



MU620: Music and Meaning in Community Contexts

Dr. Gerard Yun

Fall, 2016

Wednesdays, 7:00pm-10:00pm

Aird 510

gyun@wlu.ca

Office Hours: W 2:00-3:00pm and by appt. A406A

COURSE DESCRIPTION

This course examines music from different perspectives to address music's place, function, and meanings within community contexts. We will explore music from contextual perspectives and specifically examine the social meanings of creating, performing, and listening. Topics include the sociology and anthropology of music, commercial media, literacy and cultural transmission, and principles of music perception, informal and formal learning.

This course deals specifically with issues of identity, cultural heritage (patrimony), appropriation, identity, concepts of authenticity, relationships of place and music, expression, tradition, ownership, education, cultural policy, and economics and their close relationship to music and musical experience within community.

COURSE FORMAT

This course meets on-site once per week on Wednesday evenings from 7:00-10:00pm. On site sessions may feature instructor and guest presentations, group discussion, student presentations, and group search and inquiry exercises. Musical interactions include facilitations in community music activities such as First Nations song sharing, West African drumming and group improvisation. The majority of individual course work will be conducted throughout the week via individual and class blogs.

REQUIRED READING

Higgins, Lee (2012). *Community Music: in Theory and Practice*. Oxford: Oxford University Press.

Small, Christopher (1998). *Musicking: The Meanings of Performance and Listening*. Middletown: Wesleyan University Press.

SUGGESTED READING

Higgins, Lee & Campbell, Patricia Sheehan (2010). *Free to Be Musical: Group Improvisation in Music*. Lanham: Rowan and Littlefield Education.

Bithell, Caroline (2014). *A Different Voice, a Different Song: Reclaiming Community Through the Natural Voice and World Song*. : Oxford University Press.

ASSIGNMENTS

<i>Weekly assignments (via blog)</i>	35%
<i>Seminar Participation and Attendance</i>	25%
<i>Final Project and presentation</i>	15%
<i>Class Presentations</i>	25%

FINAL EXAMINATION

There is no final exam for this course

RELATIONSHIP TO CURRICULUM

This course is required for the Masters Degree in Community Music. It is available to other graduate students in good standing at the university with faculty and departmental approval.

PREREQUISITES

Acceptance to the graduate degree program in community music.

PROGRAM AND INSTITUTIONAL PHILOSOPHY

The Faculty of Music provides a creative and collegial environment for education and research that fosters artistic and scholarly development of the highest calibre, and enriches the cultural life of the community. Our Master of Arts (MA) in Community Music is a part-time, interdisciplinary program that balances theory and practice for the development of leadership skills in community music. As an academic discipline community music, often defined as music as hospitality, explores the myriad aspects of music-making through human interconnectedness in community. Laurier's community music program embraces concepts of flexible curriculum, grass roots music, cross-cultural/multi-cultural, contemplative, faith-based, and social justice .

COURSE PHILOSOPHY

This course explores concepts of community music beyond and including the given definition of music as hospitality. Group learning, exploration and community process are key elements as well as, experiential learning and direct transmission. The course seeks to further community music as a living musical tradition while embracing key aspects of the field including flexible curriculum, social justice, and spanning of boundaries.

COURSE OUTCOMES

Basic Outcomes include the ability to engage in group discovery, exploration, and community processes within the context of learning for the course.

Learning Objectives include

- Articulate understanding of identity, authenticity, culture, community, appropriation, exoticism, and musical ontologies
- Articulate understanding of community music in contexts (religion, spirituality, power, etc.)
- Ability to create and maintain a viable blog for communication, research, and dissemination of ideas
- Ability to rapidly reduce, simplify, and communicate complex ideas from sources via media and live presentation
- Contribute to, building and maintaining of an extended community music learning community

READING ASSIGNMENTS

The most important source readings for contextual study of community music are too numerous for individual study in the course of this class. Therefore, reading assignments will take on a group aspect with each class participant responsible for conveying important details of these readings to the greater class through presentations on site and via the blogs. The remaining class members will familiarize themselves with synopsis of the sources while exploring several potential additional sources beyond books (blogs, video, podcasts, etc.). Ultimately, the class will compile an annotated bibliography of source readings designed as a resource guide for their future work in community music. Each student is expected to have an understand and command of each of the source readings in the reading list.

WRITTEN ASSIGNMENTS

Academic Integrity:

Assignments will be checked for plagiarism through MyLS using Turnitin.com. In conversation with your instructor alternate arrangements can be arranged if you choose not to submit your essay through this system. Such a conversation should happen at least one week prior to the due date of the assignment.

