

Ethnomusicology as Interdisciplinary Musicology: A Case Study

By Sean Williams

Introduction

Ethnomusicologists belong to an inherently interdisciplinary musicology. We often come to graduate work in the field with undergraduate training in Western music and anthropology, and take graduate courses in politics, religion, cultural studies, multicultural literature, and related fields. Like our colleagues in musicology, we learn several languages (at least one local language and often a national or colonial language as well as French and/or German). After graduating with Ph.D.s in ethnomusicology and beginning careers as assistant professors, we are generally expected to teach four or five courses a year, including a Western "classical" music survey course and very often a world music survey course.¹ Of course, this graduate school track does not apply to all of us, but surely to many. When the moment comes to present survey course material to our students, however, we tend to back away from that interdisciplinary approach in favor of covering as many areas, genres, and musical terms as possible. Greater coverage may be the norm either because it was ordered from the college administration or simply because it reflects the way many of us received survey courses as undergraduates. This article uses the case study of interdisciplinary work in music at The Evergreen State College as a potential pathway to greater depth of understanding at an undergraduate level than one might otherwise achieve.

The Evergreen State College

Teaching music at a small undergraduate liberal arts college has its advantages and disadvantages for both teachers and students, both of which are likely to be recognized at each end (teaching and learning) of the instructional spectrum. Among the disadvantages are the small numbers of curricular offerings, appropriate facilities, support staff, and performing ensembles. When that small liberal arts college is described as having "the best academic reputation of any regional liberal arts college, public or private, in the nation" (*U.S. News and World Report* 2000 College Guide), and is "known far and wide for its interdisciplinary, collaborative coordinated studies programs" (Kliwer 1999: 182), however, the advantages outweigh the disadvantages.² Since 1967, The Evergreen State College has been known in academic and administrative circles for its innovative, interdisciplinary

approaches to teaching and learning, for its hands-on work across every discipline, and for its steadfast refusal to conform to traditional methodology.³ Although many graduate programs in ethnomusicology fully expect their students to be interdisciplinary, it is often much more difficult to relocate the model of effective graduate school teaching to an undergraduate context.

A large number of structural features set Evergreen apart from most other small liberal arts colleges. I was hired in 1991 to bring "world music" to Evergreen, a mostly undergraduate public liberal arts college with only two full-time music faculty, no formal departments, no majors, no faculty ranking, few exams, and a system of narrative evaluations instead of grades. Most teaching and learning at Evergreen is done in year-long, team-taught, full-time interdisciplinary "programs" centered on an issue or problem. Evergreen's credo, as printed in the College's catalog, is as follows:

1. The main purpose of a college is to teach, and good teaching involves close interaction between faculty and students.
2. Collaborative or shared learning is better than learning in isolation and in competition with others.
3. Teaching across differences is critical to learning.
4. Connected learning—pulling together different ideas and concepts—is better than learning separated bits of information.
5. Active learning—applying what is learned to projects and activities—is better than passively receiving knowledge.
6. The only way to thoroughly understand abstract theories is to apply them to real-world situations.

How do music students fare at a place where building a traditional music track is virtually impossible, and where jazz bands, orchestras, choirs and rows of practice rooms do not exist? The shortest answer is that these students build their musical knowledge through an understanding of context.

Teaching the Western Canon

Each of the (now four) full-time music faculty rotate through an introductory program, often titled Foundations of the Performing Arts. In a faculty team with participants from dance and theater, we present the Western canon of (music) theory, history, performance, and composition through workshops, lectures, films, and seminars. The dance and theater faculty members do the same for their respective disciplines. By the end of the year, each student not only understands the "favored" discipline, but also has a fundamental understanding of music's sister disciplines of dance and theater. Most importantly, however, the performing arts of

Europe and North America are firmly grounded in historical, political, religious, and philosophical context. Each faculty member in music is free to offer students that background in the way most appropriate to his or her training and interests, and in consultation with dance and theater colleagues.

