

Anthropology 215:
World Music
Spring 2010

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Syllabus

Course Description: This course provides an anthropological perspective on world music. This means developing an ability to understand music *in its cultural context*. We cover topics such as types and genres of music, doing musical fieldwork, instrument classification and symbolism, the uses and functions of music in society, and how musical cultures interact and mutually influence one another. We also look at the globalization of music: the diffusion of commercial forms of music around the world and consumption of world music by North Americans and Europeans.

Two threads run simultaneously through the course: topical themes from ethnomusicology and descriptions of musical cultures – the music of the Shona of Zimbabwe, North Indian music, and the carnival music of Trinidad. Since this course is also a Writing 2 course, there will be a serious focus on writing.

Books:

Bonnie Wade:	Thinking Musically (Oxford UP)
Paul Berliner	The Soul of Mbira (Chicago UP)
George Ruckert:	Music in North India (Oxford UP)
Shannon Dudley:	Carnival Music in Trinidad (Oxford UP)

Selected xerox materials on reserve and handouts. Get a cheap world map.
Dig out or buy a copy of **The Essential Handbook for Writers** or something similar.

Requirements:

Midterm exam	22.5%	(March 2)
Final exam	22.5%	(last day of class)
Short Report I	5%	(Jan. 26 th)
Short Report II	5%	(Feb 2 nd)
Outline of paper	5%	(March 23 rd)
Research Paper	25%	(April 25)
Class participation/presentations*	<u>15%</u>	
	100%	

* Presentations on readings will be assigned through semester. Each student will do one. These are required and graded. Do not miss a presentation. You also do a final presentation of paper.

Student Code of Behavior: You are bound by *Community Standards for Academic Conduct* in the Student Handbook. Thank you in advance for your co-operation.

1. Exam Policy: Exams are governed by the Honor Code. If you observe an infraction, please report it to me. Do not miss an exam; there are no make-ups unless there are *truly exceptional circumstances, as determined by me*. You must not leave the exam room until you are done. Cell phones etc must be turned off and stored away during the exam.
2. Papers: Evidence of plagiarism will net an “F” in the course. Plagiarism includes borrowing, in whole or part, from any source without proper citation. Late penalties on papers apply.
3. Attendance: You are expected to attend all classes, and arriving late (unless excused) amounts to an absence. Sending me an email or one from the Student Affairs’ office

about an absence is a welcome courtesy, but it *does not automatically lead* to an excused absence. Absences will lower your grade.

4. **Classroom Protocol:** I can see clearly what is going on, so please observe basic rules of civility: *arrive on time, turn off phone, do not talk or eat in class*. You have a break at the mid point of the period, *so kindly do not get up and leave* while the class is in session. Please do not bring a laptop to class.
5. **Email:** Kindly use email as a formal mode of communication (i.e. like a business letter).

Course Objectives and Assessment:

1. Writing objectives: Since this course is a follow up to Comp. 100, great stress is put on learning productive research strategies and good writing (style, organization, grammar, and creativity). Assessment by writing and rewriting assignments.
2. Musical objectives: Whether or not you have had much musical training or not, this course will develop in you a musical vocabulary to talk about music. If you *actively* listen to music, you will discover that you will soon be able to describe using a musical lexicon the examples you listen. You will be given a style sheet. Assessed by written papers and class presentations.
3. Anthropological objectives: Anthropology tries to understand humans as cultured animals. In this course, our goal is to uncover some of the social correlates of music, the meanings and functions of music, musical concepts, and values that particular groups have about their music. Also, non-Western music is radically transforming under the pressures of globalization. A big part of our intellectual quest will be to understand the interaction of music traditions, and the development of commercial forms of music in the urban areas of the world. Assessed by exams and paper.

Short report I: *Music in My Life* (due Jan 26th). Worth 50 points. *See details at end.*

Short Report II: “Theft” of Malaitan Lullaby (due Feb. 2nd). Worth 50 points. *See details at end.*

Research Paper: Requires writing about the music of a culture/ country (outside of North America/ Europe). **Paper due April 25th. Worth 25%.**
See details at end.

Outline of paper: worth 50 points. Outline due on March 23rd. Prepare an introductory paragraph (as in paper intro) with a topic description and a thesis (general or specific); for example -- The Calypsonians of Trinidad serve as the social critics of their time. *or* The hocket technique of the Pygmies of the Ituri Forest symbolizes the egalitarian ethos of this culture. *or* The lyrics of the songs of the X people demonstrate the sexual tension between men and women.).

