

RCAH320-02 Topics in Art and Public Life
Music of the Fourth World

Spring 2011
M/W 3:00 – 4:20 pm
Snyder C202
Office Hours: T/TH 1:00 – 3:00 pm or by appointment

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Course Description:

This course examines contemporary musical creation in a number of Indigenous communities throughout North and South America, Australia, and New Zealand in order to examine musical cultures in several colonial and post-colonial contexts, noting significant points of convergence and distinction. The course will be organized around several broad theoretical topics, including the discourses of "traditionalism" and "modernity" surrounding music making and musical evaluation, various strategic engagements with mass media communications technologies, the role of music in forging group identities, and the use of music as a public forum for the negotiation of Aboriginal/Indigenous rights.

Course Structure:

This course will be conducted in a seminar format and teaching and learning will be grounded in the Socratic method. Class time will comprise group discussion and analysis of readings and musical examples. Reading assignments for the week will generally be between 50-75 pages. Most weeks there will also be listening assignments that accompany the readings. In this way, our discussions will always be grounded in particular musical examples and case studies that allow us to apply some of the abstract or generalized theoretical concepts of our reading to real musical sounds, objects, and events. This topic requires a broad and interdisciplinary perspective and our readings will be drawn from many diverse fields, including Ethnomusicology, Anthropology, Native American Studies, and Cultural Studies.

Learning Goals:

This course will be taught from an ethnomusicological perspective – that is, we begin with the premise that music (and, one could argue, art more generally) is intimately tied to cultural production and reproduction. Music is a site wherein cultures and cultural identities are forged, defended, and contested. Thus, one of the central learning goals of the semester will be to develop an understanding of how music is dialectically tied to other social, cultural, and political processes. This is a key concept if we are to understand how music plays a role in indigenous peoples cultural and political struggles. But this course is not *only* about music but also about some of the broader social and political concerns of Fourth World peoples. While some of these concerns have little to do with music or musical performance, our understanding of music as a cultural practice can only be realized if we are familiar with the social and political contexts within which much of this music is produced. Thus, there are three broad learning goals for this course. At the end of this course students will:

- 1) have the ability to speak knowledgably about many of the central issues facing Fourth World communities on local and global levels;
- 2) have theoretical tools for understanding the myriad ways in which music, and the arts more generally, are intimately connected to politics and the political nature of cultural production;

3) gain a greater understanding of their own social positions in relation to local, national, and global indigenous communities.

Required Reading and Listening:

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.

Fieldtrip:

Students will be **required** to participate in an out-of-class fieldtrip during the semester. **Saturday, February 12, 2011** the class will spend the afternoon (approximately 12-5pm) at the Annual MSU “Pow-wow of Love,” a Traditional pow-wow sponsored by the MSU Native American and Indigenous Student Organization (NAISO). The pow-wow will be held at the Jenison Field House on MSU’s campus. Please reserve these dates in your calendars. This trip is an integral part of the course and will have graded writing assignment associated with it.

Evaluation:

This class is intended to activate student interest and motivate students to commit themselves to learning more about the post-colonial world and the unique position of indigenous communities around the globe. How we go about evaluating this progress is a somewhat open question. Therefore I propose that we, as a class, collectively **negotiate** the terms of evaluation, in keeping with the spirit of the open negotiation, compromise, mutual respect and the value of consensus decision making that are hallmarks of many successful Fourth World political organizations. As a way of opening up this discussion I have proposed my own set of assignments designed to achieve the goals of the course set out above:

- **Independent Research Project**, worth 25% of the final grade. Students will choose a topic within the first six weeks of class; all projects must be approved by your professor (i.e. ME!). Projects will allow students to investigate an indigenous musical tradition of their own choosing.
- **Bibliography Project**, worth 5% of your final grade. This project is designed with the express purpose of creating a useful list of links and sources for the webpage.
- **Bi-weekly blog entries, responses, and discussions posted to the Blog site**, worth 50% of the final grade. Throughout the semester each student will be constructing and adding to a webpage (using Wordpress online blog software as a platform) that will function as public a repository for your collective research, writing, and thinking in the class. Students can post writing, responses, and discussions, their final projects, as well as interesting links, music/video clips, and any other items of interest to their own blog pages. A good deal of the content of these individual pages will then be fed into a central class webpage that will function both as place where the class can read and comment on each others work as well as a “resource tool” for those interested in the music of the Fourth World and will live on in cyberspace long after the semester is over.

These blogging assignments (typically between 2-4 pages) will ask students to evaluate and synthesize course readings, discussion, and fieldtrip data. Blog entries and/or responses must be posted to the blog site they are due. Because these blog entries will often be part of the *beginning* of our collective discussion of a topic or idea, late posts will not be accepted.

● **Attendance and Participation**, worth 10% of the final grade. 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.

Grade Breakdown:

Independent (final) project:	25%
Project proposal and bibliography:	5%
Blog entries and responses	50%
Work on blog site	10%
Attendance and participation	10%

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.

