

Music as a Social Experience KHC MU101

Fall 2010
Monday/ Wednesday/ Friday
10:00 AM - 11:00 AM
Room: KHC107

Dr. Steven Cornelius

Office: 617-358-4412

Email: scornel@bu.edu

Course Description

This course uses a variety of theoretical perspectives to investigate the ways in which musical practice serves as a reflection of, and model for, social ideas and understandings. Specific topics include gender relationships in Bizet's *Carmen*, the sources of spiritual efficacy in Yoruba theology, social dystopia in Sondheim's *Sweeney Todd*, and the politics of Jimi Hendrix's Woodstock performance. 4 credits.

Course Objectives

- To develop skills for listening to music.
- To reveal music's relationship to culture.
- To encourage self-reflection and independent thinking about musical experience.

Learning Outcomes: At course's end, students will be:

- Prepared to think critically about a wide variety of musical styles and traditions.
- Able to make connections between musical practice and social values.
- Empowered with the skills necessary for lifelong musical learning.

Required Readings

- Sound Tracks: An Introduction to Music as Social Experience. Steven Cornelius and Mary Natvig. Manuscript. (on line)
- Articles as assigned within each unit.

Written assignments

Honors College assignments are designed to help students develop proficiency in argumentation, rules of citation, information literacy, and written and oral communication.

- Daily journal and class blog: You are required to keep a general track of your listening experiences. Comment on these (and others') experiences using appropriate musical

vocabulary while placing your listening within a cultural context. Reflect on music's value and purpose.

- Three short papers (500 words each).
Assignment 1: Describe your musical world. Due: September 8.
Assignment 2: Visit Library of Congress Website and analyze a Civil War-era song publication. Due: TBA.

Assignment 3: Review a concert or musical event. Due: Within 7 days of the event.

- Biography: Interview a family elder and record his/her musical remembrances. Reflect on music's role in the elder's life as compared to your own (1000 words). Due: October 13.
- Music and...: Explore a particular musical relationship. Possible topics to be discussed in class. Requirement includes an oral presentation and 2000 word paper. Due: Dec. 6.

Academic Conduct

It is plagiarism to present another's work as your own. Any plagiarized work will receive an F and may result in failure for the entire course. A second infraction for academic misconduct will result in a hearing before the Academic Conduct Committee. For detailed information on plagiarism, see the Boston University Academic Conduct Code:

<http://www.bu.edu/academics/resources/academic-conduct-code/>

Grading

- Journal/blog: 5%
- Short papers: 15% (3 @5% each)
- Elder bio/reflection: 10%
- Presentation/paper: 30%
- Midterm exam: 20%
- Final exam: 20%

Special Guests

October 4: Jaleel Ojuade, Nigerian scholar (tentative)¹

October 18: Indian music and dance specialist :TBA

Course Outline

Section I: Introduction: (Weeks 1 & 2) Goals:

- To develop tools for listening.
- To understand the basic elements of music.
- To develop a musical vocabulary.
- To explore the relationships between musical sound and musical meaning.

Topics:

- Music and the Brain
- Music in Mythology: Orpheus and other tales

- Music and Culture
- Music and Hearing
- Active Listening

Sample Repertoire: Gershwin's "Summertime," "Nesaza Shirabe" (traditional Japanese shakuhachi), "Amazing Grace," J. S. Bach's Bouree (BWV 996), Arlen and Harburg's "Over the Rainbow"

Text Reading: "Elements of Music" Additional Reading:

Boas, Franz. 1889. "On Alternating Sounds," *American Anthropologist* 2(1): 47-54. (JSTOR)

Levitin, Daniel J. 2006. "Behind the Curtain: Music and the Mind Machine," in *This is Your Brain on Music: The Science of a Human Obsession*. U.S.A.: Dutton. (ML3830 .L38 2006) [PDF]

Ross, Alex. 2008. "Why So Serious?: How the Classical Concert took Shape," *The New Yorker* Sept. 7.

http://www.newyorker.com/arts/critics/musical/2008/09/08/080908crmu_music_r_oss

Williamson, Timothy. 2010. "Reclaiming the Imagination," *The New York Times*. August 16. <http://opinionator.blogs.nytimes.com/2010/08/15/reclaiming-the-imagination/?scp=1&sq=%E2%80%9CReclaiming%20the%20Imagination,%E2%80%9D&st=cse>

Assignment 1: Describe your musical world. Due: September 8.

