

You are expected to reaffirm the Lawrence University Honor Code on every assignment you turn in. You will be held accountable to the LU Honor Code during this course. It is your responsibility to understand what constitutes plagiarism and other acts of academic dishonesty.

### *Healthy Balance*

From the Lawrence University Healthy Balance Statement: "All members of the Lawrence community have the responsibility to promote balance in their lives by making thoughtful choices. Balance results from two skills: avoiding imbalance through careful planning, and managing and containing imbalance when it occurs."

### *Statement of Respect*

In class we will be discussing complex issues of identity and meaning. I do not expect you all to agree with me or with each other, but I do expect everyone in the class to treat each other with respect and consideration for our diversity.

### *Sustainable Practices*

Submitting take-home assignments via email is encouraged, as is printing double-sided if you would rather turn in things on paper. However, please do double-space and use 12 pt font size (for ease of reading and making comments).

Schedule

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**WEEK 1 INTRODUCTION TO MUSIC AND THE ENVIRONMENT**

**3/23 W Introduction and Overview**

**3/25 F Soundscapes**

Schafer, R. Murray. 1994 (1977). *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VT: Destiny Books. "Introduction" p.3-12, and Chapter 14 "Listening" p.205-213. [Reserve, Moodle]

Allen, Aaron S. (2011). "Ecomusicology." *The Grove Dictionary of American Music and Musicians*, 2<sup>nd</sup> edition, ed. by Charles Hiroshi Garrett. NY: Oxford University Press. [Moodle]

**3/27 Su Debut of the new Balinese gamelan instruments (open workshop)**  
1:00-3:00pm, Lucinda's (Colman Hall)

**Film: "John Muir and the New World" [Recommended]**

Produced by Catherine Tatge '72, score by Garth Neustadter '09  
3pm, Warch Campus Center Cinema

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**WEEK 2 SOUND ECOLOGIES**

**3/28 M Nature and Place in Music**

Two articles from *The Garland Encyclopedia of World Music* (2001), Volume 3: The United States and Canada, edited by Ellen Koskoff:

(1) Diamond, Beverly. "Identity, Diversity, and Interaction," p.1056-1065 in Section 3: Canada.

(2) Smith, Gordon E. "Folk Musics," p.1163-1168 in Section 3b: Québec. [Moodle]

**3/29 T World Music Series: De Temps Antan [Required]**  
8pm, Esch Studio, Warch Campus Center

**3/30 W Scandinavia**

Ramnarine, Tina K. 2009. "Acoustemology, Indigeneity, and Joik in Valkeapää's Symphonic Activism: Views from Europe's Arctic Fringes for Environmental Ethnomusicology." *Ethnomusicology* 53(2): 187-217. [Moodle]

**4/1 F Singapore and Japan**  
**\* Event Write-up #1 Due \***

Lee, Tong Soon. 1999. "Technology and the Production of Islamic Space: The Call to Prayer in Singapore." *Ethnomusicology* 43(1): 86-100. [Moodle]

Johnson, Henry. 2002. "Sound, Environment, and the Politics of Place: A Study of the Popular Music of Ring Links and their Reflections of Nature in Ogasawara, Japan." *Perfect Beat* 6(1): 3-17. [Moodle]

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**WEEK 3      MUSIC REFLECTING CONNECTIONS WITH NATURE**

**4/4      M      Taiwan**

Guy, Nancy. 2009. "Flowing Down Taiwan's Tamsui River: Towards an Ecomusicology of the Environmental Imagination." *Ethnomusicology* 53(2): 218-248. [Moodle]

**4/6      W      Symbols of Nature in Balinese Musical Instruments  
\* Gamelan Day! Meet in Lucinda's (Colman Hall) for class**

DeVale, Sue Carole, and I Wayan Dibia. 1991. "Sekar Anyar: An Exploration of Meaning in Balinese Gamelan." *the world of music* 33(1): 5-51. [Moodle]

