

RCAH192-03 The Anthropology of Music

Fall 2012
W 12:40 – 2:30 pm
Room: C204

Professor Chris Scales
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Office Hrs: T/Th 1:30 – 3:00 pm

Course Description:

Students of this class will learn about the basic musical elements of several musical traditions from around the world. Emphasis will be on developing listening skills for understanding different musical systems as well as studying the unique and specific sociocultural contexts of each musical tradition. Students will also be introduced to a number of theoretical models employed by anthropologists and ethnomusicologists in understanding these various musical traditions. In studying these traditions we will learn not only where a particular music comes from, but we will also ask WHY a particular music sounds as it does. In doing so we approach music making as a specific behavior grounded cultural practice, seeking to uncover and explain the possible links between musical aesthetics (artistic practice) and social ethics (cultural practice).

Course Structure:

Class time will comprise group discussion and analysis of readings and musical examples recorded material, video material, and whenever possible, first-hand participation in the music. Reading assignments for the week will generally be between 25-75 pages. Each week there will also be listening assignments that accompany the readings. As such, our discussions will always be grounded in particular musical examples that allow us to apply some of the abstract or generalized theoretical concepts of our reading to real musical sounds, objects, and events. Through this method we will gain a greater understanding of the inherent advantages and problems of each theoretical approach or focus. Student participation and discussion is both encouraged and expected. As a large amount of material will be covered in a short time, attendance at every class is required and thorough note taking is essential. Assigned readings should be completed *before* the class for which they are assigned.

Learning Goals:

At the completion of this course, students will have acquired the following knowledge and skills:

1) the ability to identify a great number musical genres and styles by geographical region and sociocultural group and to speak in a sophisticated manner about the various musical features that distinguish each style/genre;

2) the ability to speak knowledgeably about a number of central theoretical tenants in the fields of ethnomusicology and anthropology, and the ability discuss some of the basic definitions of the field, including key terms such as “ethnomusicology,” “music,” “culture,” “society,” “social power,” “aesthetics,” etc.;

3) knowledge of a broad overview of some of the key questions ethnomusicologists have asked, historically and presently;

4) practical knowledge about some of the key methods of inquiry in ethnomusicology.

Angel Online:

A collection of course readings will be available on the Angel site for the class. Please print out these readings as necessary and bring copies to each class. Alternately, if you want to save on paper, you can simply download the file to your laptop and bring the laptop to class in order to reference the document. Either way, the point is that you need to have the article in front of you so we can discuss it in detail and reference specific passages and page numbers during the course of our discussions. There will also be a number of recorded musical examples that will be posted to the Angel site, and, if requested, copies of these recordings burned to CD compilations that will be available in the LMC.

You will absolutely have to listen to the assigned musical examples multiple times in order to be successful in this course, so make sure you schedule time for concentrated (undistracted) listening. I also encourage the creation of listening/study groups where a number of students get together and listen to and discuss the music collectively. We will, of course, do a lot of this in class, but the more students listen to and discuss this music on a regular basis, the easier the course will become.

You will not like everything that we will listen to in this course (although hopefully you will get turned on to many new sounds and styles over the semester). One of the larger goals of the course is to learn to listen with “ethnomusicological ears.” To do this we must put aside, to a certain extent, our own evaluations of the music (“I like this and I don’t like that”) and listen with an ear for understanding how a socially and culturally situated people (defined in terms of history, geography, ethnicity, class, gender, age, etc.) might hear and understand this music. This is the essence of a true *ethnomusicological* understanding of musical phenomena.

Evaluation and Graded Work

Evaluation will be based upon:

- **THREE in-class listening exams**, totaling 45% of the final grade. Examinations assume a detailed understanding of the assigned listening as well as the appropriately related reading, lecture, and discussion material.
- **Several short writing assignments**, worth 45% of the final grade. Essay prompts will be given in class. Writing assignments must be submitted in class the day they are due. Late work will be deducted one letter grade for each day they are late. These essays will be turned in using the electronic drop boxes found on the Angel web page for this class.
- **Attendance, Participation, and Engagement**, worth 10% of the final grade. A portion of a student’s grade will be generated through their continued participation and engagement in class discussions. Regular class attendance and participation is essential to your success in this course. You are expected to be at class on time and fully prepared, i.e. having already completed that day’s listening and reading assignments. Classroom discussion should be civilized and respectful to everyone and relevant to the topic we are discussing. Everyone is entitled to his/her opinion. Classroom discussion is intended to allow us to hear and learn from a variety of viewpoints. This can only be achieved if we respect one another and our differences.
- **Required Concert Attendance**

Students will be **required** to attend at least two (possibly more) out-of-class concerts during the semester. **Sunday, September 16, 2012 at 3pm** the class will attend the

DePue Brothers Band concert that will take place in the RCAH theatre. This concert is an integral part of the course and will have graded writing assignment associated with it. Later in the semester, artist-in-residence Elizabeth LaPrelle will be giving a public performance at some point during her residency (at a date and time TBA) and this will also be a required concert for all class members.