An example of this approach in Western classical music is our teaching of the Classical era. Students not only read about Mozart, Haydn, and Beethoven, but they have to be able to understand and discuss in seminars the Age of Enlightenment and its effect on the performing arts and society in general. They also have to know about the position of the Ottoman Empire at the end of the eighteenth century, and the impact of Turkish culture on Western Europe. When I teach this program, I include a supplementary lecture on Turkish music so that my students can hear the Turkish elements in classical-era pieces.⁴ Students compose minuets in the Classical style, which they must perform for the class (even if they start out being unable to play an instrument, they must at least perform a melody and bass line together on the piano before they complete the program). They may also learn to dance a minuet.

When I teach the music of Debussy, I sometimes invite a colleague from the visual arts to discuss the works of Monet and others of the Impressionist era. I have also done the slide show and lecture myself. Depending on the year and the teaching team, Foundations of the Performing Arts may actually include a member of the visual arts faculty. Because Evergreen is fortunate to have a Sundanese gamelan from West Java, I often bring in my gamelan ensemble to perform so that the students can better understand the relationships between tones. Whether Debussy revealed direct influence from the gamelan (or other Asian musics) in his own compositions is still under debate; making the students aware of the discussion (and, indeed, engaging them in it during seminar) is quite enlightening. When my gamelan players then invite my program members to try out the gamelan, the issues (and their grasp of Impressionism and of Debussy at the turn of the century) become much more focused for them than if they simply read about them in an article.

The previous two examples have been taken from the Foundations of the Performing Arts program; however, the majority of my teaching occurs outside of the Euro-American "classical" music realm. The following two examples are typical of how ethnomusicology appears in the context of a full-time undergraduate interdisciplinary program at Evergreen. In each case, few of the students came to the program with significant training in music or cultural studies.

Asian Performing Arts and Culture

In the 1996–97 school year I taught a program titled “Asian Performing Arts and Culture” with a specialist in dance of the Orissa region of East Central India and a theater specialist in Chinese opera. Together we not only offered an introduction to the four expressive culture areas of China, Japan, India, and Indonesia, but also created a performance combining Chinese opera, Orissi classical dance, and Indonesian music. A typical week included intensive instruction in Hindi (or Mandarin, or Indonesian) language, *tai chi* practice each morning, seminars on Asian literature in translation,⁵ films, and lectures or presentations on music, dance, theater, politics, and religion. By the end of the first quarter, all students could speak rudimentary aspects of their chosen language, and were able to make basic-level presentations of Chinese opera, Orissi dance, or Indonesian gamelan to their colleagues. They each gave a lecture on a single aspect of an Asian performing art: for example, the use of masks in *noh* theater, gender issues in Chinese opera, or political aspects of gamelan performance. In the second quarter, students worked to deepen their understanding of the languages, of the individual performing arts, and of the cultural context of those arts. Each one wrote a major (25-page) paper about an Asian performing art, in addition to text-based “response papers” prepared each week prior to seminar.

By the end of spring quarter, all students had taken instruction in dance, music, and theater, had participated in hands-on workshops on makeup, lighting, sound, costuming, and set design, and had created a three-hour performance. The main performance piece was based on the Indian epic *The Mahabharata* (which is also performed across Southeast Asia). The two fighting armies from the epic comprised warriors doing stunning acrobatics and fight scenes in Chinese opera style, with the leaders of both sides dancing the story (with supertitles) in Orissi dance style, and musical accompaniment from the Sundanese gamelan and *angklung* bamboo rattles and drums. In addition, students performed a selection from the Chinese opera repertoire called *The White Snake*, and a very small section of *The Ramayana*. In the latter, the character of Rahwana is mortally wounded by Rama, both performing as Chinese opera warriors. Rahwana then begs his wife’s forgiveness in tears, and she—an Orissi dancer—performs her lament upon his death. The accompaniment was from the Sundanese *tembang Sunda* repertoire, with two songs specific to those events in the epic. When the evening ended, all 75 students (in full costume) danced a piece from the Sundanese *jaipongan* repertoire. Students designed and created most of the costumes, and developed and

ran the lighting plot. The sets were designed and built by the students, and included a Chinese pavilion, an Indonesian pavilion, an Indian temple, and backdrops with volcanoes, rice fields, and batik-inspired clouds.