**4/8      F      Soundtracker Documentary**

Feld, Steven. 2001. "From Ethnomusicology to Echo-muse-ecology: Presentation at The Tuning of The World Conference." *The Sound World of Bosavi*, on The Acoustic Ecology Institute website. [linked from Moodle]  
+Listen to Feld's recordings [Moodle]

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**WEEK 4      MUSIC AND GEOGRAPHICAL KNOWLEDGE**

**4/11      M      Music and Land Rights in Australia  
Guest Lecturer: Brian Pertl, Dean of the Conservatory**

Magowan, Fiona. 1994. "'The Land is our *Märr* (Essence), It Stays Forever': The *Yothu-Yindi* Relationship in Australian Aboriginal Traditional and Popular Musics." In *Ethnicity, Identity, and Music: The Musical Construction of Place*, edited by Martin Stokes, p. 135-155. Oxford: Berg Publishers. [Reserve, Moodle]

Grade Koch. 2008. "Music and land rights: archival recordings as documentation for Australian Aboriginal land claims." *Fontes Artis Musicae* 55(1): 155-164. [Moodle]

**4/13      W      Roseman and the Temiar**

Roseman, Marina. 1998. "Singers of the Landscape: Song, History, and Property Rights in the Malaysian Rain Forest." *American Anthropologist*, New Series 100(1): 106-121. [Moodle]

**4/15      F      Activist Cultural Reconstruction in South Africa**

Impey, Angela. (2006). "Culture, Conservation, and Community Reconstruction: Explorations in Advocacy Ethnomusicology and Participatory Action Research in Northern KwaZulu Natal." In *Ethnomusicology: A Contemporary Reader*, edited by Jennifer C. Post. NY: Routledge, p. 401-411. [Moodle]

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**WEEK 5      CURRENT RESEARCH****4/18    M      Native American Song and Dance****\* Project Proposal Due \*****Performance: Lakota Sioux Dance Theatre [Required]**

6:45pm, Fox Cities PAC (downtown), \$12 student group discount tickets

Gooding, Erik D. 2001. "Section 1: Music of the American Indians/First Nations in the United States and Canada – Plains." In *The Garland Encyclopedia of World Music*, Volume 3: The United States and Canada, edited by Ellen Koskoff, p.440-450. [Moodle]

McAllester, David P. 2009. "North America/Native America: Sioux Grass Dance." In *Worlds of Music: An Introduction to the Music of the World's Peoples*, 5<sup>th</sup> Edition, edited by Jeff Todd Titon. Belmont, CA: Schirmer Cengage Learning, p.33-39. [Moodle]

Browner, Tara. 2009. "An Acoustic Geography of Intertribal Pow-wow Songs." In *Music of the First Nations: Tradition and Innovation in Native North America*, p.131-140. [Moodle]

**4/20    W      Expressing Places, Experiencing Nature**

Johnston, Jesse A. 2010. "Sound Terrains: 'Soundscape,' Place and Nature in South Moravia." Unpublished paper presented at the Society for Ethnomusicology Annual Meeting, Los Angeles, CA. [Moodle]

Cooley, Timothy J. 2010. "Musicking About Surfing." Unpublished paper presented at the Society for Ethnomusicology Annual Conference, Los Angeles. [Moodle]

**4/22    F      Climate, Musical Resources, and Sustainability****\* Event Write-up #2 Due \***

Silvers, Michael B. 2010. "Rain Prophets and Song: Environmental Knowledge and Musical Preservation in Ceará, Brazil." Unpublished paper presented at the Society for Ethnomusicology Annual Meeting, Los Angeles, CA. [Moodle]

Allen, Aaron. Forthcoming. "'Fatto di Fiemme': Stradivari's Violins and the Musical Trees of the Paneveggio." In *Arboreal Values: Trees and Forests in Europe, North America, and the Caribbean, 1660-1830*, edited by Laura Auricchio, Elizabeth Heckendorn Cook, and Giulia Pacini. [Moodle]