Tabulation of Final Grade:

Listening exams (3x15%):	45%
Writing assignments:	45%
Attendance and participation:	10%
Total	<u>100%</u>

GPA Grade scale

93-100%	= 4.0
87-93%	= 3.5
81-86%	= 3.0
76-80%	= 2.5
71-75%	= 2.0
66-70%	= 1.5
60-65%	= 1.0

Academic Honesty and Integrity

The principles of truth and honesty are fundamental to the educational process and the academic integrity of the University; therefore, no student shall:

- 1) claim or submit the academic work of another as one's own;
- 2) procure, provide, accept or use any materials containing questions or answers to any examination or assignment without proper authorization;
- 3) complete or attempt to complete any assignment or examination for another individual without proper authorization;
- 4) allow any examination or assignment to be completed for oneself, in part or in total, by another without proper authorization;
- 5) alter, tamper with, appropriate, destroy or otherwise interfere with the research, resources, or other academic work of another person;
- 6) fabricate or falsify data or results.

Resource Center for Persons with Disabilities

If you need course adaptations or accommodations because of disability, please contact a staff member at the Resource Center for Persons with Disabilities by visiting their office, located at 120 Bessey Hall or by phone at (517) 884-7273 (TTY: 517-3371293). For more information visit the website: <http://www.rcpd.msu.edu/>

Religious Observance Policy

It has always been the policy of the University to permit students and faculty to observe those holidays set aside by their chosen religious faith. It is the responsibility of those students who wish to be absent to make arrangements in advance with their professor.

Course Schedule

Week 1

9/5 Introduction: Questions Ethnomusicologists Ask

Week 2

9/12 Introduction: Studying Ethnomusicology

Read: Blacking, John. "Humanly Organized Sound," in *How Musical is Man?*
London: Faber and Faber. 1973; 3-31.

SUNDAY, SEPTEMBER 16th, 3PM, RCAH THEATRE
The DePue Brothers Band

Week 3

SUB-SAHARAN AFRICA

9/19 Introduction to the Music of Sub-Saharan Africa: Shona Mbira music from Zimbabwe

Read: Berliner, Paul. "Music and Spirit Possession at a Shona Bira," in *Soul of the Mbira*. Chicago: University of Chicago Press, 1978; 186-206.

Listen: "Postal Workers Canceling Stamps at the University of Ghana",
"Nhemamusasa (version 1)", "Nhemamusasa (version 2)", "Nhemamusasa (version 3)",
"Tiareva"

Week 4

9/26 Ewe drumming from Ghana and Pygmy music of Central Africa

Read: Kisliuk, Michelle. "At Ndanga: Life in an African Forest," in *Seize the Dance!: BaAka Musical Life and the Ethnography of Performance*. New York: Oxford University Press, 1988; 35-58.

Locke, David. "Principles of Offbeat Timing and Cross-Rhythms in Southern Ewe Dance Drumming." *Ethnomusicology* 26(2)(1982):217-246.

Listen: "Agbekor ", "Agbekor demonstration", "Gadzo," "Makala", "Alima Girls Initiation Music", "Music for the Buma Dance", "Hut Song"

Week 5

10/3 Mande music from West Africa and Urban-popular music in Zimbabwe and Ghana

Read: Charry, Eric. "Jeliya," in *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*. Chicago: University of Chicago Press, 1990; 90-144.

Turino, Thomas. "Nationalism, Cosmopolitanism, and Popular Music after 1980," in *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago: University of Chicago Press, 2000; 311-354.

Listen: "Alah l'a ka", "Lambango", "Simbi: Manden Mori/Mugutari", "Mansareh

(Praise song)", "Guitar: *Singa* and *Primpin*", "Guitar: Manfila Kante's complete electric guitar solo on *Djata*", "Nyarai", "Ngoto Yakaipa Mhuri", "Hwahwa", "Mukaweke", "Palm-wine highlife song", "Yei Hgebowoh", "Odo Kor Akyer", "Uwamwesi Special"

Week 6

NATIVE AMERICAN MUSIC

10/10 Intertribalism: Powwow Music

Read: Browner, Tara. "Dance Styles and Regalia" and "Making and Singing Songs," in *Heartbeat of the People: Music and Dance of the Northern Powwow*. Urbana: University of Illinois Press. 2004; 48-87.