Interdisciplinary Approaches to Irish Music

The Awakening Ireland program is another example of interdisciplinary teaching with ethnomusicology (see the appendix for a sample syllabus). I teach this program with a philosopher and a literature specialist. Together, the three of us present a set of perspectives on Irish history, spirituality, folklore, language, mythology, music, gender issues, literature, oral expressive culture, and politics. In the first two quarters, students find out about ancient Irish culture, the conquest and the famine, Irish America, the "Troubles" in Northern Ireland, and the impact of the European Union. They learn songs in English and in Irish-Gaelic (and learn the basics of Gaelic conversation), attend *céilís* to learn set-dancing, and many of them pick up an instrument like the pennywhistle or *bodhrán*. They participate in heated debates about the political situation, have seminars about James Joyce and Seamus Heaney, learn to read and write poetry using Irish meters and imagery, and watch a full spectrum of Irish films. They cook Irish food for potlucks every few weeks, and collect family stories (primarily about displacement and emigration). The students create a major integrative paper every few weeks that brings together elements from everything we have studied. For example, a student might write a paper on seaweed and its position in the intertidal zone—dependent on both the land and the sea—citing seaweed songs, poetry,⁶ the film titled *The Field*, lectures on the medicinal properties of seaweed, and the importance of seaweed to the coastal Irish. Or a student might create a paper examining the ways in which the Irish refined their image in early twentieth-century America, changing a desperate famine song ("Come Lay Me Down") to a self-congratulatory political advertisement ("Muldoon, the Solid Man").

In spring quarter we bring our students to Ireland (County Donegal, on the northwest coast of the Republic) and house them in small cottages, sometimes with Irish-speaking families. They study the language intensively each day, and take lessons in *sean-nós* (old style) singing, pennywhistle, fiddle, or *bodhrán*. They also take classes in archaeology (the immediate area is strewn with dolmens and stone circles) and local crafts like stone fence building and tapestry weaving. At night they take classes in local set dancing, poetry readings, and theater. We grill the students in seminars in the afternoons. After they return, they are required to write a 35-page integrative paper. Students who enter the Irish program dazzled by

the wonders of Riverdance (or wanting to drift in the mystic mists of the Irish past) come out at the end with a much clearer understanding of the position of Irish music in Irish society in the past and the present.⁷ They also come to understand the tricky interplay of religious, political, and societal influences on music and musicians.

Practical Considerations

Evergreen differs from most other institutions in that it does not include a grading system. Instead, we write a page-long narrative evaluation of each student at the end of each quarter. We also spend up to an hour or more with each student at the end of the quarter to go over his or her development in critical analysis, verbal articulation, intellect, and general grasp of the material. In music, that evaluative session might include a discussion of the student's skills on a particular instrument. With only 25 seminar students to work with for an entire year, we come to know our students extremely well, and can be quite specific in our evaluations of their development, learning processes, and overall potential.⁸ In addition to our narrative evaluations, we tend to know our students so well that exams sometimes are superfluous. When you see a student nearly every day and work closely with that student in a seminar, you come to more easily understand that student's grasp of the "core knowledge" of a particular culture and its music.

My purpose in offering these examples of how I practice ethnomusicology at Evergreen is to point out the advantages of the end result: undergraduate students who can approach musics of the world (including Western classical music) with many of the same interdisciplinary capabilities as graduate students. Isn't it logical that our undergraduate students should know enough about Islamic cultures (and read at least some of the Qur'an) to place Arab classical music in context? Would you talk to your students about current South African vocal music without a seminar on apartheid? Would you teach sea shanties without taking your students on a boat and (literally) teaching them the ropes?⁹

Interdisciplinary study is a luxury, and it costs money. Faculty salaries are quite low so that we can maintain our low faculty/student ratio of 1 to 25. Compared to other institutions in the region, a large proportion of the College's money (most of which comes from the state) goes to direct instruction, rather than facilities, support staff, or grounds maintenance. We have very little in the way of sports, and few wealthy alumni. We average twenty hours a week of direct contact time with our students, and eight hours a week of college governance. Writing specifically of professors at Evergreen and similar campuses, Kliewer notes that "the emotional and

physical energy and intensity required of faculty at these campuses is often beyond belief" (Kliwer 1999: 226). Faculty members rarely repeat a program, choosing instead to switch teaching teams and areas of study each year.¹⁰ As a result, we are all required to stay current within not only our own disciplines, but also those of our current teaching teams. It is a haven for those among us who are perennial students, and hell on earth for those of us with poor time management skills.¹¹

