



CIEE Global Institute – Berlin

Course name:	Music and Society
Course number:	(GI) MUSI 2001 BRGE
Programs offering course:	Berlin Open Campus, Berlin Global Architecture and Design
Open Campus Track:	Language, Literature and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This module explores issues of music, text, and performance around the world, focusing on conceptions about the relationships between music as a form of text drawing connections between society and culture. The 'key debates' within the discipline of ethnomusicology are viewed from an historical perspective, outlining their impact upon the development of contemporary ethnomusicological perspectives. As well as exploring the contemporary presence of music (incorporating traditional music, martial music, and other forms of music), this course addresses the historical trajectory of music in its socio-political context. The course will consist of a lecture and ensemble / workshop format. Students with previous musical experience of all levels and no previous musical experience are welcome to apply.

Learning Objectives

By completing this course, students will be able to:

- Demonstrate a critical understanding of how and why critical theorists and ethnomusicologists have conducted and theorized their research
- Provide a nuanced overview of contemporary theoretical debates and their historical development, including postcolonial theory, musical nationalism, performance theory, theories of musical meaning and practice-based research
- Articulate an appreciation of how ethnomusicological knowledge can be generated from practice/performance
- Experience the learning of a musical style or creation of a composition



Course Prerequisites

None

Methods of Instruction

The class meets three times a week, and generally, the first meeting will contain a lot of information and context-setting, the second meeting will accommodate work-shops and discussion forums, while the third meeting of the week will accommodate the music ensemble session, in which students will create and/ or compose music. Classroom activities will involve group-work and critical discussion around key debates that pertain to music in society. There will be at least three field trips to local venues, street performances, and music-related groups or organizations. Invited guest speakers, musicians or producers, will add to the learning objectives of this course.

Assessment and Grading

The final grade will be made up of the following components:

1. Participation:	20%
2. Short Essays (3):	30%
3. Report on Workshop Project:	10%
4. Group Presentation / Performance:	20%
5. Final Exam:	20%
TOTAL:	100 %

Course Requirements

Short Essays

Each of the three short essays is 1,000 words minimum in length and connects examples of music with the readings for this course. Each essay is expected to critically analyze 2-3 readings while



also applying them to music. Students will receive more detailed instructions prior to the assignment's due date.

Report on Workshop Project

In recognition of Berlin's prominent role in the electronic music scene--and long history of musical experimentation--the workshop project will establish basic audio editing skills throughout the course to produce a two-minute piece that functions as an edited sonic portrait of public musical performances captured in the city. Throughout the course, students will be involved in creating a digital compendium of musical performances they have attended in the city. After each technical training session, students take notes about ethnomusicological knowledge that was acquired by working with multiple musical recordings well as more general responses to the session. At the end of the course, each student hands in a 1,500-word report that outlines the ways in which the experience of music-making (sensing, experiencing, feeling, interacting, dance, movement, performance, and composition included) can promote musical understanding. In your report you may wish to discuss what you have learned about a particular musical style and its repertoire, an instrumental technique, the impact of musical competence upon performance enjoyment, rehearsal/learning processes, social interactions etc. In this report, students should also reflect on at least four relevant readings done over the semester. This report may require research and reading outside of the prescribed bibliography of the course. Students may wish to incorporate transcription of discussions with other class members, or even formal/ informal interviews with class members, instructors, guest speakers or artists.

Group Presentation / Performance

In small groups, students must conduct a 15-minute presentation that applies the theme, content, and readings from one particular week. Alternatively, students (as individuals or small groups) perform original compositions to reflect and articulate the themes and topics explored in this course.

Final Exam

The final exam is conducted in the last class. It is an 'open book' exam that includes short answer questions, and a long essay prompt.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution



requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>



Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

Please note this schedule may change to accommodate opportunities for co-curricular learning.

Week 1

1.1 Introduction to the Course

In our introductory sessions, students will explore the following questions during in-class lecture and discussion:

1. What are culture specific definitions of music?
2. What might a more universal approach to considering music look like?
3. How do we value 'good' and 'authentic' music?

Reading Assignment:

Blacking, John. *How Musical Is Man?* University of Washington Press, 2000.

Harnish, David. 2004. "No, Not 'Bali Hai!'": challenges of adaptation and orientalism in performing and teaching Balinese gamelan. In Ted Solis, ed. *Performing ethnomusicology: teaching and representation in world music ensembles*. Berkeley: University of California Press. Pp. 126-137.

