

Anthropology of Music
01:070:219 - Spring 2017
MW 1:40-3:00PM - Tillett 204

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Office Hours: by appointment

Core Curriculum Learning Goal:

- [Arts and Literatures] (AHP): *Analyze arts and / or literatures in themselves in relation to specific histories, values, languages, cultures, and technologies.*

Course Description

The course is intended as an introduction to the study of the intersection of music and culture as exhibited in different areas of the world. Various concepts concerning musical expression (performance, participation, emotional affect, etc.) will be discussed. Among the music cultures examined will be those of North America, Ghana, South Africa, and Indonesia. Concepts, principles, and theoretical models used by ethnomusicologists, anthropologists, and other scholars to study relevant myths, beliefs, and traditions will be presented throughout the course. The focus of the course will be twofold: 1) to analyze musical expression – from within and from outside of a given culture – in terms of the musical and cultural elements of that expression and 2) to assess and evaluate the extent to which the musical expressions of these cultures serve to enhance and demarcate the cultural identity of the society in the twenty-first century. By emphasizing, through the articles and other materials presented in the course, the critical role that music plays in establishing cultural identity in present-day societies, it is hoped that the student will gain greater insight into links between the aesthetics of musical/artistic practices and the conventions of societal/cultural customs.

Required Text

Jeff Todd Titon, *Worlds of Music*, 5th ed., (New York: Schirmer, 2009)

Details on how to obtain the book will be discussed in class. The book comes with a set of 4 CDs, which are also necessary for the course work. Additional music examples will also be available online; in order to access these examples, you will need to utilize the Reserves section of the Rutgers Libraries Homepage.

Other Readings

In addition to the required text, there will be several articles concerning aspects of twenty-first century music-cultures and their relevance in establishing present-day cultural identities that will be accessible through the Library Reserves. These articles are also extremely important to the course work. Each will be discussed in class thoroughly, with student groups leading the discussion. These in-class presentations will figure prominently in the consideration of your final grade.

SAKAI Site

SAKAI refers to an online course management system. Its web address is: <https://sakai.rutgers.edu/portal>. Within SAKAI, each student should already belong to a group helpfully entitled “01:070:219:01 Sp17.” In this course, we will be using the SAKAI site to post grades (on the *PostEm* tool), to supply ancillary readings and documents necessary to the course (on the *Resources* tool), to post announcements of concern throughout the semester (*Announcements* tool), etc.

Absences

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website (<https://sims.rutgers.edu/ssra/>) to indicate the date and reason for your absence. This procedure does not *excuse* the absence. Only absences caused medical appointments or personal bereavement will be excused. Students must present proper documentation regarding such absences within two weeks of the absence or by 10 May, whichever comes first. Further information on attendance can be found under **Course Requirements** below (including the **Exam Make-up Policy**; see section 3 of **Course Requirements**).

Classroom Etiquette

Class begins punctually. Late arrival indicates disrespect to the instructor and to the other students. In order to minimize disruptions, late students should settle themselves as quietly as possible. Texting, emailing, and web surfing are similarly disrespectful and undermining. Those engaging in these activities will be asked to leave the lecture hall for the rest of the period. Finally, regarding cell phone rings; they are to be avoided at all costs.

Academic Integrity

Cheating lowers the value of a Rutgers degree and the learning experience for all students. No form of cheating will be tolerated. One commits plagiarism when one represents the text or ideas of others as one’s own creation. Please visit the website of the Rutgers Office of Academic Integrity (<http://academicintegrity.rutgers.edu>) for a fuller explanation of plagiarism and of the penalties for it. Proved plagiarists will receive a disciplinary F in the course and possibly faced expulsion from the University.

Course Requirements

- 1.) The class meets twice a week for one hour and twenty minutes for a period of fourteen weeks. This is a limited amount of time to present the material, so regular attendance is imperative (see the attendance policy outlined above in **Absences**).
- 2.) Participation in class discussions, whether under direction of the instructor or the student groups [see #4 below], will play a large part in your final grade.
- 3.) There will be three examinations, on February 27, April 3, and a final exam on a date to be determined. Short answer, essay, and multiple-choice questions will be asked, as well as listening identifications from music examples on the Titon CDs and the online reserve.

Exam Make-up Policy: Should a student miss an examination, a make-up test will be given, with the following stipulations: a.) each student may miss only one examination and make it up. Make-ups will not be given for multiple absences; b.) those students missing an examination must agree, with the instructor, upon a mutually convenient time for each make-up; only one make-up test will be given for each examination.