Listen: Men's Traditional dance song", "Women's Round dance song", "Women's Jingle Dress dance song", "Bells (Crow Hop)", "KFC (Chicken Dance song)", "Contest song (Trick song)", "Contest song (Men's Southern Straight dance song)"

Week 7

10/17 Intertribalism: Ghost Dance Music and the Music of the Native American Church

Read:

Listen: "Pawnee Ghost Dance song", "Hymn of the Native American Church", "Kiowa peyote song - Opening prayer song"

Week 8

10/24 Tribally Specific Musical Traditions: Plains Music, Navajo Music, Woodlands Music

Read: TBA

Listen to "Grass dance song", "Traditional Zuni Lullaby", "Gadasjot", "Rabbit dance song", "Yeibichai song", "Yeibichai Song", "Circle dance song", "Sway songs", "4 Circle Dance Songs", "Navajo Sacred Prayer", "Rabbit Dance", "Corn Dance", "Stomp Dance"

Week 9

10/31 Intertribalism: Contemporary Native American music: Who Owns Native Music?

Read: Cain, Celia: "Emancipating Captive Voices: First Nations Popular Music and the Reclamation of Ethnographic Recordings."

Scales, Christopher. "*Plight of the Redman*: XIT, Red Power, and the Refashioning of American Indian 'Ethnicity'"

Listen: "I May Want a Man", "Beginning", "Bury My Heart at Wounded Knee", "The Sound is Fading", "In the Blood"

Week 10 SOUTHERN APPALACHIAN MUSIC

11/7 Old Time and Bluegrass Music

Read: Rosenberg, Neil V. 1985. "Hillbilly Music and the Monroe Brothers," in

Bluegrass: A History. Urbana: University of Illinois Press; 18-39.

Listen: “Dixie” - Dan Emmett/ Gil Tanner and the Skillet Lickers; “Chinese Breakdown” - The Carter Family; “Daddy and Home” - Jimmy Rodgers; “It’s Mighty Dark to Travel” - Bill Monroe and His Blue Grass Boys; “Earl’s Breakdown” Lester Flatt and Earl Scruggs;

Week 11

11/14 Artist-in-Residence Elizabeth LaPrelle: Ballad Singer

Week 12

11/21 Ballads, Broadsides, and Shape Note Singing

Read: Filene, Benjamin. 2000. “Setting the Stage: Identifying an American Folk Music Heritage, 1900-1930,” in *Romancing the Folk: Public Memory and American Roots Music*. Chapel Hill: University of North Carolina Press; 9-46

Listen: “The House Carpenter” - Almeda Riddle; “Bawbee Allan” - Ewan MacColl; “Barbary Allen” - Jean Ritchie; “Barbara Allen” - Charlie Bannen; “Omie Wise – Doug Wallin; “The Lawson Murder” - Spencer Moore and Everett Blevins, “Old One Hundred” - Louis Bourgeois/ Burl Ives with Radio Kids Club Children’s Choir; “David’s Lamentation” - William Billings/ Alabama Sacred Harp Singers; “Chester” - William Billings/ Gregg Smith Singers; “When Jesus Wept” - William Billings; CD1(8) “Sherburne” - Daniel Read/ Alabama Sacred Harp Convention

Week 13

11/28 The Folk Revival

Read: Cantwell, Robert. 1993 “When We Were Good: Class and Culture in the Folk Revival,” in Neil V. Rosenberg (ed). *Transforming Tradition: Folk Music Revivals Examined*. Urbana: University of Illinois Press; 35-60.

Listen: “John Brown’s Dream” – The New Lost City Ramblers; “If I Had a Hammer” – The Weavers; “Peg and Awl” – Hobart Smith; “Peg and Awl” – Doc Watson and Clarence Ashley; “Peg and Awl” – Pete Seeger; “Peg and Awl” – Bruce Molskey; “A Hard Rain’s A Gonna Fall” – Bob Dylan

Week 14

12/5 World Music and World Beat

Read: Garofalo, Reebee. “Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism.” *The World of Music* 35(2):16-31, 1993.

Feld, Steven. “Pygmy POP: A Genealogy of Schizophonic Mimesis.” *Yearbook for Traditional Music* 28:1-35, 1996

Listen: “I Know What I Know” – Paul Simon; “Ohude Manikiniki” - Umahlathini Nabo; “Homeless” – Paul Simon; “Mbube” – Solomon Linda’s Original Evening Birds; “The Lion Sleeps Tonight” – The Tokens; Hindewhu (whistle) solo – The Ba-Benzele Pygmies; “Watermelon Man” – Herbie Hancock; “Sanctuary” – Madonna.

FINAL EXAM TIME: Friday, December 14 10:00 am – 12:00 pm