

## *Music in Culture and Society – Module outline*

	<b><i>Session content</i></b>	<b><i>Preparation and follow-up tasks, including suggested readings</i></b>
(1) - 28/9/04	<p><b>Studying music in culture and society (SP/AMc)</b> This session will introduce the themes of the module through an overview of disciplinary approaches to the study of music. The assessment tasks will be introduced, and guidance given on reading/preparation.</p>	<p>This week and throughout the course, the following edited books will be useful to you:            Clayton, M., Herbert, T. &amp; Middleton, R. (Eds) <i>The Cultural Study of Music: A Critical Introduction</i>. London: Routledge.            Hesmondhalgh, D. &amp; Negus, K. (Eds) <i>Popular Music Studies</i>. London: Arnold.            Rink, J. (Ed) (2002) <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <ul style="list-style-type: none"> <li>❖ Think about your expectations for this module: what do ‘music’, ‘society’ and ‘culture’ mean to you?</li> <li>❖ Start exploring the general reading list, looking at areas that seem new or interesting.</li> </ul>
(2) - 5/10/04	<p><b>Music in ‘everyday’ life (SP)</b> Tia DeNora’s influential work on music in everyday life will be discussed, alongside related research on the ubiquity of music in contemporary Western culture. Examples from TV and advertising will be considered as emotional manipulation: how does music affect ambience and attitudes?</p>	<p>DeNora, T. (2000) <i>Music in Everyday Life</i>. Cambridge: Cambridge University Press. [especially Chapter 3]            Sloboda, J. A., O’Neill, S. A. &amp; Ivaldi, A. (2001) ‘Functions of music in everyday life: an exploratory study using the Experience Sampling Method’, <i>Musicae Scientiae</i>, 5 (1): 9–32.            Gabrielsson, A. &amp; Lindström Wik, S. (2003) ‘Strong experiences related to music: a descriptive system’, <i>Musicae Scientiae</i>, 7 (2): 157-217.</p> <ul style="list-style-type: none"> <li>❖ Read some of DeNora’s (2000) work and seek out some reviews of it: do you agree with her interpretation of music as a ‘soundtrack’ to daily life?</li> <li>❖ For Assignment 1, start making your selection for a book to review and think about how it connects with other literature.</li> </ul>
(3) - 12/10/04	<p><b>Musical participation for performers and audiences (SP)</b> Recent case studies of adult voluntary participants in music will be used to illustrate the contribution that musical activity can make to daily life.</p>	<p>Bailey, B. A. &amp; Davidson, J. W. (2002) ‘Adaptive characteristics of group singing: perceptions from members of a choir for homeless men’, <i>Musicae Scientiae</i>, 6 (2): 221–56.            Pitts, S. E. (2004a) ‘Lessons in learning: learning, teaching and motivation at a music summer school’, <i>Music Education Research</i>, 6 (1): 81–95.            Pitts, S. E. (2004b) “‘Everybody wants to be Pavarotti’: The experience of music for performers and audience at a Gilbert and Sullivan Festival”, <i>Journal of the Royal Musical Association</i>, 129: 143–60.</p> <ul style="list-style-type: none"> <li>❖ Reflect on your own ‘musical identity’ – how is it shaped by context, experience, self-belief?</li> </ul>
(4) - 19/10/04	<p><b>Music in/as education (SP)</b> Cultural views of music are reflected in education systems: this session looks at how music has been justified in the curriculum over the past century, and at how it contributes to lifelong learning.</p>	<p>Sloboda, J. A. (2001) ‘Conference Keynote: Emotion, functionality and the everyday experience of music: where does music education fit?’, <i>Music Education Research</i>, 3 (2): 243–53.            Lamont, A., Hargreaves, D. J., Marshall, N. A. &amp; Tarrant, M. (2003) ‘Young people’s music in and out of school’, <i>British Journal of Music Education</i>, 20 (3): 229–41.</p> <ul style="list-style-type: none"> <li>❖ Consider your own experiences of music in school: what did it contribute to your education?</li> <li>❖ Evaluate the ideas at: <a href="http://www.musicmanifesto.co.uk">www.musicmanifesto.co.uk</a></li> <li>❖ Look at the National Curriculum for Music (England): <a href="http://www.nc.uk.net">www.nc.uk.net</a> Is it an adequate reflection of contemporary musical culture?</li> </ul>