Locke, David. 2004. "The African Ensemble in America: Contradictions and Possibilities." In Ted Solis, ed. *Performing Ethnomusicology: Teaching and Representation in World*



Music Ensembles. Berkeley: University of California Press. Pp. 168-188.

Week 2

2.1 The Musical Other

Students will critically explore concepts of power over knowledge, and hierarchies amongst cultural art forms. Framed by an examination of what is 'Other', this class explores representational orientations from Alan Merriam.

Reading Assignment:

Lomax, Alan. 1968. *Folk Song Style and Culture*. (Ch. 6 Pp.117-169, 2 maps, Charts pp. 22-27.)

Merriam, Alan. 1964. *The Anthropology of Music*, pp. 26-35, 237-249. Evanston: Northwestern University Press.

Monson, Ingrid. 1999. "Riffs, Repetition, and Theories of Globalization." *Ethnomusicology* 43(1): 31-65.

2.2 Towards a Remodeling

This class considers how does Rice reformulates Merriam's model. Students will evaluate how Rice's reformulation of Merriam's model has been influenced by Geertz, and what this tell us about relationships between ethnomusicology and cultural/social anthropology.

Reading Assignment:

Becker, Judith. 1986. "Is Western Art Music Superior?" *The Musical Quarterly*. 72(3):341-359.

Erlmann, Veit. 1996. "The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s." *Public Culture* 8(3): 467-87.

Geertz, Clifford. 1983. *Art as a Cultural System*. In *his Local Knowledge*. New York, Basic Books, pp. 94-109.

Rice, Timothy. 1987. "Toward a Remodeling of Ethnomusicology." *Ethnomusicology* 31(3): 469-88.

Said, Edward. 1978. *Knowing the Oriental*. In *his Orientalism*. Harmondsworth: Penguin, pp. 31-49.

Slobin, Mark. 1992. Micromusics of the West: A Comparative Approach. *Ethnomusicology* 36(1): 1-87.

2.3 Workshop

Students partake in their introductory workshop project training session. The basics of recording techniques as well as an overview of popular performance spaces and venues in the city will be covered. Berlin has a thriving scene of street musicians performing in a variety of neighborhoods and unique locales. This first session will ask to students to identify a location to visit and make an initial recording.

Due date for submission of Short Essay 1

Week 3

3.1 The Musical Body

Students will examine how key theorists conceptualize the relationship between the human body and music. Students will also examine and address a fundamental yet precarious question in this course: What is the voice?

Reading Assignment:

From Clayton, Martin. *Music, Words and Voice: A Reader*. Manchester University Press Published in Association with the Open University, 2008:

- Chapter 9 “The voice as a musical instrument” by Simon Frith
- Chapter 11 “Music, voice, language” by Roland Barthes
- Chapter 22 “The Maori haka” by Jan Bolwell and Keri Kaa

3.2 Musical Healing

In examining the ethnography by Roseman, students will evaluate the presence of music as central to the healing process in communities throughout the world.

Reading Assignment:

From Clayton, Martin. *Music, Words and Voice: a Reader*. Manchester University Press

Published in Association with the Open University, 2008:

- Chapter 26 “Jungle Paths and Spirit Songs” by Marina Roseman

3.3 Workshop

Students partake in their second workshop session. In this class, students will learn simple audio editing techniques and review multi-track productions, with an emphasis on transitions between and layering of individual tracks.

Due date for submission of Short Essay 2

Week 4

4.1 Song as Text, Musical Narratives

Music from the hermeneutic perspective is a text open to reading, interpretation, and analysis by humans. Songs are perhaps more easily identifiable as such, due to the presence of words. This class examines how song texts present narratives of communities and identity markers.

Reading Assignment:

From Clayton, Martin. *Music, Words and Voice: a Reader*. Manchester University Press
Published in Association with the Open University, 2008:

- Chapter 4, “The Boundaries of Speech and Song” by George List
- Chapter 5, “The Separation of Speech and Song” by Jacques Derrida
- Chapter 30 “The Sicilian Cantastorie” by Mauro Geraci
- Chapter 31 “Song and Performance” by Edward Cone
- Chapter 35 “Writing Lyrics” by Oscar Hammerstein
- Chapter 12 ‘Hey Jude’ by Tim Riley

Seeger, Anthony. 1979. “What Can We Learn When They Sing? Vocal Genres of the Suyá Indians of Central Brazil.” *Ethnomusicology* 23(3): 373-394

Sondheim, Stephen and Herbert, Trevor. 1989. *Sondheim’s Technique*.



