

MUSIC 233
Introduction to the Social and Cultural Study of Music
Autumn 2006 T Th 12:00-1:20 JRL 264
Wayne Marshall, Instructor

Office: 301 Goodspeed Hall
Office Hours: Wed. 1-5 (or by appointment)
email: wmarshall@uchicago.edu

COURSE DESCRIPTION

This course introduces students to the theory and practice of ethnomusicology as well as closely related disciplines, with an emphasis on contemporary ideas and approaches. The main goal is to become familiar with the diverse ways that scholars have approached the task of investigating music as a cross-culturally meaningful activity. Special attention will be given to understanding the theoretical and practical tools that they draw upon in such studies. By reading articles that engage with the concepts and methods that have defined and continue to define the field, students will be well positioned to approach their own investigations of a particular music as a socially and culturally meaningful domain. Students will also engage with broader questions about music, culture, society, and the relation between these areas. How are the notions of “music” and “culture” linked, and what does it mean to study music (or anything else) “culturally?” What kinds of theoretical tools and methodologies can be used to investigate music’s social and cultural significance? What can such an investigation tell us about culture and society more broadly?

GOALS

1. To furnish students with an understanding of major theoretical approaches in ethnomusicology and related fields, with a particular emphasis on contemporary scholarship.
2. To equip students with an understanding of how music and culture are mutually intertwined, and how the study of both contributes to an understanding of humanity and society.
3. To familiarize students with the research methods and analytical procedures used in carrying out ethnomusicological study.
4. To enable students to critically evaluate ethnomusicological studies and musical phenomena.

MATERIALS

You are not required to buy any texts for the course. All relevant articles and excerpts can be found either via the library website (i.e., chalk) on e-reserve, or at the library on physical reserve. Any relevant musical examples will be placed on the course website.

STATEMENT ON DISABILITIES

It is the responsibility of students with disabilities and/or personal circumstances that may negatively affect their academic performance to inform the professor as early in the term as possible, preferably *before the end of week two*. Without timely prior notification, it may be difficult or impossible to adjust the due dates of assignments or other projects, or to make other accommodations. Further information on University policies regarding disabilities can be obtained through the office of the Dean of Students or at the Disabilities Services web page: <http://dos.uchicago.edu/disabilities/index.html>.

REQUIREMENTS

- 20% - Attendance, Preparation, and Participation
- 30% - 3 Short (2-page) Responses @ 10% each
- 10% - Direction of Discussion During One Class Session
- 40% - Final Project

Attendance, Preparation, and Participation

Most classes sessions will be largely discussion-oriented, and you are expected to attend all of them. More than two unexcused absences will result in your final grade being lowered by one full letter grade (for example, from A- to B-). “Excused” absences include only those for which you have a note from your doctor, religious obligations, the Student Care Center, or the Student Counseling and Resource Service, *or* when you have received advance confirmation from the instructor that your absence will be excused.

You are also expected to arrive prepared to explore the assigned readings, and to contribute to class discussion where relevant.

Short (2-page) Responses

Three times over the quarter you must turn in short (2 pages, more or less) response papers considering a course reading and (where applicable) listening assignment. Each response is worth 10% of your final grade. In addition to any other matters you wish to raise, you should consider at least briefly the theoretical or methodological implications the chosen reading assignment, in relation to other course materials. That is, you should state how the material expands, reflects, follows upon, or contradicts ideas discussed elsewhere.

Responses are due on the same day that the materials in question are to be discussed.

Finally, no more than one response should be handed in during a two-week period; otherwise, you are free to choose whichever readings most stimulate you.

Direction of Class Discussion

Beginning in week 3 of the quarter, each student will be expected to “lead” one class discussion. A sign-up sheet will be posted on the course Chalk site at the beginning of Week 2: students must sign up by the end of the week.

This does not require preparing a lengthy presentation or lecture: rather, students will be expected to prepare in somewhat greater depth for the day’s discussion, perhaps reading and researching slightly beyond the day’s assignment, and to come prepared to set the tone of the day’s discussion. You may pose questions or problems to be discussed, or relate materials to outside readings: however you wish to proceed, your task is to help generate a fruitful exploration of the material in question.

