

GYPSY MUSIC (SPRING 2011)
UNDERGRADUATE COURSE IN ETHNOMUSICOLOGY – MUS 1360 (SPRING 2011)

Lecturer: Dr. Adriana Helbig, Assistant Professor of Music, University of Pittsburgh
Class Meetings: Mon/Wed 12pm-1:15pm, Music Building, Room 123
Contact info: anh59@pitt.edu, 412-624-4193 (office) 201-463-1141 (cell)
Office hours: Tues. 9am-11am and by appointment
Office: 306 Music Building

A. Course Rationale:

Gypsy music has emerged as one of the most popular world music genres in the last two decades. The genre's success on the world stage is closely connected with the Romani (Gypsy) minority rights movement, which has strengthened on local, national, and international levels due to increased education opportunities for Roma, and more positive representation in the media. The present proliferation and popularization of a great variety of musical styles marketed as "Gypsy" points to the fact that Romani musical expressions draw their musical characteristics from Romani and non-Romani elements. Styles are differentiated according to time, place, and cultural influences with regard to ornamentation, language choice, vocal timbres, and choice of instruments. This course analyzes the musical varieties within genres marketed as "Gypsy" and offers broader political, economic, and historical perspectives on a variety of factors rooted in race, ethnicity, gender, and class relations that have contributed to contemporary understandings of "Gypsy" music. This course serves as an elective for undergraduate music majors and non-majors.

B. Course Description:

This course looks at the broad phenomenon of "Gypsy Music": what it seems to be (as defined by those who play and study it), where it came from, and how its musical features manifest cultural and historical aspects of the lives of the people who created it. Concurrently we will look at "Gypsiness" as it has been understood and (re)imagined by white European society, embodying qualities of virtuosity, exoticism and "natural" expressivity. Our exploration will range from the relationships between Bartok and Hungarian/Gypsy music research to the marketing of Gypsy music today; and from ethnographic approaches to Romani performance to the philosophical and ethical considerations involved in studying it. Throughout the course we will consider the various ways Roma and related groups have created a range of sound worlds in such places as Russia, Hungary, Spain and the Balkans under considerable social, political and commercial pressure. As part of the inquiry we will take preliminary measures to learn linguistic expressions in Romani that will help students translate and analyze song texts. We will also explore representations of Roma/Gypsies in a range of cinematic genres ranging from blockbuster films to documentaries. Additional readings and discussions will engage political issues and musical materials related to Porjamos or the Roma Holocaust.

C. Course Objectives

After successful completion of this course, students will be able to:

- 1) Familiarize themselves with Gypsy music in its various contexts worldwide
- 2) Enhance critical thinking about the role of indigenous and minority musics within global music industries
- 3) Develop abilities to critically analyze visual, musical, and textual aspects of popularized forms of tradition-influenced music
- 4) Draw awareness to how music of underrepresented minorities is viewed and appropriated for political means

D. Evaluation/Grading:

Grading will consist of two 3-page (750 word) response papers that deal with an aspect of the readings. Two listening quizzes will help prepare students to distinguish between a variety of musical styles labelled as “Gypsy.” In addition, students will be required to search for related music examples and online articles to supplement the readings that relate to regional studies of Gypsy music. Each student will be required to choose a musical example of contemporary music marketed as “Gypsy” and present this example (whether a music group, song or idea) in class. These presentations are 15-20 minutes and can be based on the material found on the Internet. In addition to these presentations, each student will chose an example which he/she will analyze more profoundly, combining Internet sources and scholarly literature, and present in a 12 page final paper.

2 written reading responses (Due Jan. 19 and Feb. 2, 2011): 20%

2 listening quizzes (Feb. 16 and Mar. 2, 2011) : 20%

In-Class project presentation (last 3 weeks of class): 20%

Annotated Bibliography (Due March 23, 2011): 20%

Final Paper (Due April 25, 2011): 20%

E. Course requirements

1. Required Texts, available at the bookstore and online (cheaper)

Cartwright, Garth. 2005. *Princes Amongst Men: Journeys with Gypsy Musicians*. (London: Serpent’s Tail)

Fonseca, Isabel. 1996. *Bury Me Standing: The Gypsies and Their Journey*. (New York: Vintage).

Hancock, Ian. 2002. *We Are the Romani People*. (Hertfordshire: University Of Hertfordshire Press).

Stewart, Michael. 1998. *Time of the Gypsies*. (Boulder, CO:Westview Press).

2. Annotated Bibliography (related to the research paper)– Due March 23, 2011

An annotated bibliography is one that gives useful information about the book/ article/secondary source beyond the general citation information. It offers a more critical look at the general usefulness of the book to a particular field of study and gives a general overview of the types of issues that the book covers. It offers a point of view from which the book was written (whether its geared toward a particular audience, or whether the author employs a particular methodology such as fieldwork etc.). It may be good to also make connections to other books already on your list, indicating whether certain authors present complimentary or opposing viewpoints. Your annotated bibliography should have 20 annotated sources – each source should be annotated with 50-150 words (3-5 critical sentences) that will help you assess your sources.