If you are unable to convince your administration to switch to a more interdisciplinary model, you do have the option of incorporating the ideas, even into survey courses. My first suggestion is to do more with less: cover fewer areas with more depth. Rather than examining Africa and the Americas in fall and Europe and Asia in the spring, consider West Africa alone in fall and East Asia in spring, changing emphases each year. If you plan to cover Japanese theater music, ask your students to read Fumiko Enchi's *Masks* (about *noh* theater) or Junichiro Tanizaki's *Some Prefer Nettles* (about *bunraku* puppet theater). For South America, try José María Arguedes' *Deep Rivers* or Alejo Carpentier's *The Lost Steps*. No work of literature will be the perfect complement to a survey course in music, but sometimes it is exactly the problematic works (as in Colin McPhee's *A House in Bali*) that lead to the best discussions. Break your students into seminars once every two weeks for more effective skill-building in critical analysis.¹² Many of us lead informal seminars as part of our lectures each day, but it works even better sometimes to teach with your mouth shut. By making this a formal seminar, you indicate to your students that you expect a certain level of preparation and engagement in the topic, not simply knee-jerk reactions to the lecture of the day.

Hold a potluck once every term, and require your students to locate and prepare ingredients for culturally appropriate recipes (or local substitutes for those ingredients). Break them into cooking teams of three to five people to minimize the financial impact on them. Ask the students to talk about the foods—when and why they are used, special methods, etc. Ask your colleagues in other disciplines if small groups of your students may sit in on particular lectures outside of your regular class times (for example, an introduction to Islam, the current political situation in Brazil, linguistic anthropology and its application to Malagasy culture, deforestation and tourism in Costa Rica). Invite the students of your colleagues to do the same, especially for your large lecture courses with several hundred seats. Lastly, involve your students in community events, such as small-group performances at a local farmers' market. Granted, this approach may work only for survey courses with a performance component.¹³

It is useful to normalize the use of appropriate indigenous terms in the classroom. This does not mean only the musical terms, but also terms that convey something of the above-mentioned core knowledge. In teaching

about Brazilian music, I ask my students to build a seminar around the term *saudade*, the Portuguese word for which we do not have quite the equivalent in English.¹⁴ Among Brazilian musicians, *saudade* comes up so frequently in conversations and in song lyrics that understanding it is simply a must for understanding Brazilian music. In Indonesian music classes I use a handful of local nonmusical terms regularly, and these words always seem to find their way into my students' daily speech with one another. When I teach my students to speak Irish as part of their work in old-style Irish song, I explain that the only way to express possession is to indicate that something is "at" you.¹⁵ Providing our students with insiders' knowledge about language also offers a glimpse into the ways in which traditional musicians shape their cosmology.

It is very challenging to give up some of the details of music in one's teaching. Students come away with fewer indigenous terms and fewer areas covered. However, you will have brought in outside elements that help not only to cement the musical material that you have already presented, but also to ground the students' experiences in context and/or hands-on experience. Remember that "freedom from conventional academic structures sustains and nourishes educational innovation" (Kliwer 1999: 206). When the students need to know more, they will know where to find the information. Our work develops their skills in critical thought, in understanding cultural context, and in appropriately locating musical practices, behaviors, and concepts.

Appendix

1. Yearlong syllabus for Asian Performing Arts and Culture, taught by professors in ethnomusicology, Indian dance, and Chinese opera.

Schedule

Mon	9:00–10:00	<i>Tai Chi</i> (in spring quarter: <i>jaipongan</i>)
	10:00–12:00	Lectures
	1:00–3:00	Language Workshops (Mandarin, Indonesian, Hindi)
Tues	9:00–11:00	Performance Workshops (gamelan, Orissi dance, Chinese opera)
	12:30–2:30	Films
Wed	9:00–10:00	<i>Tai Chi</i> (in spring quarter: <i>jaipongan</i>)
	10:00–12:00	Seminars
Thurs	9:00–11:00	Performance Workshops (gamelan, Orissi dance, Chinese opera)
	12:30–2:30	Lectures

Fall Quarter

Week One: Introduction to Chinese Opera.