Final Project

Each student will prepare a final project, 10-12 pages in length, **due Dec 5 at the start of class**, that will allow him/her to demonstrate a grasp of ideas and/or procedures gleaned from course materials. The project may take one of three forms:

Option 1:

Read one of the following full ethnographies, all of which are on reserve at the Regenstein Library.

Fox, Aaron A. *Real Country: Music and Language in Working-Class Culture*. Durham: Duke University Press, 2004.

Meintjes, Louise. *Sound of Africa!: Making Music Zulu in a South African Studio*. Durham, N.C.: Duke University Press, 2003.

Schloss, Joe. *Making Beats: The Art of Sample-Based Hip-Hop*. Middletown, CT: Wesleyan University Press, 2004.

Sugarman, Jane. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press, 1997.

Turino, Thomas. *Moving Away From Silence: Music of the Peruvian Altiplano and the Experiment of Urban Migration*. Chicago: University of Chicago Press, 1993.

Waterman, Christopher. *Juju: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago Press, 1990.

Prepare an essay evaluating the material, considering how effectively the scholar engages his/her chosen topic, with specific reference to the theoretical and methodological traditions discussed elsewhere in the course. What kinds of objects/activities does s/he analyze to arrive at his/her conclusions? What activities did s/he engage in to gather and analyze the materials presented? What theoretical traditions does s/he draw upon in analyzing the material? How do all of these aspects of the work support its findings/conclusions?

Option 2:

Do a mini-musical ethnography, investigating a topic of your choice and writing up the results of your investigation. In consultation with the instructor, decide ahead of time on a musical style, a small series of methodological tools, and a theoretical stance or focus. If you do choose this option, begin by thinking small: you may find that one performance venue, an interview with one performer, or perhaps even a single performance will provide enough material for you to work with. Bear in mind that this report should go beyond a "performance description," to integrate ideas and perspectives learned over the course and elsewhere.

Option 3:

Alternatively, students *may* create a project of their own devising: however, **be sure** to clear the topic with the instructor **before** Week 6 of the quarter (Nov. 1-3).

READINGS AND ASSIGNMENTS

Note: This schedule is tentative and the instructor reserves the right to change materials. Such changes, should they occur, will be announced well in advance.

9/26 Introduction to Course

9/28 From Comparative Musicology to Ethnomusicology

Myers, Helen. "Ethnomusicology." In *Ethnomusicology: An Introduction*. Edited by Helen Myers. New York: W.W. Norton, 1992: 3-18.

Nettl, Bruno. "Music and 'That Complex Whole.'" In *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*. Urbana: University of Illinois Press, 1983: 131-140.

Recommended: Bohlman, Philip V. "Representation and Cultural Critique in the History of Ethnomusicology." In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Nettl and Bohlman, 1991:131-151.

10/3 Music, Sound, and Noise

Blacking, John. "Humanly Organized Sound." In *How Musical is Man?* Seattle: University of Washington Press, 1973: 3-31.

Bull, Michael and Les Back. 2003. "Introduction: Into Sound." In *The Auditory Culture Reader*. New York: Berg, 1-18.

Attali, Jacques. "Noise and Politics." In *Audio Culture*, ed. Christoph Cox and Daniel Warner, 7-9. New York: Continuum:2004.

10/5 Music In/As Culture

Merriam, Alan P. "Toward a Theory for Ethnomusicology." In *The Anthropology of Music*. Chicago: Northwestern University Press, 1964: 17-35.

Merriam, Alan P. "Uses and Functions." In *The Anthropology of Music*. Chicago: Northwestern University Press, 1964: 209-227.

Recommended: Merriam, Alan P. "Ethnomusicology: Discussion and Definition of the Field." *Ethnomusicology* 4:3 (Sept. 1960), 107-114

10/10 Musical Ethnography and the Uses of Fieldwork

Seeger, Anthony. "What Can We Learn When They Sing? Vocal Genres of the Suyá Indians of Central Brazil." *Ethnomusicology* 23:3 (September 1979): 373-394.

