



THE UNIVERSITY OF PENNSYLVANIA

Music 150 Thinking Globally About Music

Spring Semester 2005
Tues, Thursday 3-4.30 P.M.
Music Building 302

Dr. Carol A. Muller camuller@sas.upenn.edu

Office: Music Building 304; Telephone: (215) 898-4985

Office Hours: **Thursdays** noon- 1 P.M., or by appointment

Blackboard: courseweb.library.upenn.edu To login, you need your own penn net username and password.

Required Readings

These are available at the Penn Book Center, on 34th and Sansom, next to Citizens Bank

- Wade, Bonnie. *Thinking Musically*, Oxford UP
- Becker, Judith, *Listening Selves*, Indiana UP
- Lornell, Kip, *Happy in the Service of the Lord*, Tennessee UP
- Sylvan, Robin. *Traces of the Spirit*, NYU Press.

Bulkpack

- Available from Wharton Reprographics (if requested) and posted in library reserve on BB site

Course Description

The purpose of this course is to introduce upper-level undergraduate students to the musical and intellectual materials one studies as an ethnomusicologist i.e., one who examines music as a cultural practice, either as a contemporary or historical phenomenon. This particular semester the theme is Music and Spirituality The course has three broad dimensions. First the course exposes students to several musical cultures in the United States and around the world through reading the text, close listening to and analysis of the recorded examples, and extensive viewing of video materials. Second, students are required to experience and write about musical practices from around the world by attending live performances on campus or in the city of Philadelphia. Third, students have the opportunity to engage with hands on research into contemporary musical practices in Philadelphia, by working collectively in the creating documents for gospel music performance and culture in West Philadelphia's communities of faith. This is a collaborative project with Penn's Center for Community Partnerships, actively engaged with Arts and Culture projects in the West Philadelphia community. We are slowly building a web-based archive on gospel music in West Philadelphia and your research this semester will be added to that site. www.westphillygospel.org

Structure

After the introductory materials covering fundamental ideas about both music and culture, the course will basically cover one musical culture per week through week 10 of the semester. In

order to move this quickly through course content, you will be required to have completed all reading and listening assignments for the week before the Tuesday class. We will not be able to go in detail through all the material in the text, but you will be responsible for all of it in examinations. Each week we include written, audio, and video materials. You will not easily make sense of the audio examples unless you are familiar with the written materials so it is extremely important that you keep up with reading assignments and attend all classes. A third of this semester will focus on a group ethnomusicological research project amongst communities of faith in West Philadelphia. You will be required to attend several church services, rehearsals, and interview members of the religious community. You will be given instruction on how to use digital recording technologies, as well as learn how to deliver your projects in web-based formats. The goal is to have all materials posted to the website by the start of Reading Days, and for us to celebrate together with the community you work with, at Penn at the end of the semester. Details to follow.

Grading

The final grade in this course will depend on several components, weighted as follows:

<i>2 Mid-Term Examinations</i>	<i>30% x2 = 60%</i>
<i>Performance Reviews</i>	<i>10% x 2 = 20%</i>
<i>Final Project (group grade)</i>	<i>20%</i>

NO late assignments will be accepted, no extra dates offered for exams. If you have a problem with a date for assignments or exams, you need to notify me within the first two weeks (this includes conflicts for religious reasons). **Please note that each component of your final grade must be completed in order to pass this class. Failure to turn in either written assignment, absence at the mid-term exams, or a consistent lack of attendance during regular class meetings (more than 4 absences) will result in a failing grade.**

“Performance” Reviews

You are expected to write about two religious music events/“performances” this semester. These will test your powers of observation and capacity to make sense of these events in thoughtful and coherent ways. Each review should be 3-4 double spaced pages in length. Specific details about events are forthcoming.

Research Project

This semester we will conduct a group research project that individual students or small groups will do specific components of. There are two possible projects that are currently being organized—so the specific details will come alter in the semester. The first involves a small “gospel college” event with two West Philadelphia schools, and their fifth grade students singing and doing liturgical dance, to be performed at the Annenberg Center in early April. The second is a small ethnographic project with one of the West Philadelphia churches who work in partnership with Penn’s Center for Community Partnerships—see www.upenn.edu/ccp

You are not the first students to engage in this project see www.westphillygospel.org for the small but growing web-based projects previously done. Central to your project will be to engage in participant observation and to interview individual participants in the two projects. You will do some video and audio recording of gospel events, even some church services or rehearsals, for example. You will record your interviews; transcribe them for posting on the web (once you have secured permission from the people you interviewed), and then edit a portion of the spoken interview into a sound file also to be posted online (with necessary permissions). It is possible that some of you will work on a short video documentary of your project as well. In order to undertake the project we will prepare by doing some reading about gospel music history and ethnography, about specific musicians, search the web, engage in

close listening to recordings of past performances. We will discuss the particularities of the project in the first few weeks of the class.