Assignment for next week: Chinese Opera Performance. *The Wonder That Was India*, vol. I (pp. 1–78 and 137–88), by A. L. Basham.

Week Two: Introduction to Indian History and Performing Arts; *India: Empire of the Spirit*.

Assignment for next week: *China: Its History and Culture* by W. Scott Morton.

Week Three: Introduction to Chinese History and Performing Arts; *To Live!*

Assignment for next week: *A House in Bali* by Colin McPhee.

Week Four: Introduction to Indonesian History and Culture.

Assignment for next week: *The Tale of Genji* by Murasaki Shikibu.

Week Five: Introduction to Japanese History and Culture.

Assignment for next week: Guru Kelucharan Mahapatara (Orissi Music and Dance) performance. *The Wonder That Was India*, vol. I (pp. 232–256 and 297–342), and articles on Islam to be handed out in class. Finish gathering books and articles for your essay.

Week Six: Hinduism and Islam; *The Bandit Queen*.

Assignment for next week: *The Tao of Pooh* by Benjamin Hoff, and *Embrace Tiger, Return to Mountain: The Essence of Tai Ji* by Chungliang Al Huang. Finish writing the first draft of your research essay, and turn it in on Monday.

Week Seven: Confucianism and Confucian Music; Taoism.

Assignment for next week: *The Wonder That Was India*, vol. I (pp. 256–287), and *Zen in the Art of Archery* by Eugen Herrigel; complete the second draft of your research essay.

Week Eight: Buddhism.

Assignment for next week: Complete work on your essay; have it ready to turn in at the time of your presentation. Finish preparations for your presentation.

Week Nine: Student Presentations.

Assignment for next week: Finish preparations for your presentation; create a draft of your self-evaluation.

Week Ten: Student Presentations.

Assignment for next week: Evaluations. Come with evaluations of self and faculty. Read *The Wonder That Was India*, part II (pp. xvii–xx, 91–153, and 231–316).

Winter Quarter

Week One: Japanese Theater (*Kabuki*); Set Design Workshop.

Assignment for next week: *Studies in Kabuki: Its Acting, Music, and Historical Context* by Brandon, Malm and Shively.

Week Two: Japanese Theater (*Noh* and *Bunraku*), Dance (*Buyoh* and *Butoh*), Music (solo instrumental traditions); Costume Design Workshop.

Assignment for next week: *Shakuntala* by Kalidasa; *Chitra* and *Chandalika* by Tagore.

Week Three: Indian Theater; Lighting Design Workshop.

Assignment for next week: *The Mahabharata* by Chakravarthi V. Narasimhan.

Week Four: Indian Classical Music and Dance; Lighting and Carpentry Workshops I.

Assignment for next week: *Chinese Theater* by Colin Mackerras, chapters 1–5 only.

Week Five: Chinese Theater; Lighting and Carpentry Workshops.

Assignment for next week: *Chinese Theater*, chapters 6 and 7. Finish gathering books and articles for your research essay.

Week Six: Chinese Theater; *Farewell My Concubine*; Chinese Music.

Assignment for next week: *Javanese Shadow Puppets* by Ward Keeler and "The Education of a Dalang" by I Nyoman Sedana (photocopy). Finish writing the first draft of your research essay, and turn it in on Monday.

Week Seven: Indonesian Theater and Dance; Sound and Media Workshop.

Assignment for next week: Read photocopied handouts on Indonesia. Complete the second draft of your research essay, due Monday of week eight.

Week Eight: Indonesian Music; Makeup Workshop.

Assignment for next week: Complete work on your essay; have it ready to turn in at the time of your presentation. Finish preparations for your presentation.

Week Nine: Student Presentations; Costumes/Painting Workshop.

Assignment for next week: Complete work on your essay and finish preparations for presentation; if you have already completed both, create a draft of your self-evaluation.

Week Ten: Student Presentations; Costumes/Painting Workshop.

Assignment for next week: Evaluations. Come with evaluations of self and faculty.