<p>(5) - 26/10/04</p>	<p><b>Music and celebrity (AMc)</b> This session will explore the power of celebrity in music. Examples will be drawn from contemporary popular music. The class will also raise the issue of celebrity and its relevance to recent reality TV such as Pop Idol and The X Factor.</p>	<p>Davies, E. (1969) 'Psychological Characteristics of Beatlemania', <i>Journal of the History of Ideas</i> 30 (2): 273-280.  Marshall, D. (1997) 'The Meaning of the Popular Music Celebrity' <i>Celebrity and Power</i>. Minneapolis: University of Minneapolis Press, pp.150-184.  Ehrenreich, B., Hess, E. &amp; Jacobs, G. (1986) 'Beatlemania: Girls just want to have fun', in <i>Re-making love: The feminization of sex</i> (Anchor Press/Doubleday, 1986), pp. 10-38.  Andrews, D. &amp; Jackson, S. (Eds) <i>Sport Stars: the cultural politics of sporting celebrity</i>. 796.02(S)  Schickel, R. (1985) <i>Intimate Strangers: The Culture of Celebrity</i>.  ❖ Consider your own experiences of celebrity: how does it happen?, and why do you think it does?  ❖ Watch X-Factor on ITV. What does the title of the show mean to you? To the protagonists? See also <a href="http://www.xfactor.tv">http://www.xfactor.tv</a></p>
<p>(6) - 2/11/04</p>	<p><b>Music and healing (AMc)</b> Music has been associated with healing in many traditions. This session will address a range of themes linking music and medicine. This session will also include presentation of students' 'thought pieces' (see assignment guidelines) and initial discussion of assignments.</p>	<p>Gouk, P. (2000) 'Introduction' in <i>Music Healing in Cultural Contexts</i>, ed. P. Gouk. (Aldershot), pp.1-25.  Horden, P. (2000) 'Introduction' and 'Musical Solutions: Past and Present in Music Therapy' in <i>Music and Medicine: The History of Music Therapy since Antiquity</i>, ed. P. Horden. (Aldershot), 1-40.  <a href="http://www.mozarteffect.com/learn/read.html">http://www.mozarteffect.com/learn/read.html</a>  <a href="http://parenting-baby.com/Parenting-Baby-Music-Research/Music-Research.html">http://parenting-baby.com/Parenting-Baby-Music-Research/Music-Research.html</a>  <a href="http://skepdic.com/mozart.html">http://skepdic.com/mozart.html</a>  ❖ What do you understand by 'healing', and how/why do you think it happens?  ❖ What about music might encourage healing, as you understand it?  ❖ Find out what 'Music Therapy', is, and be prepared to have an opinion.  ❖ Find out what 'the Mozart Effect' refers to, and be prepared to have an opinion</p>
<p><b>READING WEEK</b></p>		
<p>16/11/04</p>	<p><b>Assignment workshop: discussion session (AMc/SP)</b></p>	<p>❖ Come prepared this week to present to the rest of the class your 'ideas in progress' for Assignment 1. Group discussion will help you to clarify and defend your understanding of the book you have chosen, so be prepared to engage in discussion of your own work and other people's.</p>
<p>(9) - 23/11/04</p>	<p><b>Music and politics (AMc)</b> This session will explore ways in which music can serve as a fascinating social indicator with which to explore the dynamics of deeply political situations, and to understand the ever-presence of politics in our lives.  <b>ASSIGNMENT 1 SUBMISSION DEADLINE: 26<sup>th</sup> November 2004</b></p>	<p>Perris, A. (1983) 'Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China', <i>Ethnomusicology</i> 27 (1):1-28.  Street, J. (1992) 'Shock Waves: The authoritative response to popular music' in <i>Come On Down?: Popular media culture in post-war Britain</i>, eds. D. Strinati &amp; S. Wagg. (Routledge), pp. 302-324.  Cloonan, M. &amp; Street, J. (1997) 'Politics and Popular Music - From Policing to Packaging.' <i>Parliamentary Affairs</i> 50(2):223 - 234.  <a href="http://www.freemuse.org/sw2614.asp">http://www.freemuse.org/sw2614.asp</a>  ❖ What do you understand by 'politics'?  ❖ Think of a political situation in which music played a part. What role did the music play?  ❖ Generally, what different effects can music have on people's emotions?</p>