Unless otherwise stated, the Seminary follows Wilfrid Laurier University's established policy with respect to academic integrity and misconduct (e.g., plagiarism, cheating) on assignments and examinations. **The student is required to know these guidelines.** Students are cautioned that in addition to a failure in the course, a student may be suspended or expelled from the University for cheating and the offence may appear on one's transcript, in which event the offence can have serious consequences for one's business or professional career.

Student Code of Conduct and Discipline

http://legacy.wlu.ca/page.php?grp_id=2505&p=11452

Writing Centre Handouts and Websites (general)

http://legacy.wlu.ca/page.php?grp_id=306&p=3115

Writing Centre statement and resources on Academic Integrity

http://legacy.wlu.ca/page.php?grp_id=306&p=24249

How not to plagiarize (U of T)

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

If you have any questions about academic integrity, please ask the instructor.

Part of the writing experience in an academic environment is learning to use your sources properly. For all assignments, you are expected to provide proper referencing. Failure to provide proper referencing may result in a grade of zero. Improper referencing can be identical to plagiarism (there are various forms of plagiarism). Here are some important guidelines:

- If you use someone else's words, even if it is just a phrase, you **must** put it in quotation marks to show these are not your own words, and include the reference.
- You must reference someone else's **ideas** as well as **quotations**, not just quotations. If in doubt, reference!
- You must provide the reference **immediately following the sentence** containing the pertinent information, not just at the end of the paragraph.
- You must provide **a bibliography and references** for all assignments, unless otherwise noted by the instructor.

Style Guide:

There is currently no style guide for writing in blogs, where most of our work will be shared. However, if you opt to submit a formal essay, which can also be embedded in your blog, please use APA format.

Late Submission/Extensions:

Since much of our course work is carried out as a group, individual contributions must coincide with group processes, late assignments will not receive full credit. Please contact instructor with any issues of late work.

Please note: doctoral students may not register in joint BA/MA courses.

Students are expected to use inclusive language in this course.

Please refer to the Laurier Style Guide for additional questions of writing style specific to the Canadian context: http://legacy.wlu.ca/documents/4/2007-Style_Guide.pdf

OTHER ASSIGNMENTS

Blogs: Students are required to setup and maintain their own academic blog via EduBlogs. Details will be given during class sessions.

GRADING

WLU and WLS use a letter-grade system which is found in the Academic Calendar as well as in the Student Handbook. For students in all undergraduate programs, the lowest passing final grade for the course is 50%.

If applicable:

For students in a master's-level program, the lowest passing final grade for the course is 70%.

b) In cases where the student wishes to discuss or dispute the grade given, an appointment should be made with the instructor without delay (normally within one week of receipt of the grade). After conversation the instructor will re-read the paper. In cases where the instructor discovers an error or believes that the student was graded unjustly, a new grade will be assigned. The new grade may be higher or lower than the original. If the student is not satisfied, the grade for the course may be petitioned in accordance with Seminary policy.

c) Students who need help in developing research and writing skills should consult the instructor and the WLU Writing Centre.

d) As stated in the Ontario Human Rights Code, "Every person has a right to equal treatment with respect to services, goods, and facilities, without discrimination because of race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, same-sex partnership status, family status or disability" (2004 Annotated Ontario Human Rights Code, p. 14). WLU Faculty of Music is committed to upholding these principles as they apply to the

provision of academic services. Students requesting accommodations due to a special need or disability have the responsibility to contact Laurier's Accessible Learning Centre before the start of term to create an Accommodation Plan that will be forwarded to the instructor. Students are encouraged to review the Seminary website for information regarding all services available on campus.

COURSE SCHEDULE

Wk #1: *Welcome to Community Music* (Dr. Lee Willingham 700-800pm); *Introduction to the WLU Library resources*. (Deborah Wills)

Wk #2: Community Music and Meaning and underlying themes of the course: Culture, Identity, Authenticity, Social Action, Contemplation, Ontologies, Connectedness, Contexts and Meaning (Dr. Gerard Yun)

Wk #3: Identities through Ethnicity, Culture, Religion, Nation, and Language.