Spring Quarter

Week One: Technical Theater Workshops.

Assignment for next week: *The Joy Luck Club* by Amy Tan.

Week Two: Technical Theater Workshops.

Assignment for next week: *Raise the Red Lantern* by Su Tong.

Week Three: Technical Theater Workshops.

Assignment for next week: *The Guide* by R.K. Narayan.

Week Four: Performance Preparation.

Assignment for next week: *The Inner Courtyard* by Lakshmi Holmstrom.

Week Five: Performance Preparation.

Assignment for next week: *Masks* by Fumiko Enchi.

Week Six: Performance Preparation.

Assignment for next week: *Some Prefer Nettles* by Junichiro Tanizaki.

Week Seven: Performance Preparation.

Assignment for next week: Indonesian short stories (various authors).

Week Eight: Performances in Seattle (Northwest Folklife Festival, Museum of History).

Week Nine: Dress Rehearsals and Cue-to-Cue.

Assignment for next week: Clear your schedule for the entire week. Expect to be available after the final performance to help strike the set and clean up.

Week Ten: Final Performances.

Assignment for next week: Evaluations. Come with evaluations of self and faculty.

2. Fall Quarter syllabus for Awakening Ireland: From the Power of the Bards to the Call of the Euro, taught by an ethnomusicologist, a philosopher, and a literature professor.

Week One:

9/27 9:00–1:00

Céad Míle Fáilte! Thematic Overviews

Program introduction (read O hEithir before Thursday)

Orality and Literacy, pt.1 (Charlie)

9/28	10:00–12:00	Studying Ireland (Patrick)
	2:30–5:30	Films: <i>History of Ireland; Atlanteans</i> , pt.1
9/29	9:00–11:00	Starting on Gaelic (Seán)
	12:30–2:30	Integrative seminars (come prepared with five poems from the <i>Penguin Book of Contemporary Irish Poetry</i> , be able to read aloud and discuss them with your colleagues)
	2:45–3:15	Final gathering
Assignment for next week:		<i>The Táin</i> (Thomas Kinsella) and pages 5–39 of <i>The Cultural Conquest of Ireland</i> (Kevin Collins).

Week Two:		Ancient Ireland: Poetry and Place
10/4	9:00–11:00	Book seminars on <i>The Táin</i> and Collins
	11:30–1:00	Gaelic in Language, Place Names, and Songs (Seán)
10/5	10:00–12:00	Bardic and Druidic Traditions (Seán)
	2:30–5:30	Animated film: <i>Celtic Trilogy</i> ; film: <i>Atlanteans</i> , pt.2
10/6	9:00–11:00	Reading of "Translations," Orality and Literacy, pt.2 (Charlie)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		<i>Every Earthly Blessing</i> (Esther DeWaal).

Week Three:		Ancient Ireland: Spirituality and Place
10/11	9:00–11:00	Book seminars on <i>Every Earthly Blessing</i>
	11:30–1:00	Indigenous Christianity (Patrick)
10/12	10:00–12:00	World Oral Narrative and Linguistic Ties (Charlie)
	2:30–5:30	Film: <i>Celtic Monasticism</i>
10/13	9:00–11:00	Gaelic Poetry and Song (Seán)
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		<i>The Serpent and the Goddess</i> (Mary Condren). First integrative paper due on Tuesday, October 17 in your seminar leader's mailbox.

Week Four:		Ancient Ireland through the Conquest
10/18	9:00–11:00	Book seminars on <i>The Serpent and the Goddess</i>
	11:30–1:00	On Writing Poetry (Charlie)
10/19	10:00–12:00	Patrick and Bridget (Patrick)
	2:30–5:30	Film: <i>The Secret of Roan Inish</i>
10/20	9:00–11:00	Irish resource material; film: <i>Saint Patrick: A Biography</i>
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		<i>The Cultural Conquest of Ireland</i> (Kevin Collins).