Seeger, Anthony. "Ethnography of Music." In *Ethnomusicology: An Introduction*. Edited by

Helen Myers. New York: W.W. Norton, 1992: 88-108.

10/12 **Interpretive Anthropology and Semiotic Ethnomusicology**

Geertz, Clifford. "Thick Description: Toward an Interpretative Theory of Culture." In *The Interpretation of Cultures*. New York: Basic Books, 1973: 3-30.

Becker, Judith and Alton Becker. "A Musical Icon: Power and Meaning in Javanese Gamelan Music." In *The Sign in Music and Literature*, ed. Wendy Steiner. Austin: University of Texas Press, 1991: 203-215.

10/17 **Semiotics and Local Poetics**

Fiske, John. "Communication, Meaning, and Signs" (39-63), and "Signification" (85-100). In *Introduction to Communication Studies*. London: Routledge, 1998 [1982].

Feld, Steven. "Communication, Music, and Speech about Music." In *Music Grooves*, 77-95. Chicago: University of Chicago Press, 1993.

Feld, Steven. "Sound Structure as Social Structure." *Ethnomusicology* 28, 3 (Sept. 1984): 383-409.

Recommended: Fox, Aaron. "'Bring Me Up in a Beer Joint': The Poetics of Speech and Song." In *Real Country: Music and Language in Working-Class Culture*, 214-48. Durham, N.C.: Duke University Press.

10/19 **The "Crisis" in Representation and Ethnographic Authority**

Clifford, James. "On Ethnographic Authority." *Representations* 1(1983). Reprinted in Clifford, *The Predicament of Culture* (Cambridge: Harvard University Press, 1988).

Marcus, George E and Michael M.J. Fischer. "A Crisis of Representation in the Human Sciences." *Anthropology as Cultural Critique: an Experimental Moment in the Human Sciences*. Chicago : University of Chicago Press, 1986: 7-16.

Turino, Thomas. "Structure, Context and Strategy in Musical Ethnography." *Ethnomusicology* 34:3 (Autumn 1990): 399-412.

Becker, Judith. "A Brief Note on Turtles, Claptrap, and Ethnomusicology." *Ethnomusicology* 35, 3 (Autumn 1991): 393-396.

Recommended: Rosaldo, Renato. "Grief and a Headhunter's Rage." In *Culture & Truth: the Remaking of Social Analysis*. Boston: Beacon Press, 1989: 1-23.

10/24 **Mass Culture and Popular Music**

Adorno, Theodor W. "Popular Music." In *Introduction to the Sociology of Music*. New York: Seabury Press, 1976: 21-38.

Middleton, Richard. ““Roll over Beethoven’? Sites and Soundings on the Music-Historical Map.” In *Studying Popular Music*. Milton Keynes: Open University Press, 1990: 3-16.

10/26 **Popular Music II**

Middleton, Richard. ““It's All Over Now’ . Popular music and mass culture – Adorno's theory.” In *Studying Popular Music*. Milton Keynes: Open University Press, 1990: 34-62.

Frith, Simon. “The Value Problem in Cultural Studies.” In *Performing Rites: Evaluating Popular Music*, 3-20. Cambridge, MA: Harvard University Press, 1996.

Eshun, Kodwo. “Operating System for the Redesign of Sonic Reality” (-7 - -1) and “Mixadelic Universe” (138-53). In *More Brilliant Than the Sun: Adventures in Sonic Fiction*. London: Quartet, 1999.

10/31 **Soundscape(s)**

Schaeffer, Murray. “The Music of the Environment” [1973]. In *Audio Culture*, ed. Christoph Cox, 29-39. New York: Continuum Books, 2004.

Kogan, Frank. “Meet the Beetles.” *Village Voice*. 21 September 2004.
<<http://www.villagevoice.com/music/0438,kogan,56911,22.html>>

Feld, Steven. *Rainforest Soundwalks* (liner notes). EarthEar 1062.

11/2 **Applied Ethnomusicology**

Keil, Charles. “Applied Ethnomusicology and a Rebirth of Music from the Spirit of Tragedy.” *Ethnomusicology* 26:3 (Sept 1982):407-11.