This is followed by a *detailed* outline of sections/paragraphs of paper. Add a bibliography of key print & Internet sources; you can more later as you do research.

The results of your research will be presented to the class with some musical examples. (Use Garland Encyclopedia of World Music available in library: R780.9 G233e). *See details on separate sheet*

Schedule:

Please do readings and listen to examples from book CDs *before* each week's class.

- Jan. 19 **Topics:** Introduction. What is music? Guide to listening. Discussion of assignment: "Music in My Life".
Read this week and next: *Thinking Musically*, chapter 1 - 4
Video: *The Nature of Music* (portions of videotape, 141 mins)
- Jan 26 **Topics:** Brief history of ethnomusicology. Typology of world instruments.
Read: *Thinking Musically*, chapter 1 – 4
Report due: Music in My life. (worth 5 %)
Video: *The Nature of Music* (portion)
- Feb. 2 Musical categories: art, folk, popular, and world music. Doing musical fieldwork. Ethics of musical fieldwork.
Debate: Who owns rights to the Malaitan lullaby?
Read: Ethical Considerations from SEM and the Malaitan piece (handouts)
- Feb 9 **Topic:** Uses and functions of music in society.
Musical area: sub-Saharan African music and background on Zimbabwe
Read: Photocopy "Uses & Functions" from *The Anthropology of Music*, chapter 11.
First writing workshop: elements of good writing
Report due: Malaitan lullaby (worth 5 %)
- Feb. 16 **Musical area:** Shona *mbira* music.
Read: *Soul of Mbira*, chaps 1-5
Listening: examples from *Soul of Mbira* CD
Students report on assigned chapters from *Soul of Mbira*, chaps 4 & 5
- Feb. 23 The *Mbira* continued: students report on chapters 6-8
Read: *Soul* chaps 6-9, Appendix I & III
Students report on assigned chapters from *Soul of Mbira*, chaps 6-8
We will look at mbira technique from Web sources.
- March 2 **Midterm Exam** (22.5%).
- BEGIN RESEARCH FOR YOUR PAPER after exam*
- March 7-13 **Spring Break Week**

- March 16 **Musical area:** North Indian. Student reports on assigned chapters.
Read: *Music in North India* and listen to examples from book's CD
Video: *Raga* (Muhlenberg 27 mins)
- March 23 **Musical area:** Student reports on last chapters from *Music of North India*
Topics: Musical concepts: talent, musicianship, and composition
Outline of your paper due: topic, thesis, detailed outline, references. (worth 5 %)
Video: JVC Video Anthology of world music: South Asia (vol 11-15)
- March 30 Individual writing consultation of your outlines in my office: Curtis 236.
You will be assigned a time
- April 6 **Topics:** Musical change. What is "world music"? Global pop.
Read: *Thinking Musically*, chapter 6
Photocopy chapter 1 from *Global Pop*
Musical Area: Afro-pop
- April 13 **Musical area:** Carnival in Trinidad. Students report on assigned chapters 3 -6
Read: *Carnival Music in Trinidad*
Listening: examples from book's CD
Video: *Mas Fever – Inside the Trinidad Carnival* (Muhlenberg)
- April 20 **Musical area:** carnival.
Read: *Carnival Music in Trinidad* (finish book)
Cuban music: pre- and post-revolutionary
Video: *Buena Vista Social Club* (Lafayette)
- April 27 Student presentations on research papers. Presentation should be 5-10 minutes with short musical examples
Paper due today; turn in outline, as well.
Circulation of possible essay exam questions
- May 4 Course finale or final exam. If you prefer, you can do final when it is scheduled in **exam period. To be discussed.**

Writing Assignments

Report #1: “Music in My Life” (Due Jan. 26th) Worth 5% or 50 points.

Write up a paper that details your experience with music to date. The paper should be 3-4 pages in length, typed and checked for grammar and spelling. Consider the following:

- How musical are you as a person? Explain.
- When do you remember paying any special attention to music?
- Have you studied an instrument or singing? What’s your experience with that?
- Do you like to sing? If so, what kinds of music?
- Do you go to concerts? What kind, how often?
- Do you own commercial CDs? Do you burn your own? What styles do they represent?
- Do you know much about popular, art, or folk music?
- How is your music taste different from other people in your family, i.e. siblings, parents, grandparents, others?
- Has your musical taste changed over time?
- What meaning does music have in your life? How important is it to you? If you were stuck on a desert island, what CDs would you want to have? Why?
- Anything else you’d like to report on.