Section II: Musical Identity

Part 1. Music and Ethnicity

Goal: To become familiar with markers of musical ethnicity. Topics:

- Music and History: The Jali of West Africa
- Oral tradition and the blues
- William Grant Still's Afro-American Symphony
- Malian Blues: Salif Keita

Select Repertoire: "Kelefaba" and "Kuruntu Kelafa," "Cross Road Blues," Afro-American Symphony

Text Reading: "Music and Ethnicity" Additional Reading: ethnic group. 2010. In *Encyclopædia Britannica*. Retrieved August 16, 2010, from

Encyclopædia Britannica Online: <http://www.search.eb.com/eb/article-9033136>

Eyre, Banning. 2000. "Apprentices and Kings," in *In Griot Time: An American Guitarist in Mali*. Philadelphia: Temple University Press. (ML 3760 E9)

Miner, Horace. "Body Ritual among the Nacirema." *American Anthropologist* 58:3, June 1956. <https://www.msu.edu/~jdowell/miner.html>

Slobin, Mark. 1984. "The Neo-Klezmer Movement and Euro-American Musical Revivals," in *The Journal of American Folklore*, Vol. 97, No. 383, pp. 98-104. (JSTOR)

Ventura, Michael. 1987. "Hear That Long Snake Moan." *Whole Earth Review*. (JSTOR)

Assignment: Interview an Elder (1000 words). Due: October 19.

Music and Gender

Goals:

- To understand the close relationships between gender and music.
- To become familiar with important trends, composers, and pieces that exemplify gender issues in music.

Topics:

- Defining Gender
- Gender in Rock 'n' Roll
- Gender on Stage
- Carmen's Dilemma
- Siegfried's Manhood
- Castrati and Pants Roles
- Lesbian and Gay Issues

Sample Repertoire: "When I Was a Boy," "It's My Party," "Habanera" (Carmen), Act II/scene 2 (Siegfried), "Non so piu cosa son," (Le Nozze di Figaro) Reading: "Music and Gender"

Additional Reading: gender identity. (2010). In *Encyclopædia Britannica*. Retrieved August 16, 2010, from *Encyclopædia Britannica Online*: <http://www.search.eb.com/eb/article-9036351>

Johnson, Maria. 2003. "'Jelly Jelly Jellyroll': Lesbian Sexuality and Identity in Women's Blues." *Women & Music* 7.

McClary, Susan. 1991. "Living to Tell: Madonna's Resurrection of the Fleshly." *Feminine Endings: Music, Gender, and Sexuality*, 148-66. University of Minnesota Press. (ML82 M38 1991)

Shaw, George Bernard. 1923. "Siegfried," in *The Perfect Wagnerite*. London: Constable & Co. (MT100 W25 S5)

Wong, Deborah. 2000. "Taiko and the Asian/American Body: Drums, Rising Sun, and the Question of Gender," *The World of Music* 42(3): 67-78. (JSTOR)

Part 5. Music and Spirituality

Goals:

- To understand how humankind uses music to express spirituality.
- To investigate musical relationships between the sacred and the secular.
- To become familiar with select works exemplifying spiritual traditions in music.

Topics:

- Contextualizing "Amazing Grace"
- Buddhist Chant: The Gyuto Monks
- Yoruba Religion / Santería in the New World

Select Repertoire: "Amazing Grace" (versions performed by Aretha Franklin, Mormon Tabernacle Choir, and Old Harp Singers), "Yamantaka," "Babalu Ayé" Text

Reading: "Music and Spirituality"

Additional Reading:

Becker, A. L. and Judith Becker. 1981. "A Musical Icon: Power and Meaning in Javanese Gamelan Music," *The Sign in Music and Literature*, ed. Wendy Steiner, Austin, Texas: University of Texas Press, 305-317. (NS180.S46 S53)