Gourlay, Kenneth. “Toward a Humanizing Ethnomusicology.” *Ethnomusicology* 26:3 (Sept 1982):411-20.

Marshall, Wayne. “Musically-Expressed Ideas about Music.”
<<http://wayneandwax.blogspot.com/2006/04/musically-expressed-ideas-about-music.html>>

11/7 **Music and Gender**

Walser, Robert. “Forging Masculinity: Heavy Metal Sounds and Images of Gender.” In *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover, New Hampshire: University Press of New England, 1993: 108-136.

Sugarman, Jane. “The Nightingale and the Partridge: Singing and Gender Among the Prespa Albanians.” *Ethnomusicology* 31, 2 (Spring-Summer 1987): 191-215.

11/9 **Music, Race, and Ethnicity**

Stokes, Martin. "Introduction: Ethnicity, Identity and Music." In *Ethnicity, Identity, and Music: the Musical Construction of Place*. Oxford: Berg, 1994: 1-27.

Waterman, Christopher. "'Our Tradition Is a Very Modern Tradition': Popular Music and the Construction of Pan-Yoruba Identity." *Ethnomusicology* 34:3 (1990): 367-379.

Recommended: Meintjes, Louise. "Producing Liveness." In *Sound of Africa!: Making Music Zulu in a South African Studio*, 109-45. Durham, N.C.: Duke University Press, 2003.

11/14 **Music, Race, and Nation**

Wade, Peter. "Introduction." In *Music, Race, and Nation: Música Tropical in Colombia*, 1-30. Chicago: University of Chicago Press, 2000.

Thomas, Deborah. "Modern Blackness; or, Theoretical 'Tripping' on Black Vernacular Culture." In *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica*, 230-62. Durham, N.C.: Duke University Press, 2004.

Radano, Ronald. "Hot Fantasies: American Modernism and the Idea of Black Rhythm." In *Music and the Racial Imagination*, eds. Ronald Radano and Philip V. Bohlman, 459-82. Chicago: University of Chicago Press, 2000. (**also recommended:** the introduction, pp.1-56)

11/16 No Class: Annual Meeting of SEM

11/21 **Global Gloom: Commodification, Homogenization, and Appropriation**

Feld, Steven. "From Schizophonia to Schismogenesis: On the Discourses and Commodification Practices of 'World Music' and 'World Beat.'" In *Music Grooves: Essays and Dialogues*, 257-289. Chicago: University of Chicago Press, 1994.

Atia, Tarek. "Pimpin' a Classic." 1-7 June 2000.
<<http://weekly.ahram.org.eg/2000/484/cu2.htm>>

Erlmann, Veit and Mark Slobin. "Response to Mark Slobin," "Response to Veit Erlmann." *Ethnomusicology* 37:2 (Spring/Summer 1993): 263-69.

Recommended: Meintjes, Louise. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34 (Winter 1990): 37-73.

11/23 No Class: Thanksgiving

11/28 **Global Dawn: Cultural Politics of Trans-Local Engagement**

Patterson, Orlando. "Ecumenical America: Global Culture and the American Cosmos." *World Policy Journal* 11(2): 103-17 (1994).

Appiah, K. Anthony. "The Case for Contamination." *New York Times Magazine*. 1 January 2006.
<<http://tinyurl.com/h24vn>>

Gilroy, Paul. "Between the Blues and the Blues Dance: Some Soundscapes of the Black Atlantic." In *The Auditory Culture Reader*, eds. Michael Bull and Les Back. New York: Berg, 381-95.

Lipsitz, George. "Diasporic Noise: History, Hip Hop, and the Post-colonial Politics of Sound." In *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place*. London and New York: Verso, 1994: 25-48.

Recommended: Larkin, Brian. "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities." In *The Anthropology of Globalization: A Reader*, eds. Jonathan Xavier Inda and Renato Rosaldo, 350-378. Oxford: Blackwell Publishers Ltd., 2002.

12/5 **Final Projects Due**