4.2 Group Presentations

4.3 Workshop

Students partake in their third workshop project session. In this class, begin to transfer and arrange performance recordings into an initial composition using selected portions of individual recordings which are then edited together using a multi-track process.

Week 5

5.1 Music and Socio-Cultural Structure

Throughout the world there are ethnographic examples of musical sounds and texts (re)presenting ideas on social and cultural frameworks. This week explores a sample of ethnographies where a correlation exists between sound text and perceptions of community structures.

Reading Assignment:

Feld, Steven. 1984. "Sound Structure and Social Structure." *Ethnomusicology* 27(3):383-409.

Feld, Steven. 1988. "Aesthetics as Iconicity of Style, or 'Lift-up-over Sounding': Getting into the Kaluli Groove." *Yearbook for Traditional Music* 20: 74-113

Roseman, Marina. 1984. "The Social Structuring of Sound: The Temiar of Peninsular Malaysia." *Ethnomusicology* 27(3):411-45.

5.2 Musical Identities

Further to the discussion on socio-culture, this class critically examines ethnographies where the connection between music and communal identity is profound. Students will use time in this class to attend a performance of Sacred Harp 4-part chorales, and examine the role of musician and audience and the shift of music from strictly religious to secular

contexts, discussions on place and space considerations in the performance context, and how identity and community are enacted through music.

Reading Assignment:

Rice, Timothy. 1987. "Toward a Remodeling of Ethnomusicology". *Ethnomusicology* 31(3): 469-88.

From Clayton, Martin. *Music, Words and Voice: a Reader*. Manchester University Press Published in Association with the Open University, 2008:

- Chapter 18 "Race, Class and Gender in Carmen" by Susan McClary

5.3 Workshop

The penultimate workshop session will focus on refining their audio compositions, trimming them to the appropriate length and focusing on the development of themes, including emphasis on portions of the recordings that demonstrate moments of especial audience engagement.

Due date for submission of Short Essay 3

Week 6

6.1 Performance and Power

In the final week of this course, concepts of 'power' in the performance of and discourses surrounding music texts. From the sacred to the mundane, students will examine the transformative capacity of music as articulated and experience by persons throughout the world in seasonal, every day, and ritual settings.

Reading Assignment:

From Clayton, Martin. *Music, Words and Voice: a Reader*. Manchester University Press Published in Association with the Open University, 2008:

- Chapter 24 "The Carol Revival" by Frank Howes
- Chapter 25 "Papal Legislation on Sacred Music" by Robert F. Hayburn
- Chapter 27 "The Karelian Lament" by Elizabeth Tobert

Schechner, Richard. 2002. *Performance studies: an introduction*. New York: Routledge. Pp. 45-78.

6.2 Workshop

Students partake in their final workshop session, demonstrating their final digital audio projects.

6.3 **Final Exam**

Due date for submission of Workshop Project Report

Readings

Becker, Judith. 1986. "Is Western Art Music Superior?" *The Musical Quarterly*. 72(3):341-359.

Clayton, Martin. *Music, Words and Voice: A Reader*. Manchester University Press Published in Association with the Open University, 2008

Erlmann, Veit. 1996. "The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s." *Public Culture* 8(3): 467-87.

Feld, Steven. 1988. "Aesthetics as Iconicity of Style, or 'Lift-up-over Sounding': Getting into the Kaluli Groove." *Yearbook for Traditional Music* 20: 74-113

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Rice, Timothy. 1987. "Toward a Remodelling of Ethnomusicology." *Ethnomusicology* 31(3): 469-88.

Said, Edward. 1978. *Knowing the Oriental. In his Orientalism*. Harmondsworth: Penguin, pp. 31-49.

Schechner, Richard. 2002. *Performance Studies: An Introduction*. New York: Routledge. Pp. 45-78.

Seeger, Anthony. 1979. "What Can We Learn When They Sing? Vocal Genres of the Suya Indians of Central Brazil." *Ethnomusicology* 23(3): 373-394.

Slobin, Mark. 1992. "Micromusics of the West: A Comparative Approach." *Ethnomusicology* 36(1): 1-87.