- Week Five: The Conquest
- 10/25 9:00–11:00 Book seminars on *The Cultural Conquest of Ireland*
 11:30–1:00 Ancient Irish Music (Seán)
- 10/26 10:00–12:00 Telling Stories (Charlie)
 2:30–5:30 Film: *The Curse of Cromwell* and *The Penal Days*
- 10/27 9:00–11:00 Getting Performance Groups Together (Charlie)
 12:30–2:30 Integrative seminars
 2:45–3:15 Final gathering
- Assignment for next week: *Paddy's Lament* (Thomas Gallagher).
- Week Six: The Great Hunger—*An Gorta Mór*
- 11/1 9:00–11:00 Book seminars on *Paddy's Lament*
 11:30–1:00 English and Irish Historiography of the Famine (Patrick)
- 11/2 10:00–12:00 Responding to the Famine (Patrick)
 2:30–5:30 Film: *When Ireland Starved*
 Activity: Finalize performance groups
- 11/3 9:00–11:00 Reading of Thomas Murphy's *The Famine*
 12:30–2:30 Integrative seminars
 2:45–3:15 Final gathering
- Assignment for next week: *Unmanageable Revolutionaries* (Margaret Ward). Second integrative paper due on Tuesday, November 7 in your seminar leader's mailbox.
- Week Seven: The Rising
- 11/8 9:00–11:00 Book seminars on *Unmanageable Revolutionaries*
 11:30–1:00 TBA
- 11/9 10:00–12:00 Men's History and Women's History: The Parnells (Patrick)
 2:30–5:30 Gaelic work (Seán); film: *Mother Ireland*
- 11/10 9:00–11:00 Collaborative study on exam topics (exam to be handed out)
 12:30–2:30 Integrative seminars
 2:45–3:15 Final gathering
- Assignment for next week: *Three Plays* (Seán O'Casey).
- Week Eight: Early 20th-Century Urban Dublin
- 11/15 9:00–11:00 Book seminars on O'Casey plays
 11:30–1:00 Traditions of Moral Force and Physical Force (Patrick)
- 11/16 10:00–12:00 Collaborative study on exam topics
 2:30–5:30 Gaelic work (Seán); film: *The Informer*
- 11/17 All Day Finish your exam; turn it in by 5 pm
- Assignment for ninth week: *Dubliners* (James Joyce).

THANKSGIVING BREAK (NOVEMBER 18–26)!!

Week Nine:		Early 20 th -Century Urban Dublin
11/29	9:00–11:00	Book seminars on <i>Dubliners</i>
	11:30–1:00	The Art and Politics of Seán O'Casey (Patrick and Charlie)
11/30	10:00–12:00	The Art of James Joyce (Charlie)
	2:30–5:30	Films: <i>Juno and the Paycock</i> and <i>The Dead</i>
12/1	9:00–11:00	Gaelic work (Seán); reading of "The Rising of the Moon"
	12:30–2:30	Integrative seminars
	2:45–3:15	Final gathering
Assignment for next week:		Third integrative paper due on Tuesday, December 5, in your seminar leader's mailbox. Prepare your performances! Portfolios are due to faculty by 24 hours after your performance.

Week Ten:		Performances
12/6	9:00–11:00	Performances
	11:30–1:00	Performances
12/7	10:00–12:00	Performances
	2:30–5:30	Performances
12/8	9:00–11:00	Evaluations
	12:30–2:30	Evaluations

Notes

1. For a more detailed study of life within schools of music, see Nettl (1989, 1995).

2. Evergreen is located on a thousand acres of temperate rainforest in the Pacific Northwest, within the city limits of the state capital. It has a student body of about 4000, and 174 faculty, 88% of whom have a Ph.D. or terminal degree. The faculty are 45% female to 55% male, and 26% of the faculty are people of color. The students are 59% female to 41% male, and 17% are students of color. Evergreen has four full-time faculty in music; in addition, Evergreen employs several part-time music faculty. With no traditional departments, the music, dance, and theater faculty are grouped together with media and visual arts faculty in the Expressive Arts Planning Group.

3. "The mission for which The Evergreen State College was founded is fulfilled by an institution-wide climate of engagement, involvement and intellectual curiosity. We find these achievements to be almost unparalleled in higher education in the United States." Quoted from the Commission on Colleges Evaluation Report, October 1998.