Music of the Fourth World Course Schedule
2011

Spring

The Idea of a “Fourth World”

WEEK 1

Jan 10 The Question: *What is Fourth World Music?*

Jan 12 *Who are Indigenous People?*

De la Cadena, Marisol and Orin Starn. “Introduction,” in *Indigenous Experience Today*, edited by Marisol de la Cadena and Orin Starn. New York: Berg, 2007; 1-30.

WEEK 2

Jan 17 **Martin Luther King Day (No Class)**

Jan 19 *Theoretical and Conceptual Foundations*

Manuel, George and Michael Posluns, “Introduction: Does Indians Have Feelings?,” in *The Fourth World: An Indian Reality* by George Manuel and Michael Posluns. New York: Macmillan Publishing, 1974; 1-12.

Levi, Jerome and Bartholomew Dean, “Introduction,” in *At the Risk of Being Heard: Identity, Indigenous Rights, and Postcolonial States* by Jerome Levi and Bartholomew Dean (eds). Ann Arbor: University of Michigan Press, 2006;1-18, 26-44.

WEEK 3

Jan 24 **1st Blog Posted**

History of Indigeneity

Niezen, Ronald, “The Origins of the International Movement of Indigenous Peoples,” in *The Origins of Indigenism: Human Rights and the Politics of Identity*. Berkeley: University of California Press, 2003; 29-52.

“United Nations Declaration on the Rights of Indigenous Peoples”

(<http://www.un.org/esa/socdev/unpfi/en/drip.html>).

Jan 26 **1st Blog Response Posted**

Music, Culture, Identity

Turino, Thomas Turino, Thomas. “Habits of the Self, Identity, and Culture,” in *Music as Social Life*. Chicago: University of Chicago Press, 2008; 93-121.

WEEK 4

Jan 31 *Media, Representation, and Globalization*

Ginsburg, Faye. “Culture/Media: A Mild Polemic.” *Anthropology Today* 10(2):5-15, 1994

Appadurai, Arjun. “Here and Now,” in *Modernity At Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996; 1-26.

Feb 2 *Webpage/Blog Design Workshop with Sam Merciers!!*

Music, Representation, and Cultural Preservation/Transformation

WEEK 5

Feb 7 *Powwows, "Pan-Indianism," and Intertribalism*

Mattern, Mark. "The Powwow as a Public Arena for Negotiating Unity and Diversity in American Indian Life." *American Indian Culture and Research Journal* 20(4):183-201, 1996.

Feb 9 *Powwows, "Pan-Indianism," and Intertribalism*

Scales, Christopher. "Powwows, Intertribalism, and the Value of Competition." *Ethnomusicology* 51(1):1-29, 2007.

Handler, Richard and Jocelyn Linnekin. "Tradition, Genuine or Spurious." *Journal of American Folklore* 97:273-290, 1984.

SATURDAY, FEBRUARY 12 NAISO "POWWOW OF LOVE" (12-5 PM)

WEEK 6

Feb 14 *Powwow Dancing*

Browner, Tara. "Dance Styles and Regalia," in *Heartbeat of the People: Music and Dance of the Northern Pow-wow*. Urbana: University of Illinois Press; 48-65.

Feb 16 **2nd Blog Posted**

Powwow Songs

Scales, Christopher "Powwow Songs: Aesthetics and Performance Practice." Unpublished Manuscript.

WEEK 7

Feb 21 **2nd Response Posted**

Competitions in Hula music and dance

Stillman, Amy Ku'Uleialoha. "Hawaiian Hula Competitions: Event, Repertoire, Performance, Tradition." *The Journal of American Folklore* 109(434):357-380; 1996.

Feb 23 **Project proposal and bibliography due**

Festivals and Folklorization

Turino, Thomas. "The Framing of Experience: Festivals and Performance Occasions in Lima," in *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration* by Thomas Turino. Chicago: University of Chicago Press, 1993; 218-235.

Bighno, Michelle. "Bolivian Indigeniety in Japan: Folklorized Music Performance," in *Indigenous Experience Today*, edited by Marisol de la Cadena and Orin Starn. New York: Berg, 2007; 247-274.

WEEK 8

Feb 28 *Music and Cultural Preservation among the Suyá*

Seeger, Anthony. "The Sound of Music: Suyá Song Structure and Experience." *Cultural Survival Quarterly* 20(4):23-28.

Roberts, David. "The Suyá Sing and Dance and Fight for a Culture in Peril." *Smithsonian* 27(2):62-75.

March 2 *State interest in Indigenous Music*

Turino, Thomas. 1991. "The State and Andean Musical Production in Peru," in *Nation-States and Indians in Latin America*, edited by Greg Urban and Joel Sherzer. Austin: University of Texas Press.

WEEK 9

March 7 **SPRING BREAK!!**

March 9 **SPRING BREAK!!**

Music, Politics, and Activism

WEEK 10

March 14 *1960s Activism: USA case study*

Johnson, Troy, Joane Nagel, and Duane Champagne, eds. *American Indian Activism: Alcatraz to the Longest Walk*. Urbana: University of Illinois Press, 1997, pp. 9-44.