Wk#4: Music and Daily Life: Spirituality, Ritual, Healing, Places of Music

Wk#5: Ownership, Economics, commercialism, commodification, monetization, and music

Wk #6: Cross-cultural music ethics and improvisation

Wk #7: Community Music and Technology

Wk #8: Music of Place and Belonging: Spaces and Traditions

Wk. #9: Education, Institutions, Culture, and Community Music

Wk #10: Presentations

Wk #11: Presentations

Wk #12: Presentations, Improvisations, and Conclusions



519.886.3668 (FOOT)

FOOT PATROL

Foot Patrol is a volunteer operated walk-home service, available daily during evening hours. Male-female radio-dispatched teams trained in Emergency First Aid are available on request to escort students to and from Campus as well as to -off campus destinations, either by foot or by van.



PEER CONNECT

Peer Connect is a committee that addresses mental health by promoting a balanced lifestyle for all students. We promote a confidential phone service run by students for students as a resource for any information and support. We run campaigns of mental health, stress relief and healthy body care. We provide programming such as access to athletic equipment, movies, board games and volunteers through booking to dons, icebreakers, campus clubs and campus committees.



519.885.3333

EMERGENCY RESPONSE TEAM

The Emergency Response Team provides on call advanced first aid and can be booked for on-site event support by filling out the online booking request form. Operating on the Waterloo campus only.



STUDENT RIGHTS ADVISORY COMMITTEE

The Student Rights Advisory Committee exists to provide you with information about your rights when it comes to landlord-tenant issues or academic appeals. While in no way legal representation, it can help to inform you about your options in order to make difficult situations easier to navigate.



FOOD BANK

All Laurier students are eligible to use the Student Food Bank. Anonymous requests can be made online at WLUSO.com under the Services tab. All dietary restrictions are accommodated and food hampers typically last up to a week.

For more Information visit www.yourstudentsunion.ca

Course Reading List

Identity and Authenticity

- Appiah, Kwam A. (2005). *The Ethics of Identity*. Princeton: Princeton University Press.
- Appiah, Kwam A. (2006). *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company.
- Bigenho, Michelle (2002). *Sounding Indigenous*. New York: Palgrave MacMillan.
- Lindholm, Charles. (2008). *Culture and Authenticity*. Malden: Blackwell Publishing.
- Lum, Casey Ma Kong (1996). *In Search of a Voice: Karaoke and the Construction of Identity in Chinese America*. Mahwah: Lawrence Erlbaum Associates, Inc.
- Peterson, Richard (1997). *Creating Country Music: Fabricating Authenticity*. Chicago: Chicago University Press.
- Stokes, Martin R., & Bohlman, Philip V. (Eds.). (2003). *Celtic Modern: Music at the Global Fringe*. Lanham: Scarecrow Press, Inc.
- Taylor, Charles (1991). *The Ethics of Authenticity*. Cambridge: Harvard University Press.

On Cultural Policy and Musical Experience

- Acheson, Keith and Maule, Christopher (1990). *Canadian Content Rules: A Time for Reconsideration*. *Canadian Public Policy*, 16(3), 284-297.
- Edwardson, Ryan (2008). *Canadian Content: Culture and the Quest for Nationhood*. Toronto: Toronto University Press.
- Foster, Michael D. (2011). *The UNESCO Effect: Confidence, Defamiliarization, and a New Element in the Discourse on a Japanese Island*. *Journal of Folklore Research*, 48(1), 63-107.
- Putnam, Robert (2000). *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster.
- UNESCO (2003). *Convention for the Safeguarding of Intangible Cultural Heritage*. UNESCO.

Music and Life: Everyday Meaning, Spirituality, Ritual, and Healing in Music

Brown, Michael F. (2003). *Who Owns Native Culture?*. Harvard University Press.

Clarke, Eric, and Nicola Dibben, and Stephanie Pitts (2010). *Music and Mind in Everyday Life*. Oxford: Oxford University Press.

DeNora, Tia (2006). *Music in Everyday Life*. Cambridge: Cambridge University Press.

Kovach, Margaret (2009). *Indigenous Methodologies*. Toronto: University of Toronto Press.

Shelemay, Kay Kaufman (2006). *Soundscapes, Exploring Music in a Changing World*. London: W.W. Norton.

Ownership, Commercialism, Money, and Music

Attali, Jacques (1985). *The Political Economy of Music*. Manchester: Manchester University Press.

Brown, Michael F. (2003). *Who Owns Native Culture?*. Harvard University Press.

Carmaroff, John and Carmaroff, Jean (2009). *Ethnicity, Inc.* Chicago: Chicago University Press.

Feld, Steven (2000). *A Sweet Lullaby for World Music*. *Public Culture*, 12(1), 145-171.

Feld, Stephen (2000). *The Poetics and Politics of Pygmy Pop*. in Born, G. (ed). *Western Music and Its Others*. Berkeley: California University Press.

