

Music 512: Applied Ethnomusicology

Spring 2018

Thursdays 1:30-4:00

Patricia Shehan Campbell, Jon Kertzer, and Guests

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+Note: For questions of the course and course projects, please write both course co-instructors.

Course Description

Examination of applied ethnomusicology as a practice that puts music to use in a variety of contexts, academic and otherwise, including education, the media, cultural policy, conflict resolution, medicine, arts programming, and community music.

Course Aims

1. To introduce applied ethnomusicology as a musical intervention in a particular community, whose purpose is to assist that community through social improvement, cultural good, economic advantage, or musical benefit.
2. To sample scholarship related to applied ethnomusicology, particularly through essay-chapters that describe and interpret events and projects that are intended to reflect both music-centered and people-centered entities
3. To delve into projects that involve applied work in ethnomusicology outside the academy, exploring music-centered interventions that live a distance from the academy and its more scientific “pure” approaches to music-as-culture.

Readings

Pettan, Svanibor, and Jeff Todd Titon, 2015. The Oxford Handbook of Applied Ethnomusicology. New York: Oxford University Press. [Bakan, Hemetek, Pettan & Titon, Summit]

Bartleet, Brydie-Leigh, and Lee Higgins, 2018. The Oxford Handbook of Community Music. New York: Oxford University Press. [Bartleet & Higgins, Campbell & Dudley, Helfter & Ilari, Willingham & Caruthers]

From MacPherson, Gary and Graham Welch, 2012. The Oxford Handbook of Music Education. New York: Oxford University Press. [TBA]

From Benedict, Cathy, Patrick Schmidt, Gary Spruce, and Paul Woodford, 2014. The Oxford Handbook of Music Education and Social Justice. New York: Oxford University Press. [Cohen, Hickey]

Other readings, as assigned

Evaluation

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|----------------------------|-----|
| Course Projects (3) | 75% |
| Discussion-Leading | 15% |
| Participation (throughout) | 10% |

+Note: No-Credit “Extra” Involvements: Mo-Pop, NWFF (plus required KEXP/Concert)

Course Projects

1. Assist in producing and curating the “Music of Africa” radio show for KBCS radio (which airs Thursday evening 7PM-9PM April 5, 10, 26, May 10, 24*). Students will collaborate in developing a theme, selecting the music, co-hosting the program with JK.
2. Research and write the program notes for the Kiran/Souad concert at the Triple Door for Town Hall, by April 12. (The concert is part of their Global Rhythm Series, co-curated by JK.)
3. Produce an episode of the "Spanish Castle Magic", JK’s KVRU radio program, a two-hour interview-with-music show that focuses on veteran Seattle and Northwest music figures. Students will complete project by May 31*, selecting a subject, researching it, writing questions, work on interviews, co-edit and co-produced the program.
4. Propose a project on “the social power of music” that can be implemented in 2019 through one or more Seattle-based institutions and/or communities, as an outgrowth of the Smithsonian Institution’s theme. Students will draft a proposal to submit by May 31, to include need, purpose, description, cross-collaborative potentials, time-line of procedures, preliminary budget.
5. Propose a public-lecture, or lecture-demonstration, or lecture-performance, that features the very best of the Association for Cultural Equity’s collection (and/or the Global Jukebox). Select a theme, build the public event into a dedicated day/week/month or other local interest, and provide slides, links and scripts, by May 31.
6. The National Recording Registry is a compilation of recordings of significance to American (even world) national cultural expression, and JK and associates are seeking additions. Learn which recordings comprise the Registry, and research field recordings that are out there in archived collections (UW Ethnomusicology, Indiana University Archives, UCLA Archive, for examples). Write up a rationale by May 31 that recommends the nomination of a recording for the Registry.
7. Propose a recording project of children’s music to Smithsonian Folkways Recordings that will offer a sampling of children’s musical expressions (by children), by May 31. Consider provision of one or more demo-recordings in making a convincing case to the curators for child-valued music.
8. Following examination of the concept behind the Global Rhythms series of concerts, develop by May 31 a new “Concept for a Concert Season” that follows on the broader scope of this series but which offers a unique set of themed performances. A proposal or a “pitch” to concert management of a particular venue//agency should entail rationale, detailed information on potential performers, and a budget.
9. Other projects, in consultation with course-instructors.

Interviewing Radio Hosts, WOPOP programming; a review of Lorraine Sakata’s archived collection of Afghan recordings; proposal for the sustainability of Music Alive! in the Yakima Valley (at Yakama Nation Tribal School).

All projects that are readied for “use” and for presentation/discussion on (or before) the date of the final class, May 31, should be submitted to Canvas in full and finished form by June 4.

Schedule of Events

March 29

Openings

Readings: OHAE-Pettan & Titon (4-53), Applied Ethnomusicology

April 5 Advocacy
Readings: OHAE-Summit (199-228), Hemetek (229-277), Bakan (278-316)
Projects: To be selected

April 12 Government and the Public Sector
 [Peter Davenport, Jack Straw, Microsoft, Ethnic Heritage Council]
Readings: OHAE-Murphy (709-734), OHCM-Graves (421-452)

April 19 KEXP/Radio
 Preparations: To Come

+Note: On April 19, we will be onsite at KEXP studio at 1PM, for a live recording by Indian-Canadian singer Kiran Ahluwalia, discussion, and studio tour. She and Souad Massi will perform at The Triple Door, 7PM, and we will have complementary tickets to the show.

April 26 Conflict and Trauma; Prison, Hospitals, and more
Readings: OHAE-Haskell (453-480), Pilzer (481-510), Sweers (511-552), OHMESJ-Cohen (554-566), Hickey (598-613)

+Note: MOPOP is scheduled for April 26-29, and may be well worth your participation. UW professors Dudley, Berrios-Miranda, and Habell-Pallan will present with Dwandalyn Reese, NMAAHC curator (Friday/27th, 11:15-12:45)

May 3 Private and Corporate Industries
Preparations: To Come

May 10 Archives, Libraries, Museums
 [Jon Vallier, UW Ethnomusicology Archives]
Readings: OHAE-Lundberg (671-708)

May 17 The (Record) Industry
Preparations: To Come
 [Huib Schippers, curator-director of Smithsonian Folkways Recordings]

May 24 Education and Community
Readings: OHCM- OHCM-Bartleet & Higgins (1-22), Willingham & Carruthers (595-616), Helfter and Ilari (617-632), Campbell & Dudley (633- 652)

+Note: A visit to the Northwest Folklife Festival is an experience in applied ethnomusicology which began early and continues even now. Consider the vision, the history and contemporary interpretation of it, and the actualities of it in the four-day gala celebration of music and culture at the Seattle Center.

May 31 Summaries, Discussions, and Further Envisionings
Projects: To be presented and discussed

June 4 Wrap up: No final exam
Projects: To be submitted to Canvas