Mid-term Exams

The mid-term exams will cover both our listening as well as our readings through the 11th week of classes. You will be asked to listen to musical examples, identify them and then engage with the issues and ideas that we have raised throughout the course. These exams **will not** be of the drop-the-needle variety, but will provide students with an opportunity to write about the context and content of the musics they have studied.

Music 150 Syllabus

Week #1 (1/10, 1/12) Beginnings

1/10 – Introduction, Music and Spirituality as Global Issue

1/12 – Music Fundamentals,

Reading: Wade, Chs. 2-5 required, preface and ch. 1 recommended

Listening: relevant CD tracks from Wade

Week #2 (1/17, 1/19) Fundamentals and Gospel Music

1/17 – Music Fundamentals, completed, Key terms for Musical Cultures

1/19 – Gospel Music Introduced

Reading: Ramsey, Guthrey, 2003. *Race Music*, Ch. 8, Gospel and Hip Hop.

Video: Gospel Video (connected to How Sweet the Sound!)

Week #3 (1/24, 1/26) Gospel Quartets in Memphis, Musical Ethnography

1/24 and 1/26 – Kip Lornell. 1995. “Happy in the Service of the Lord:” African-American Sacred Vocal Harmony Quartets in Memphis. Knoxville: Univ. of Tennessee Press.

**** This book will be presented in class by groups of 3 people, each group will present a chapter of the text, summarizing the contents with at least two relevant musical examples each. You are to provide a handout for the class (I can have copies made if they are in my mailbox in Rm 202 by 9.30 AM on the morning of your presentation) with the summary of the text and details of your musical example, well discussed. 20 copies for each presentation.**

Week #4 (2/1, 2/3) Recording Technology, and US Popular Music as Religious Culture

2/1 Eugene Lew to introduce digital recording technologies

2/3 Sylvan, Robin. 2002. *Traces of the Spirit: The Religious Dimensions of Popular Music*, Intro, chs. 1 and 3 (Musical examples presented by students)

Week #5 (2/8, 2/10) US Popular Music as Religious Culture, Haitian Vodun

2/8 Sylvan, *Traces of the Spirit*, chs. 4, 6 and conclusion. (Musical examples presented by students)

2/10 Dayan, Joan. 2000/ *Vodoun, or the Voice of the Gods*, IN Olmos and Paravisini-Gebert, *Sacred Possessions*, ch. 1 and assigned recordings.

Week #6 (2/15, 2/17) Let Jasmine Rain Down: Syrian Jewish Diasporic Music and Ritual

2/15 Shelemay, Kay. 1998. *Let Jasmine Rain Down*. Intro, Prelude and Ch. 1, Prelude and Ch. 3

2/17 Shelemay, Kay. 1998. Complete Ch. 3, Prelude and Ch. 5, relevant CD examples.

Week #7 (2/22, 2/24) Mid-Term Exam and Shona Mbira and Spirit Possession

2/22 Mid-Term Examination

2/24 Berliner, Paul. 1978. *The Soul of Mbira*, 28-40, 52-84 and CD examples

Week #8 (3/1, 3/3) Shona Possession and Deep Listening

3/1 – Berliner, Paul. 1978. *Soul of Mbira*, pp. 186-206 plus recorded examples

3/3 – Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*, chs 1-3 and relevant CD examples.

SPRING BREAK, Enjoy.

Week #9 (3/15, 3/17) Deep Listening Cont'd, Thai Buddhism

3/15 Becker, Judith. 2004. *Deep Listeners*, chs. 4 and 6, plus examples on CD

3/17 Wong, Deborah, 2001. *Sounding the Center: History and Aesthetics in Thai Buddhist Performance*, chs. 1,2,4 and relevant CD examples.

Week #10 (3/22, 3/24) Qawwali

3/22 and 3/24 Quereshi, Regula. 1995. *Sufi Music of Indian and Pakistan: Sound, Meaning, and Context*, with CD. Xi-xv, xviii, 1- 102, 187-207

Listening: relevant examples as per the reading, on CD

Week #11 (3/29, 3/31) Mid-Term Week

3/29 Class catch-up and Revision for Mid-Term

3/31 Mid-Term in Class

Week #12 (4/5, 4/7) Web Technology and Work on Group Projects

4/5 Eugene Lew to lab to teach use of imovie, html format

4/7 Lew continues, and groups work on projects

Week #13 (4/12, 4/14) Projects under Construction and in Discussion

Classes held in Music Lab in Music Building, Third Floor

Work on projects, and discussion

Week #14 (4/19, 4/21) Project Completion and Website Upload

No formal classes this week, but work in your groups to complete your projects and load to the website, www.westphillygospel.org

Dr. Muller is in London this week, available on email only: camuller@sas.upenn.edu

Week #15 (4/ 19, 4/21) Reading Days and Examinations

THERE IS NO FINAL EXAM in this class, but there are two presentation times in this week.

****Monday April 25, 5-7 PM in Rm 210, presentation of web projects for the class and food!**

****Friday April 29, 6-8 PM in place TBA, Penn/community celebration of partnership and presentation of materials to community.**