- 4.) The class will be split into groups for the purpose of analyzing and presenting the ideas contained in the articles mentioned above. Each member of the group should present a salient point, and the group as a whole should be prepared to lead the class in a discussion on the article.
- 5.) There will be a final paper due by the last class on May 1. This will involve choosing a particular music tradition with which the student has come into contact and reporting on a particular aspect of it. Guidelines for this final project (length, format, content, etc.) will be distributed and discussed in class at a later date. Tips on how to approach this assignment can be found in the Titon book (Chapter 10) and will be discussed in class.

Learning Goals

On completion of the course, the student should come away with:

- a solid background in the origins and development of the musical anthropology and the ethnography of music, as well as a working sense of the key issues that have historically framed such inquiries
- a firm grasp of the role of musical expressions as a signifier of cultural identity in twenty-first century societies
- the ability to assimilate material from a variety of sources and engage in a critical analysis of that material
- the ability to speak and write knowledgeably and confidently about the basic tenets of musical anthropology as it is practiced in the twenty-first century

Grading

The grading for the course will be as follows:

Three in-class exams, including the final exam (15% each)	45%
Attendance and participation	10%
Group article presentation	20%
Final paper	25%

Final cumulative grade averages for the course will result in the following letter grades:
A = 90-100%; B+ = 85-89%; B = 80-84%; C+ = 75-79%; C=70-74%; D = 65-69%; F = below 65%

Course Outline

Date	Lecture	Reading Assignment - Titon Text	Listening Assignment (CD Tracks in Text)	Article / Group Assignment
Jan. 18	Introduction: Definitions of Music and Ethnomusicology	pp. 1-18		Titon Text, "Introduction," pp. 1-18
Jan. 23/25	Music as a Human Universal			Geertz, "Art as a Cultural System" ***For Full Class Discussion*** Nettl, "An Ethnomusicologist Contemplates Universals" ***For Full Class Discussion***
Jan 30 Feb. 1	Historical Perspectives in Various Cultures	pp. 32-64	1/3, 1/4, 1/6, 1/7, 1/9, 1/10	Nettl, "History and Change in Blackfoot Indian Culture"[DG1]
Feb. 6/8	Syncretic Interactions between Cultures			Nettl, "Mozart and the Ethnomusicological Study of Western Culture" [DG1]
Feb. 13/15	Internationalization and Globalization	pp. 83-110	1/1, 1/15, 1/16	***Discussion Group 1*** Meintjes, "Paul Simon's <i>Graceland</i> " [DG2]
Feb. 20/22	Beliefs, Activities, Myths	pp. 145-180	1/22, 1/24, 2/1, 2/2	Gates, "A Myth of Origin," from <i>The Signifyin'(g) Monkey</i> [DG2]
Feb. 27 Mar. 1	Intertextuality in Ethnomusicology Quiz #1 (Wednesday)			***Discussion Group 2*** Tomlinson: "Cultural Dialogics and Jazz: A White Historian Signifies" [DG3]
Mar. 6/8	Expressions of Sex, Gender, Sexuality / Myths Revisited			Rose, "Hip-Hop Demeans Women," in <i>Hip-Hop Wars</i> [DG3] Thomas, "Mic 'God/dess'...Eshu-Elegba: Signifying Divine Freedom," in <i>Hip-Hop Revolution in the Flesh</i> [DG3]
Mar. 13/15	Spring Break No Class!!!			
Mar. 20/22	Role of Ritual in Contemporary Societies			***Discussion Group 3*** Segel, "Huun-Huur-Tu: Hooked on Polyphonics" [DG4]

<i>Mar. 27/29</i>	Transmission of Cultural Materials / Oral vs. Written	pp. 265-298	2/20, 2/21, 3/1	van Tongeren, "A Tuvan Perspective on Throat Singing" [DG4] ***Discussion Group 4***
<i>Apr. 3/5</i>	Meaning and Affect Quiz #2 (Monday)			Schippers, "The Guru Recontextualized? Perspectives on Learning North Indian Classical Music in Shifting Environments for Professional Training" [DG5]
<i>Apr. 10/12</i>	The Interplay of Universal and Culture-Specific Elements			Morcom, "An Understanding Between Hollywood and Bollywood? The Meaning of Hollywood-Style Music in Hindi Films" [DG5] ***Discussion Group 5***
<i>Apr. 17/19</i>	Music is Music(?) / Definitions Revisited	pp. 299-321; 334-341	3/3, 3/4, 3/5, 3/, 3/8	Becker, "Time and Tune in Java" [DG6]
<i>Apr. 24/26</i>	Music as an Aid to Cultural Transformation			Sumarsam, "Past and Present Issues of Islam with the Central Javanese Gamelan and Wayang Kulit" [DG6]
<i>May 1</i>	Review			***Discussion Group 6***

**Final Exam - Tuesday, May 9
12N-3PM**