Ethics and Cross-Cultural Music

Appiah, Kwam A. (2011). *Cosmopolitanism: Ethics in a World of Strangers*.

Agawu, Kofi. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge, 2003

Born, Georgina, & Hesmondhalgh, David (Eds.). (2000). *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press.

Locke, Ralph P. (2011). *Musical Exoticism: Images and Reflections*. Cambridge: Cambridge University Press.

Warren, Jeff R. (2014). *Music and Ethical Responsibility*. Cambridge: Cambridge University Press.

Technology and Music

Lebrecht, Norman. *The Life and Death of Classical Music: Featuring the 100 Best and 20 Worst Recordings Ever Made*. New York: Anchor, 2007.

O'Hara, Kenton, & Brown, Barry (Eds.). (2006). *Consuming Music Together: Social and Collaborative Aspects of Music Consumption Technologies*. Dordrecht: Springer.

Music of Space, Place, and Tradition

Atkinson, Judy (2012). *Trauma Trails, Recreating Song Lines: The Transgenerational Effects of Trauma in Indigenous Australia*. North Melbourne: Spinifex Press.

Feld, Steven, & Basso, Keith H. (Eds.). (1999). *Senses of Place*. Boydell & Brewer.

Bull, Michael & Back, Les (2003). *The Auditory Culture Reader*. New York: Berg.
Chatwin, Bruce (1987). *The Songlines*. New York: Penguin.

Ermine, Willie (2007). *The Ethical Space of Engagement*. *Indigenous Law Journal*, 6(1), 194-203.

Kingsbury, Henry (1988). *Music, Talent, And Performance: A Conservatory Cultural System*. Philadelphia: Temple University Press.

Leyshon, Andrew, Matless, David, & Revill, George (Eds.). (1998). *The Place of Music*. London: The Guilford Press.

Takemitsu, Toru (1995). *Confronting Silence: Selected Writings*. Berkeley: Fallen Leaf Press.

Tuan, Yi-Fu (1977). *Spaces and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press.

Education and Music

Campbell, Patricia Sheehan (2004). *Teaching Music Globally, Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Froehlich, Hildegard C. (2007). *Sociology for Music Teachers*. New Jersey: Pearson, Prentice Hall.

Green, Lucy (2010). *How Popular Musicians Learn, A Way ahead for Music Education*. : Surrey: Ashgate Publishing Company.

Kingsbury, Henry (1998). *Music, Talent, and Performance: A Conservatory Cultural System*. Philadelphia: Temple University Press.

Shelemy, Kay Kaufman (2006). *Soundscapes, Exploring Music in a Changing World*. London: W.W. Norton.

Crossing Boundaries: Cross-Cultural, Hybridization, Ethnicities, Race

Bigenho, Michelle (2002). *Sounding Indigenous*. New York: Palgrave MacMillan.

Born, Georgina, & Hesmondhalgh, David (Eds.). (2000). *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press.

Brooks, Ray (2011). *Blowing Zen: Finding an Authentic Life*. First Sentient Publications.

Diehl, Keila (2002). *Echoes from Daramsala: Music in the Life of a Tibetan Refugee Community*. Berkeley: University of California Press.

Radano, Ronald M. & Bohlman, Philip V. (2000). *Music and the Racial Imagination*. Chicago: University of Chicago Press.

Ziff, Bruce & Rao, Pratima (1997). *Borrowed Power: Essays on Cultural Appropriation*. New Brunswick: Rutgers University Press.

Improvisation

Nachmanovitch, Stephen (1991). *Free Play: Improvisation in Life and Art*. : Tarcher Perigee.

Osborne, William (2000). *Sounding the Abyss of Otherness: Pauline Oliveros's Deep Listening and the Sonic Meditations*. Retrieved September 12, 2016, from <http://www.osborne-conant.org/oliveros.htm>.

Peters, Gary (2009). *The Philosophy of Improvisation*. Chicago: University of Chicago Press.

General

_____. *The International Journal of Community Music*, <http://www.intljcm.com/archive.html>

Battle, Michael J. (2009). *Ubuntu: I in You and You in Me*. : Seabury Books.

Bithell, Caroline (2014). *A Different Voice, a Different Song: Reclaiming Community Through the Natural Voice and World Song*. : Oxford University Press.

Johnson, Julian (2002). *Who Needs Classical Music, Cultural Choice and Musical Value*. Oxford University Press.

Wade, Bonnie C. (2004). *Thinking Musically, Experiencing Music, Expressing Culture*. New York: Oxford University Press.