

DEREE COLLEGE SYLLABUS FOR:

(3/0/3)

MU 2035 CULTURAL PERSPECTIVES ON MUSIC - LEVEL 4

UK CREDITS:15

(Revised Spring 2014)

PREREQUISITES: None

CATALOG

DESCRIPTION:

Introduction to the study of the complex relationships between music and its cultural, social and political contexts, exploring a wide range of musical repertoire encompassing western traditions of popular music, art music, jazz and non-western musics.

RATIONALE:

In the search for meaning in music considerable study has been made of music in context – how historical, cultural, social, economic, political and other related issues can have an important role to play in furthering our understanding of particular musical repertoires. This module provides a basic introduction to this large and complex field, combined with an overview of the various disciplines involved in the study of music. The module also focuses on drawing perspectives from a musical performance in relation to the context in which the repertoire in question is created, performed and received, as well as the interrelationships between creation and performance of music as a human activity and the values inherent in musical expression.

LEARNING OUTCOMES: As a result of taking this course, students should be able to:

1. demonstrate their knowledge and understanding of different musical repertoires in relation to their cultural, historical, social, political and economic contexts.
2. identify and describe the key aspects of the different disciplines and methodologies involved in determining the context of musical repertoires.
3. demonstrate an understanding of the cultural, historical, social, political and economic issues that are typically connected with musical creation and performance.
4. identify and communicate a basic understanding of the key concepts and ideologies of the different contexts in which music is discussed during the course.
5. collect, evaluate, organize, reference and discuss relevant information with tutor guidance for a written project

METHOD OF

TEACHING

AND LEARNING:

In congruence with the learning and teaching strategy of the college, the following tools are used:

- Class lectures, class discussions and group work (including listening examples, audio/visual materials, discussions and group work)
- Research, reading and writing exercises assigned as homework which

- are then reviewed in class or given with written feedback
- Student projects and group projects
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions, see their assigned work results and/or go over lecture material
- Use of a blackboard site, where instructors post lecture notes, assignment instructions, announcements and additional resources
- Peer tutoring is also available to students who choose to get additional help
- The Writing Center offers academic assistance through individual conferences where experienced tutors assist students with written assignments.

ASSESSMENT:

Assessment <i>All assessments take the form of written assignments</i>	Type	Final Course Marks	Word Limit	Learning Outcomes Assessed
Homework assignments 1) Writing assignments with questions requiring short answers, extended answers with written feedback. 2) Class discussions of required readings.	Formative	0		1,2,3,4,5
Mid-term examination Short answers, Choice of 2 out of 4 essays	Formative	0		1,2,3,4
Projects Written assignment	Summative	50	1500	1,2,3,4,5
Final examination Cumulative: short answers, Choice of 2 out of 4 essays	Summative	50		1,2,3,4

READING LIST:

Selected chapters from the following sources available at the John S. Bailey Library:

Berger, H.M. 1999. 'An Introduction to Central Issues in Ethnomusicology and Folklore', in *Metal, Rock, and Jazz: Perception and Phenomenology of Musical Experience*, University Press of New England, Hanover, NH, pp. 1-28

Cohen, S. 1998. 'Sounding Out the City: Music and the Sensuous Production of Place' in Leyshon, A., D.M., and Revill, G., eds. 1998. *The Place of Music*, Guilford Press, New York, pp. 269-290.

Cohen, S. 1993. 'Ethnography and popular music studies', in *Popular Music*, Vol. 12/2.

Cook. N. 1998. 'Musical Values', in Cook. N. *Music: Very Short Introduction*, Oxford University Press, pp 1-18.

Lovering, J. 1998. 'The Global Music Industry: Contradictions in the Commodification of the Sublime' in Leyshon, A., D.M., and Revill, G., eds. 1998. *The Place of Music*, Guilford Press, New York, pp. 31-56.