Cornelius, Steven. 1995. "Personalizing Public Symbols through Music Ritual: Santería's Presentation to Aña," in *Latin American Music Review* 16:1:42-57. (manuscript online)

Lhalungpa, Lobsang P. 1969. "Tibetan Music: Secular and Sacred," in *Asian Music* 1:2:2-10. [JSTOR]

Website: <http://lcweb2.loc.gov/diglib/ihas/html/grace/grace-timeline.html>

Part 2. Music and Nation

Goal: To understand music's role in shaping and reflecting national identity. Topics:

- National Identity and Music
 - Jimi Hendrix plays "The Star-Spangled Banner"
 - A Scene from *Casablanca* (1942)
 - "Nkosi Sikelel' iAfrika" (South African Anthem)
- 19th-Century Nationalism in Europe
- Concert "Folk" Music in Bulgaria

Sample Repertoire: "The Star-Spangled Banner," "La Marseillaise," Borodin's *The Steppes of Central Asia*, Koutev's "Polegnala e Todora" Text Reading: "Music and Politics"

Additional Reading: Raynor, Henry. 1976. "National Music," in *Music & Society Since 1815*. New York: Schocken Books. (ML3795 R4 1978)

Stokes, Martin. 1994. "Introduction: Ethnicity, Identity and Music." *Ethnicity, Identity and Music: The Musical Construction of Place*, 1-27. Oxford: Berg. (ML 3799 E78 1994)

Website sponsored by the African National Congress:

<http://www.anc.org.za/misc/nkosi.html>

Midterm Exam

Part 3. Music and War

Goals:

- To explore examples in which music supports, protests, or remembers war.
- To understand how music reflects human responses to war and/or conflict.

Topics:

- Iraq and Vietnam: Musicians take Sides
- American Civil War: Military Bands and Parlor Songs
- Native American Ghost Dance
- Music of the Holocaust: Death Camps, Songs of Resistance
- Three Responses to World War II: Messiaen, Britten, and Penderecki

Sample Repertoire: "Live from Iraq," "Eve of Destruction," "Ballad of the Green Berets," "All Quiet on the Potomac Tonight," Arapaho and Comanche Ghost Dance Songs, "Es is geven a zumer-tog," Quartet for End of Time, War Requiem, Threnody for the Victims of Hiroshima

Text Reading: "Music and War" Additional Reading:

Cusick, Suzanne. 2006. "Music as Torture / Music as Weapon," *Revista Transcultural de Música Transcultural Music Review* 10.

http://www.sibetrans.com/trans/trans10/cusick_eng.htm

Assignment: Go to this Library of Congress-sponsored Website. Type in keywords to find a Civil War-era song publication. (This may require some experimentation.) Analyze the lyrics and images in a 500-word essay. <http://memory.loc.gov/ammem/amssquery.html>

Due: TBA.

Section III: Musical Narratives

Music and Film

Goals:

- To explore ways that music communicates cinematic action, mood, and emotion.
- To examine how music portrays and enhances attitudes, characters, objects, settings, and time.
- To provide a brief overview of the history of music in film. Topics and Repertoire:
- The Art of Film Scoring: E.T.: The Extra-Terrestrial, King Kong (1933 original)
- A Silent Film Landmark: Metropolis (1927)
- Sounds of Science Fiction: The Day the Earth Stood Still (1951)

Text Reading: "Film Music"

American Musical Theater

Goals:

- To demonstrate how social issues are reflected in musical theater.
- To provide an overview of 20th-century American musical theater.

- To understand two groundbreaking 20th-century musicals.

Topics and Repertoire:

- Mapping an Exposition: Sondheim's Sweeney Todd (1979), Opening Scene
- Staging the American Experience: Showboat (1927)
- Ethnic conflict: West Side Story (1957)

Text Reading: "Musical Theater"

Website: http://www.victorianlondon.org/mysteries/sweeney_todd-01.htm

Music and Dance

Goals:

- To examine dance genres in different cultures and times.
- To see how dance reflects regional/national histories and identities.
- To understand the relationship between music and movement.

Topics and Repertoire:

- Argentine Tango
- Brazilian Capoeira
- Ghanaian Baamaya
- European classical dance

Final Week: Lightning Talks and Conclusions