

Reading

Chapter 1

5 propositions that attempt to understand what music is

1. All music is sound

tone a musical sound. If a sound is musical, it is a tone

Anybody can define a tone as however they want, so some can say something is music while others say it's not

2. The sounds that comprise musical works is organized in some way

3. Music is a humanly organized sound Basically, animals do not sing. They "sing" because we attribute that word because of we're humans.

4. Music is a product of human intention and perception

HIP (human intention and perception) approach

- (1) privileges inclusiveness over exclusiveness
- (2) music is inseparable from the people who make it or experience it

According to this model, *4'33''* is a piece of music because the composer made with the intention of music, the performers perform with the intention of music, and some of the audience considers it music. According to HIP, it *is* music

5. Music, the term is tied to Western culture and assumptions

ethnocentrism imposing of our own culturally grounded beliefs, biases, practices

Chapter 2

ethnomusicology the interdisciplinary academic field that draws on musicology, anthropology, other disciplines to study world music

the musicultural phenomenon the phenomenon where *music as sound* and *music as culture* are mutually reinforcing

Culture in Music

culture the complex whole which includes knowledge, art, belief, law, morals, custom, any other capabilities and habits acquired by man as members of society (*communities*)

Music is a mode of cultural production and representation.

Meaning in Music

Music isn't music until a meaning is connected to the sound

The meaning can be found in two ways:

1. Meaning relative to one another
 - **notes** specific tones in a piece of music
 - **pitch** relative highness and lowness of notes
2. Meaning that transcends musical piece itself

ex) What if Mary had a Little Lamb was a sad funeral song?

Identity in Music

identity idea of who they are and what units/distinguishes them from other peoples/entities

Music provides answers to *who am I?* and *who are we?*. It also provides answers to *who is she/he?* and *who are they?*.

Rabbit Dance (song)

vocables a term used to describe nonlinguistic syllables (*ex* scatting)

Societies

society group of persons regarded as forming a single community of related interdependent individuals

social institutions a group that gathers for some social purpose (*ex* churches, sororities/fraternities, synagogues)

Focus is the impact of musicians/musical institutions on societies. (*ex* Bali's gamelan club. First male only, now women can play too).

Cultures society is defined by its social institutions, **culture** is defined by its collective worldview shared by its members. Cultures are rooted in beliefs, ideas, and practices.

Example: belanganjur performers are done by male because it is believed it's to ward off evil spirits and males have the strength to do so. The government allowed for women to participate in belanganjur groups of their own but I Wayan Beratha views this as reprehensible.

Nations and nation-states

nation-state it shares a national society, culture and a *homeland*

ex Canada

nation they share a society and culture, but *no homeland*

ex Palestine

Nationalist Music often promoted by government (or some official institution) to symbolize a “national identity”

Nationalist music share a feature of nation-building or agenda.

As surely as music has the power to reinforce national solidarity and ideals, it also has the power to profoundly challenge and undermine them

Diasporas and transnational communities

diaspora refers to the international network of communities linked together by identification with a common ancestral homeland and culture

(People in diaspora live away from their “homeland” without guarantee that they will return)

ex Jewish, African, Irish diaspora

And then there’s ****virtual communities*** (people online)

The Individual in music

musical syncretism merging of formerly distinct styles and idioms into new forms of expression

fieldwork living for an extended period of time among people whose lives and music one researches, often learning and performing the music themselves

Spirituality and Transcendence in Music

ex

- During Balinese cremations, the souls rise up the ladders of music
- Baal Shem Tov rose to heaven through music and became music
- Hindu music are cyclical and reflect their Hindu beliefs about the design of the universe

Music and Dance

Dance can show off culture and cultural identity, so it can also show some of the culture’s more troubling issues of gender and race.

Ex

- In the middle east, professional female dancers are considered low class
- Africans were considered “primitive” and this was rationalized by their music and dance

rituals special events during which individuals or communities enact their core beliefs and values

Music as a Commodity and the Patronage of Music

Ownership of Music

ex Similar to the West's *copyright* stuff. Aboriginal Australian/Amerindians also are only allowed to perform music of their own, and not others.

Music patronage involves support in music and music institutions

Transmission of Music and Musical Knowledge

a.k.a. The sharing of music

Production and Reception All music transmission has the production and reception. In Africa, this is not so clear. All members are expected to participate and encourage performances.

Music can be taught structurally, or via a learning *osmosis*

Music creation process

1. Composition

planning before the performance

2. Interpretation

Music listeners make sense of the composition in their own performance

3. Improvisation

Composing in the middle of the performance

4. Arranging

Taking existing music and making it your own

Music in the Process of Tradition

tradition (in this book) conceived as a *process* of creative transformation. Its remarkable feature is the continuity it nurtures and sustains

what qualifies music as traditional is not how old it is, but rather how well it teaches, reinforces, and creates the social values of its producers and consumers. Traditional music is not something that is stuck in the past; it grows and changes, just as the people who make and listen to it grow and change, just as the values they share with those close to them changes. - Henry Spiller

“Traditional Music” -> “Music of Tradition”

Music of tradition can be modern, radical, experimental (as much as it can be archaic and ancient)