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**WEEK 6      MUSIC ENACTING CONNECTIONS WITH NATURE****4/25    M      Whale Song Encounters**

Rothenberg, David. 2008. "To Wail with a Whale: Anatomy of an Interspecies Duet." *Revista Transcultural de Música / Transcultural Music Review* Volume 12 [linked from Moodle]

+Listen to associated recordings linked from online article

**4/27 W Feld and the Kaluli**

Feld, Steven. 1996. "A Poetics of Place: Ecological and Aesthetic Co-evolution in a Papua New Guinea Rainforest Community." In *Redefining Nature: Ecology, Culture and Domestication*, edited by Roy Ellen and Katsuyoshi Fukui. Oxford: Berg, p.61-87. [e-reserve]

**4/29 F Reading Period: no class**

**4/30 Sa World Music Event: Ken Zuckerman, sarod [Required]  
6pm, Harper Hall**

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**WEEK 7 MUSIC AND ENVIRONMENTS: LOCAL AND GLOBAL**

**5/2 M Pygmy Pop  
\* Event Write-up #3 Due \***

Locke, David. 2009. "The BaAka People Singing 'Makala'." In *Worlds of Music: An Introduction to the Music of the World's Peoples*, 5<sup>th</sup> Edition, edited by Jeff Todd Titon. Belmont, CA: Schirmer Cengage Learning, p.134-143. [Moodle]

Feld, Steven. 2000. "The Poetics and Politics of Pygmy Pop," In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Edited by Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, p. 254-263. [Moodle]

**5/4 W Pygmy Pop continued**

Steven Feld. 2000. "The Poetics and Politics of Pygmy Pop," In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Edited by Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, p. 263-279. [Moodle]

**5/6 F On tour with Tuvan throat-singers**

Levin – Preface, On Language and Pronunciation, Maps, and Chapter 1 "Finding the Field"

**5/8 Su Gamelan Cahaya Asri Spring Concert [Required]  
3pm, Memorial Chapel**

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**WEEK 8 IN-DEPTH CASE STUDY: LEVIN IN TUVA**

**5/9 M Interacting with the Tuvan Soundscape  
\* Project Progress Report Due \***

Levin – Chapter 2 "The World is Alive with the Music of Sound," and Interlude

**5/11 W Worlds of Timbre**

Levin – Chapter 3 “Listening the Tuvan Way”

**5/13 F Soundscapes and Mimesis**

Levin – Chapter 4 “Sound Mimesis”

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**WEEK 9 IN-DEPTH CASE STUDY (CONTINUED)**

**5/16 M Music and Animals in Tuva**

Levin – Chapter 5 “Music, Sound, and Animals”

**5/18 W Sound and Animism**

Levin – Chapter 6 “An Animist View of the World,” and Postlude

**5/19 Th World Music Series: Ali Amr, *qanun* [Required]**  
6:30pm, Warch Campus Center, Esch Studio

**5/20 F Guest Lecturer: Sean Williams, ethnomusicologist**

Williams, Sean. 2001. “Introduction,” “The Transformation of the Past in Politics and Music,” “Sundanese Culture in Transition,” and “Islam and Sundanese Culture.” *The Sound of the Ancestral Ship: Highland Music of West Java*, Oxford: Oxford University Press, p.3-22, 27-30. [Moodle]

**5/21 Sa Ethnomusicology Lecture: Sean Williams [Required]**  
**“In Between Worlds: How Music Connects People with Nature”**  
2pm, Thomas Steitz Hall of Science 102

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**WEEK 10 PRESENTATIONS**

**5/23 M Constructing the ultimate Other in the movie Avatar**

Grasty, Tom, ed. 2010. “LA Ethnomusicologist Brings Otherworldly Sounds to Biggest Motion Picture of All Time.” *Music@UCLA Blog*. [linked from Moodle]

**5/25 W Presentations**

**5/27 F Presentations**

**5/31 T Presentations, 8:00-10:30am**  
**\* Final Projects Due \***