Leyshon, A., D.M., and Revill, G. 1998. 'Introduction: Music, Space and the Production of Place', in Leyshon, A., D.M., and Revill, G., (eds.)1998. *The Place of Music*, Guilford Press, New York, pp. 1-30

Merriam, A. P. 1964. 'The Study of Ethnomusicology', in Merriam, A. P. *The Anthropology of Music*, Northwestern Univ. Press. Evanston, Ill, pp. 3-16.

Rose, T. 1994. 'Voices from the Margins: Rap Music and Contemporary Black Cultural production', in *Black Noise: Rap Music and Black Culture in Contemporary America*, Wesleyan Univ. Press, Middletown, CT, pp.1-18.

Small, C. 1998. 'Prelude: Music & Musicking', in Small, C. *Musicking: the Meanings of Performing and Listening*, University Press of New England Hanover, NH, pp. 1-18.

Wade, B. 2009. 'Thinking about Issues', in *Thinking Musically: Experiencing Music, Expressing Culture, 2nd ed.*, Oxford University Press, New York, pp. 164-187.

Walser, R. 1993. 'Introduction', *Running with the Devil: Power, Gender and Madness in Heavy Metal Music: Genre, History, and the Construction of Heavy Metal*, Wesleyan Univ. Press, Middletown, CT, pp ix-xviii.

Walser, R. 1993. 'Metallurgies: Genre, History, and the Construction of Heavy Metal', *Running with the Devil: Power, Gender and Madness in Heavy Metal Music: Genre, History, and the Construction of Heavy Metal*, Wesleyan Univ. Press, Middletown, CT, pp. 1- 25.

Further reading:

Frith, S. and Goodwin, A., (eds).1990. *On Record: Rock, Pop, and the Written Word*, Pantheon Books, New York.

Middleton, R. 1990. *Studying Popular Music*, Open University Press, Milton Keynes.

Reference text:

Herbert, T. 2009. *Music in Words: A Guide to Researching and Writing about Music*, 2nd ed. Oxford University Press, New York (copyright by ABRSM).

Shuker, R. 2005. *Popular Music: Key Concepts of Music*, 2nd ed. Routledge, New York.

**COMMUNICATION
REQUIREMENTS:**

High standards of written English (for all assignments) and verbal English (for participation in class discussions).

**SOFTWARE
REQUIREMENTS:**

Microsoft Word or similar word processing program, and an internet connection for access to online music databases (available through the college library).

WWW RESOURCES:

The course will mainly use subscription services available through the John S. Bailey Library:

www.oxfordmusiconline.com (The New Grove Online)

www.rilm.org (International Repertory of Music Literature)

www.jstor.org (Digital archive of academic material)

www.muse.jhu.edu (Project MUSE)

Students will also be encouraged to make use of the main music research library for Greece.

www.mmb.org.gr (The Music Library of Greece "Lilian Voudouri")

<http://www.loc.gov/folklife/other.html>

INDICATIVE CONTENT: 1. Introduction to different musical repertoires:

- 1.1 Rap
- 1.2 Heavy Metal
- 1.3 Jazz
- 1.4 Rock
- 1.5 Traditional Music
- 1.6 Western Classical Art Music
- 1.7 Non-Western Musics

2. Introduction to basic terminology

- 2.1 culture
- 2.2 subculture
- 2.3 globalization
- 2.4 colonialism
- 2.5 authenticity

3. Overview of different disciplines involved in the study of music:

- 3.1 Ethnomusicology and an ethnographic method/approach
- 3.2 Historical Musicology

4. Overview of other disciplines outside of music and their use in placing music into context:

- 4.1 Anthropology
- 4.2 Social Sciences
- 4.3 Cultural Theory

5. Key features of different kinds of contexts and their relationship to musical repertoires:

- 5.1 historical
- 5.2 cultural
- 5.3 sociological
- 5.4 anthropological
- 5.5 economic
- 5.6 political

5.7 geographical

6. The nature of musical experience:

6.1 Introduction to the theories of meaning in music

7. Cultural issues in relation to:

7.1 identity

7.2 gender

7.3 ethnicity