4. During this past year I brought in six dozen croissants and talked with the students about the creation of the croissant in commemoration of the Ottoman approach to Vienna. I am not sure that the students thoroughly connected crois-

sants (representing the Islamic crescent) with Mozart, but I certainly had their full attention while I distributed the croissants.

5. I have included in the appendix two examples of a typical syllabus that I would use for an interdisciplinary program that includes ethnomusicology. I try to find good examples of local literature (or notated versions of oral literature) for the students; however, in the case of Indonesian, I translated five short stories myself and presented them to the students. I also give my Irish program students five versions of one story that I translated from Irish Gaelic.

6. I often give them a poem by Aidan Carl Mathews, titled "The Death of Irish":

The tide gone out for good
Thirty-one words for seaweed
Whiten on the foreshore.

The students learn this poem in conjunction with their studies of Irish-Gaelic—not just the language itself, but its fall and recent rise in twentieth-century Irish and Irish-American society. The trochaic nature of its second and third lines also mimics the Gaelic tendency to emphasize the first syllable of each word, making those lines more inherently Gaelic.

7. Although the students live in a rural area—and study traditional Irish music—when we take them to Ireland, they can't help being exposed to nearly every aspect of current Irish popular culture and its musics, from Sinéad O'Connor to The Corrs.

8. Generally speaking, the students both love and hate the evaluation process. As one of my students put it, "I would much rather receive a C than an evaluation that detailed every aspect of my mediocre potential."

9. Evergreen keeps and staffs two boats for programs to use each year, whether for marine scientists, maritime literature specialists, or ethnomusicologists.

10. In the 2001 school year, I am teaching with a Buddhist priest and a communications specialist. In 2002 I teach with a feminist theorist and a filmmaker. In 2003 I may teach with a marine ecologist. I was recently sent by the taxpayers of Washington state to the Galápagos islands, where I learned first-hand about geology, evolution, and marine biology with a dozen science faculty. This extraordinary faculty-development opportunity was intended to enable science and arts faculty to develop new programs blending the two disciplinary perspectives. Although I joked with the lone geologist on the trip about creating a program called "Rocks and Roll," the one I genuinely intend to teach is called "The Shore," which will focus on human cultural interactions with the intertidal zone.

11. We frequently offer guest lectures to the programs of our colleagues. I recently gave a lecture/presentation on Irish musical responses to the famine for a program on economics and agriculture; I have taught songwriting to creative-writing programs, and led forest ecology students in processional dancing with bamboo rattles. I have even given a lecture on the nineteenth-century symphonic and "exotic" music used to represent aliens in science fiction films and television shows, including *Star Trek*.

12. The ideal seminar size is about a dozen students. However, a group of twenty-five is still feasible. Ask your students to bring in a response paper to a

book, film, or piece of music, and to prepare for critical analysis. Meet them at a coffeehouse or your own home, and make sure they speak. It not only prepares them better for graduate school seminars or even real-world discussions, but it also causes them to extemporaneously shape critical opinions and express them in a way that extends far beyond the "I like it"/"I don't like it" dichotomy that characterizes many undergraduate interactions.

13. In the Music and Dance of Brazil and the Caribbean program, we had our students join with a large local *batucada* (Brazilian processional drumming) community group. The group welcomed our students as drummers and dancers (including those with no previous experience), and they all performed in Olympia's annual springtime "Procession of the Species," in which thousands of community members dress up as aspects of nature and parade through the streets. The *batucada* group placed ads in the local paper for women of a certain age to parade as *baianas* (who precede the drummers in Carnaval), and recruited hundreds of dancers. Among the schoolchildren dressed as raindrops, the twenty men carrying a full-sized replica of a gray whale, and the many soaring eagles and butterflies, the *batucada* group ("Samba Olywa") was a highlight. It created indelible memories for our students, and was as close to Rio as many of these students will ever get. Not bad for a survey course.

14. *Saudade* is often translated as nostalgia, but it also implies longing, bitter-sweet feelings, yearning, and homesickness.

15. The Irish *tá fídl agam* translates as "there is a fiddle at me," implying equal agency on the part of both the fiddle and the musician playing it. The larger implications of ownership also concern students when it comes to discussing the English takeover of Irish land, and who "owns" land when local words do not express the concept.

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