**** ALL STUDENTS please include Isabel Fonseca’s *Bury Me Standing* in your annotated bibliography

3. 250 Word Paper Abstract – Due February 11, 2011

Please submit a 250 abstract of your paper (with title) to Prof. Helbig by February 11, 2011 for project approval. Choose the group you wish to analyze and narrow down the general argument(s) you wish to explore in your paper.

4. 12 Page Research Paper – Due April 25, 2011

Each student will analyze a musical group (either in the U.S. or abroad) that markets itself as “Gypsy,” incorporating song analysis and broader contextual information regarding the group itself, the country where they live and perform, and the ways in which they play with “Gypsy”-related discourses analyzed in class. What repertoires/genres/musical idioms does the group in question draw on? What is their intended audience? How do they reach/connect this audience? What roles does language choice play in the music they perform? In what language do they market their music? Is the group connected to any Romani political organizations? If so, how does a Romani rights agenda play out in their music? Drawing on class readings, discussion, bibliographical, and Internet-based research, students will analyze from multiple points of view the ways in which “Gypsy” identity is represented, negotiated, and engaged with through musical idioms. This analysis will take the form of a 12 page research paper and will draw on sources in the annotated bibliography (see below).

F. Course Syllabus: Schedule of Class Meetings

Week 1 – Introduction

Jan. 5 - Overview

Week 2 - Gypsy Music in Film I

Jan. 10 – Overview of Romani History

Homework (Due Jan. 12)

Read excerpts from Hancock, Ian. 2002. *We Are the Romani People*. (Hertfordshire: University Of Hertfordshire Press). (Introduction and Chapters 1-8, approx, 80 pages)

Jan. 12 – Shared Musical History of Roma in Film

In-class viewing of Tony Gatlif’s *Latcho Drom* (Happy Road)

Homework (Due Jan. 19)

Read Chapter 10 in Malvinni, David. 2004. *The Gypsy Caravan: From Real Roma to Imagined Gypsies in Western Music and Film*. (London: Routledge). Write a 750 word response to Tony Gatlif’s film (using Malvinni’s analysis as a guide).

Week 3 – Gypsy Music and Film II

Jan. 17 –Martin Luther King Jr. Day, no classes

Homework (Due Jan. 19)

Read Saunders, Robert. 2008. “Buying into Brand Borat: Kazakhstan’s Cautious Embrace of its Unwanted “Son” *Slavic Review* 67/1: 61-78.

Jan. 19 – “Gypsy” Stereotypes in Film

In-class viewing of *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. Motion Picture. Directed by Larry Charles. Twentieth-Century Fox, 2006.

FIRST RESPONSE PAPER DUE (750 words – Latcho Drom)

Homework (Due Jan. 24)

Read Silverman, Carol. "Trafficking in the Exotic with "Gypsy" Music: Balkan Roma, Cosmopolitanism, and "World Music" Festivals. In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by Donna Buchanan, pp. 335-364. Scarecrow Press.

Week 4 – Gypsy Music as World Music

Jan. 24 - Class discussion on Gypsy music in documentary film (based on the Gypsy Caravan Festivals): *When the Road Bends: Tales of a Gypsy Caravan*. Motion Picture. Directed by Jasmine Dellal. Little Dust Productions, 2007.

Homework (Due Jan. 26)

Read Helbig, Adriana. 2009. "All Connected Through the Gypsy Part of Town": The Gypsification of East European Immigrant Identity in U.S. Gypsy Punk Music. *Romano Dzaniben* 85-104.

Jan. 26 – The Gogol Bordello Factor

Homework (Due Jan. 31)

Read Helbig, Adriana. 2009. "Representation and Intracultural Dynamics: Romani Musicians and Cultural Rights Discourse in Ukraine." In *Music and Cultural Rights*. Edited by Andrew Weintraub and Bell Yung, Urbana: University of Illinois Press, 269-295.

Read Chapter 2 and 6 from Cowan, Jane, Marie-Benedicte Dembour and Richard Wilson, eds. *Culture and Rights: Anthropological Perspectives*. Cambridge: Cambridge University Press.

Sally Engle Merry "Changing rights, changing culture" - Chapter 2:31-55

Thomas Hylland Eriksen "Between universalism and relativism: a critique of the UNESCO concept of culture" – Chapter 6: 127-148

Week 5 –Gypsy Music and Cultural Rights

Jan. 31 – NGOs, Soros Foundation, and the Making of "Roma"

Homework (Due Feb. 2)

Drawing on 3 newspaper articles that address the issue of Roma development, write a 750 word response to the ways in which development aid is presented. Aid comes in the form of education, cultural initiatives, museums, cultural tourism to Romani settlements.