Scales, Christopher. "Plight of the Redman: XIT, Red Power, and the Refashioning of American Indian Ethnicity," forthcoming in *I Dream a World: Popular Music and Human Rights*, edited by Ian Peddie, Ashgate Press, 2011.

March 16 *Identity Politics: Australian case study*

Castles, John. "Tjungaringanyi: Aboriginal Rock (1971-91)," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 11-25.

WEEK 11

March 21 **3rd Blog Posted**

Media and Indigenous Identity: Indigenous Australians

Hayward, Philip and Karl Neuenfeldt. "Yothu Yindi: Context and Significance," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 175-180.

Nicol, Lisa. "Culture, Custom and Collaboration: The Production of Yothu Yindi's 'Treaty' Videos," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 181-189.

Hayward, Philip. "Safe, Exotic and Somewhere Else: Yothu Yindi, 'Treaty' and the Mediation of Aboriginality," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 190-198.

March 23 **3rd Blog Response Posted**

Media and Indigenous Identity: Maoris of New Zealand

Wilson, Helen. "Te Wa Whakapaoho I te Reo Irirangi: Some Directions in Maori Radio," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 127-141.

Mitchell, Tony. "He Waiata Na Aotearoa: Maori and Pacific Islander Music in Aotearoa/New Zealand," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 26-44.

Appropriation and the Global Music Industry

WEEK 12

March 28

Film Screening: “Guarding the Family Silver (or Ripping Off the Natives)” (2005) Director: Toby Mills (Ngati Raukawa/Ngai te Rangi) and Moana Maniapoto (Te Arawa/Ngati Tuwharetoa)

March 30

Brown, Michael. “Cultures and Copyrights” and “Native Heritage in an Iron Cage,” in *Who Owns Native Culture?* Cambridge: Harvard University Press. 2003; 43-68, 205-229.

WEEK 13

April 4th **Blog Posted**

Schizophonia

Feld, Steven. “The Poetics and Politics of Pygmy Pop,” in *Western Music and Its Others: Difference, Representation and Appropriation*, edited by Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, 2000; 254-279. [Earlier Version: Feld, Steven. “Pygmy Pop: A Genealogy of Schizophonic Mimesis.” *Yearbook for Traditional Music* 28(1996):1-35.

Taylor, Timothy D. 2003. “A Riddle Wrapped in Mystery: Transnational Music Sampling and Enigma’s ‘Return to Innocence’,” in *Music and Technoculture*, ed. René T. A. Lysloff and Leslie Gay. Middletown, CT: Wesleyan University Press/ University Press of New England, 64-92. [Previously published in Timothy D. Taylor. *Strange Sounds: Music, Technology and Culture*. New York: Routledge, 2001;117-135]

April 6th **Blog Response Posted**

Producing “Indigenous” Music

Meintjes, Louise. “Reaching ‘Overseas’: South African Sound Engineers, Technology, and Tradition,” in *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello. Middletown: Wesleyan University Press, 2005; 23-46.

Neuenfeldt, Karl. “Nigel Pegrum, ‘Didjeridu-Friendly Sections,’ and What Constitutes an ‘Indigenous’ CD: An Australian Case Study of Producing ‘World Music’ Recordings,” in *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello. Middletown: Wesleyan University Press, 2005; 84-102.

Reverse Appropriation?: Trans-Indigenous Musical Connections

WEEK 14

April 11 *The Use of Reggae Music: Comparative perspectives*

Weintraub, Andrew N. “Jawaiian Music and Local Cultural Identity in Hawai’i,” in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 78-88.

April 13 *The Use of Hip Hop: Comparative perspectives*

Dunbar-Hall, Peter and Chris Gibson. "Aboriginality and Transnational Black Culture – hip-hop and R&B," in *Deadly Sounds, Deadly Places* by Peter Dunbar-Hall and Chris Gibson. Sydney: University of New South Wales Press, 2004; 120-136.

Mitchell, Tony. "The *Proud Project* and the 'Otago Sound': Maori and Polynesian Pop in the Mid-1990s," in *Sound Alliances: Indigenous Peoples, Cultural Politics, and Popular Music in the Pacific*, edited by Philip Hayward. New York: Cassell, 1998; 158-172.

WEEK 15

April 18 *The Use of Country Music: Comparative perspectives*

Samuels, David. "Indians Singing Country," in *Music of the First Nations*, edited by Tara Browner. Illinois: University of Illinois Press, 2009; 141-160.

Dunbar-Hall, Peter and Chris Gibson. "Singing Country," in *Deadly Sounds, Deadly Places* by Peter Dunbar-Hall and Chris Gibson. Sydney: University of New South Wales Press, 2004; 94-117.

April 20 The Return of The Question: *What is Fourth World Music?*

WEEK 16

April 25 Research Project Presentations

April 27 Research Project Presentations

FINAL EXAM DATE (Final Research Projects Due): TUESDAY MAY 3, 3-5 pm.