N.B. Don’t simply answer each question. Write a detailed descriptive report that uses the questions above. Proof read paper and ask someone to check for ideas, grammar, and organization. Graded for grammar and style.

Report #2: Malaitan Melody (Due Feb 2nd) Worth 5% or 50 points.

Write your own rendition of what we discuss in class about the ethics of using an oral folk tradition, such as the Malaitan lullaby, in a new context. These are the questions you can think about. *Make an argument; do not just answer questions.* State your thesis in the first paragraph and support in the report.

Consider these questions in your argument; do not simply answer questions.

1. Is there any difference in way Zemp uses the lullaby vs way Deep Forest does?
2. Is there a difference between *musical quotations*, which has been done since 19th century with composers like Americans – Ives, Copland, and Europeans – Dvorak and Bartok, who used popular and folk music, and *sampling*, a newer phenomenon in which snatches of song are lifted from original performance and quoted or altered.
3. Is the lullaby really “raw material” as *Deep Forest* alleges? About the lullaby being just “raw material.” *How* would you argue for and against that idea?
4. How does the process of sampling change the original song? Is what Deep Forest does an example of “arranging” the song in a new way?
5. What is the difference between entertainment value and educational value? Does educational value have more value, in your view?
6. If you kick up the issue a couple of notches, one could argue that the use of the Malaitan lullaby or any bit of traditional music in the way *Deep Forest* does is a form of “cultural imperialism,” that is, another example of the dominant commercialized Developed World using and profiting from the cultural property of the Developing World. Is this case a good example of that? Yes or no?

Research Paper: Report on a Musical Culture (Worth 25% or 250 points.)

Pick a culture or a country, not in urbanized North America or Europe (although you can pick a Native American group of North America). If you are stuck, take a look at the 10-volume set by David Levinson called **Encyclopedia of World Cultures**, in the reference section of the library, for a group whose musical cultures you can research. Previous students have done their papers on a North American tribe, a Caribbean island, an African ethnic group, Pacific Island group, north or south Indian music, a South American tribe, etc. For additional help choosing and describing a musical culture, see: **Garland Encyclopedia of World Music** available in reference section of library: (call # R780.9 G233e)

Your paper should have *two sections*: The first is country/culture background. The second is a description of the musical culture. Just separate with headings.

Part I: Cultural/country background (about 2 pages):

You need to begin with some background research on the culture or country: physical geography of the area and world location. Include a thumbnail map. Provide a brief description of the cultural background of the people who produce the music. For example, you can talk about making a living; brief info on family, customs/rituals, religious practice, etc. You are graded on the coherence, content, and organization of this section.

Part II: Musical Culture Description (about 8 – 9 pages):

Within your culture area, report on one or several major musical style(s). **That style can either be a traditional folk style or newer urban popular one. The choice is yours.**

Describe the musical style(s), genres, or forms in terms of the way we have done in class. Use some or all of following: describe musical features (melodic or rhythmic features); instruments (include thumbnail pix with URLs); information about musicians and singers; status of musicians in the society (can they make a living?); contexts for performance; role and function of music in relation to religion, politics, ritual, arts, etc.; music education for performers; interaction between audience and performers; lyrics; musical aesthetics. *Good to include pictures of instruments* from the web, but cite source (the URL).

If the style you are describing would be classified as an urban popular style (such as Congolese, merengue, reggae, salsa, Highlife, etc), include additional information such as: roots of the style and the influences it has received from other musical cultures; the “stars” of that style or description of the performance groups; stylistic features of the music; performance venues of the music; analysis of some of the lyrics; marketing; record labels used.

Writing Hints:

- Develop a *thesis idea* for the whole or part of the paper (e.g. The Calypsonians of Trinidad serve as the social critics of their time. *or* The hocket technique of the Pygmies of the Ituri Forest symbolizes the egalitarian ethos of this culture. *or* The lyrics of the songs of the X people demonstrate the sexual tension between men and women.).
- Have an introduction and conclusion to your paper.
- Use proper paragraph structure.
- You *must use several (minimum of 3) print sources* (books or articles) along with your favorite web sites.
- If you can, include a discography (list of recordings) or musical sources you find on the Internet.