<p>(10) - 30/11/04</p>	<p><b>Music, ritual and worship (AMc)</b>  Music is frequently a consolidating factor in ritual and worship of many kinds. This session will explore what we might mean by ritual and worship, and will explore the ritual roles of music in situations from church services to rock concerts.  <b>TUTORIALS ON ASSIGNMENT 2: bring a plan of your essay with you for discussion</b></p>	<p>Perris, A. (1985) 'Sacred or Profane: Music in Religion' in <i>Music as Propaganda: Art to Persuade, Art to Control</i>. Greenwood Press, pp. 123-163.  Small, C. (1987) 'On The Ritual Performance', in <i>Music of the Common Tongue: Survival and Celebration in African American Music</i>. Pp. 49-79. Hanover: Wesleyan University Press.  <a href="http://www.geocities.com/missionalia/ritual97.htm">http://www.geocities.com/missionalia/ritual97.htm</a>  <a href="http://ccat.sas.upenn.edu/~emiller/1999_Grammy_paper.html">http://ccat.sas.upenn.edu/~emiller/1999_Grammy_paper.html</a></p> <ul style="list-style-type: none"> <li>❖ What do you mean by 'ritual' and 'worship'?</li> <li>❖ What social contexts that you are involved in might be considered as either ritual or worship? What characterises them? Does music play a role? How?</li> <li>❖ Think about religious services and pop/rock concerts, and be prepared to have an opinion on differences and similarities.</li> </ul>
<p>(11) - 7/12/04</p>	<p><b>Music and film (Dr Annette Davison, University of Edinburgh)</b>  Anahid Kassabian's ideas about the different effects generated by the use of popular music as film scoring vs. original 'classical' film scoring will be discussed. In the latter case, this music has usually been composed for that particular film. The impact of synergy (cross-promotion across media, i.e. film and music) will also be considered.</p>	<p>Smith, J. (1998) 'Did They Mention the Music?' and 'Pretty Women and Dead Presidents: Theme Songs and Soundtrack Albums after 1975' in <i>The Sounds of Commerce: Marketing Popular Film Music</i>. (Columbia UP), 1-23, 186-229.  Steiner, F. (1989) 'What Were Musicians Saying About Movie Music During the First Decade of Sound? A Symposium of Selected Writing' in <i>Film Music 1</i>, ed. Clifford McCarthy. (Garland), 81-107.  <a href="http://www.shef.ac.uk/~cm1jwb/mmuk.htm">http://www.shef.ac.uk/~cm1jwb/mmuk.htm</a></p> <ul style="list-style-type: none"> <li>❖ Come prepared to speak about a single (memorable) use of popular music in a film, and its effect on you.</li> <li>❖ Consider <i>how</i> or <i>why</i> this effect is achieved (you may need to refer to what is happening in the image at the time, or how the image editing relates to the music).</li> <li>❖ Do the same for a memorable use of original classical scoring in a film.</li> </ul>
<p>14/12/04</p>	<p><b>Open session: music and place</b>  <b>ASSIGNMENT 2 SUBMISSION</b>  <b>DEADLINE: 21<sup>st</sup> January 2005</b></p>	<ul style="list-style-type: none"> <li>❖ This session will draw together the ideas of the module, focusing on 'Music in Sheffield'. Reflect before the class on your own experiences of music in the city. How does it connect you with the local culture?</li> <li>❖ Come prepared with any final questions relating to the module or the assignments: how have your views on music, culture and society developed over the semester?</li> </ul>