Feb. 2 – Roma Development / Museums / Cultural Tourism

SECOND WRITTEN RESPONSE DUE (750 words)

Homework (Due Feb. 9)

Read Alaina Lemon. 2000. *Between Two Fires: Gypsy Performance and Romani Memory From Pushkin to Postsocialism*. (Durham: Duke University Press). Chapter 4 – p. 124-165.

Week 6 – Gypsy Music in Russia and Romania

Feb. 9 - In-class viewing of *Tabor Ukhodyt v Nebo* (Camp Ascends to the Heavens). Motion Picture. Directed by Emil Lotenau. Mosfilm, 1975.

Homework (Due Feb. 11)

Read Cartwright, Gary. 2005. Princes Amongst Men – Chapter on Romania, p. 167-234

Feb. 11 – Romania - Taraf de Haidouks, Fanfare Ciocarlia, etc

250 WORD ABSTRACT OF RESEARCH PAPER DUE

Homework (Due Feb. 14)

Read PART III from Stewart, Michael. 1997. *Time of the Gypsies*. P. 141-204

Week 7 – Gypsy Music in Hungary

Feb. 14 - Traditional Gypsy Music

Homework (Due Feb. 16)

Read PART III (cont.) from Stewart, Michael. 1997. *Time of the Gypsies* p. 204-246

Feb. 16 – Gender and Popular Gypsy Music

IN-CLASS LISTENING QUIZ 1 (Russia and Hungary)

Homework (Due Feb. 21)

Read Cartwright, Gary. 2005. Princes Amongst Men – Chapter on Bulgaria, p. 235-292

Week 8 – Gypsy Music in Bulgaria and Macedonia

Feb. 21 - Bulgaria - Chalga

Homework (Due Feb. 23)

Read Silverman, Carol. 2003. “The Gender of the Profession: Music, Dance, and Reputation among Balkan Muslim Rom Women” In *Music and Gender: Perspectives from the Mediterranean*. Edited by Tullia Magrini. 119-145

Read Cartwright, Gary. 2005. Princes Amongst Men – Chapter on Macedonia, p. 85-166

Feb. 23 - Macedonia – Esmā Radzepova

Homework (Due Feb. 28)

Pettan, Svanibor. 2001. “Encounter with ‘The Others from Within’: The Case of Gypsy Musicians in Former Yugoslavia.” *The World of Music* 43/2–3: 119–37.

Pettan, Svanibor. 1996. “Gypsies, Musics, and Politics in the Balkans: A Case Study from Kosovo”. *The World of Music* 38/1:33-61.

Week 9 – Gypsy Music in the Balkans / Quiz 2

Feb. 28 - Gypsy Musicians in Kosovo

Homework (Due March 2)

Read Cartwright, Gary. 2005. *Princes Amongst Men* – Chapter on Serbia, p. 15-84

March 2 – Gypsy Musicians in Serbia

IN CLASS LISTENING QUIZ 2 (Balkans – Romania, Bulgaria, Kosovo)

Week 10 – Spring Break

March 7, 9 no classes

Week 11 – Gypsy Music in the Balkans cont. – Emir Kusturica and Goran Bregovic

March 14 - in class viewing of *Time of the Gypsies*. Directed by Emir Kusturica, 1988; Sony Pictures, 1990.

March 16 – in class viewing of *Black Cat, White Cat*. Directed by Emir Kusturica. Focus Features, 1998.

Homework (Due March 21)

Read excerpts from Robin Totton. 2003. *Song of the Outcasts: An Introduction to Flamenco*. (New York: Amadeus Press).

ROMANI/GYPSY MUSIC SYMPOSIUM – FRIDAY, MARCH 19 – OUR CLASS WILL ASSIST WITH THE CONFERENCE (set-up, technical support, general)

Week 12 – Gypsy Music in Spain (Flamenco) and France (Gypsy Jazz)

March 21 - Flamenco

Homework (Due March 23)

Read excerpts from Michael Dregni. 2008. *Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing*. (Oxford: Oxford University Press).

March 23 – Gypsy Jazz / Django Reinhardt

ANNOTATED BIBLIOGRAPHIES DUE – 20 SOURCES

Week 13 – Gypsy Musicians in the UK and US

March 28 - Music of the Irish Travellers

March 30 – Voice of Roma / Balkan Dance Camp (US)

Week 14 – In-class music analysis presentations

April 4

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

April 6

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

Week 15 – In-class music analysis presentations

April 11

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

April 13

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

Week 16 – In-class music analysis presentations

April 18

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

April 20

Presenter 1: _____

Presenter 2: _____

Presenter 3: _____

Due APRIL 25 - FINAL RESEARCH PROJECT –12 Page Research Paper

F. Disability Clause: If a student has a disability for which he/she is or may be requesting an accommodation, he/she is encouraged to contact both the instructor and the Office of Disability Resources and Services, 216 William Pitt Union, 412-648-7890/412-383-7355, as early as possible in the term.

G. Academic Integrity Policy: Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, will be required to participate in the outlined procedural process as initiated by the instructor.