

Sociology
Generic Elective (GE) 25
Sociology of Music

GENERIC ELECTIVE COURSE-25 (GE-25) : Sociology of Music

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
GE 25 Sociology of Music	4	3	1	0	12th Class Pass	Nil

Learning Objectives:

1. Enable the students to understand music not merely as an aggregation of sounds.
2. Explore the nexus between music and society.
3. To understand how music is created, received and used.
4. Understand the relationship between music and musicians: the social-cultural context, and traditions.
5. Engage with the performance and listening as a process of creation music and meaning.

Learning outcomes:

By the end of the course, the students will be able to:

1. Demonstrate understanding of the dynamic relation between music and social life.
2. Demonstrate understanding of the context in which music is produced, how people attach meaning to it and make it their own.
3. Engage with music as text which is constantly produced and reproduced in society through interaction between individuals, culture, and society.
4. Understand music a means of assertion and mobilization.

SYLLABUS OF GE:

Unit I: Introduction to Sociology of Music (12 Hours)

This unit introduces various dimensions of the sociological perspective on music.

a. Music and Everyday life

b. Ethnomusicology, and Sociology of Music

Unit II: Social contexts of Music in India (15 Hours)

This unit explores music as deeply embedded in the context in which it is produced. It looks at social-cultural contexts, traditions, and persons/practitioners of music in India

- a. Artistic Traditions
- b. Folk and the Popular

Unit III. Gender, Devotion and Celebration (9 Hours)

This unit considers the questions of gender, devotion and celebratory music in Indian context.

- a. Music and Gender
- b. Devotion and Celebration

Unit IV: Music Identity and Assertion (9 Hours)

This unit examines music as a powerful tool of assertion of identities and shaping cultural narratives in society.

- a. Music and Identity
- b. Music and Assertion

Practical Component: NIL

Essential/Recommended Readings:

Unit I. Introduction to Sociology of Music

a. Music and Everyday life

De Nora, Tia, 2004, *Music in Everyday Life*, Cambridge University Press, U.K. Preface pp ix-xi; Chapter 1 pp 1-20.

b. Ethnomusicology, and Sociology of Music

Supičić, Ivo. 1987, Sociology of Music and Ethnomusicology, in *The World of Music, 1987, Vol. 29, No. 1*, pp. 34-39.

John Shepherd and Kyle Devine, 2015, *The Routledge Reader on the Sociology of Music*, Introduction. Pp. 1-14

K. Peter Etzkorn, 1974, "On Music, Social Structure and Sociology", in *International Review of the Aesthetics and Sociology of Music*, Jun. 1974, Vol. 5, No. 1, IMS Symposium Zagreb 1974: Contributions to the Symposium pp. 43-49.

Unit II. Social Contexts of Music in India

a. Artistic Traditions

Neuman, Daniel M. 1980, *The Life of Music: The Organization of an Artistic Tradition*, The University of Chicago Press, Chicago, and London, Introduction, pp. 17-29

Bakhle, Janki. 2005. *Two Men and Music: Nationalism in the Making of an Indian Classical Tradition*. OUP. NY. Introduction. Pp 3-20

Benary, Barbara. "Composers and Tradition in Karnatic Music." *Asian Music* 3, no. 2 (1972): 42–51.

Mishra, Y. 202 *Akhtari: The Life and Music of Begum Akhtar*, Harper, and Collins, India. Pp. 35 -56.

b. Folk and the Popular

Karpeles, Maud, 1968, The Distinction Between Folk and Popular Music, in *Journal of the International Folk Music Council, Volume 20 Cambridge University Press*, pp. 9-12.

Manuel, Peter. 1988. 'Popular Music in India: 1901-86'. *Popular Music*, 7(2): 157-176. Cambridge University Press

Neuman, D, Chaudhuri, S. and Kothari, K. 2006. *Ballads, Bards and Boundaries: An Ethnographic Atlas of Music Traditions in West Rajasthan*. Seagull Books. University of Carolina. Introduction and Chapter 3. Pp 1-27 and Pp 51-91

Unit III. Gender, Devotion and Celebration

a. Music and Gender

John Shepherd and Kyle Devine ed. *The Routledge Reader on the Sociology of Music*, 2015. Pp. 181-190.

Amanda Weidman (2003). "Gender and the Politics of Voice: Colonial Modernity and Classical Music in South India." *Cultural Anthropology*, 18(2), 194–232.

b. Devotion and Celebration

Hawley, S.J and Jurgensmeyer, M. 2004. *Songs of Saints in India*. OUP. New Delhi Introduction. Pp3-9, Chapter 1 &3 Pp. 9-35, 63-93.

Booth, G.D. 2005. *Brass Baja: Stories from the World of Indian Wedding Bands*. OUP. New Delhi. Pp. 1-20

Unit IV: Music, Identity and Assertion

a. Music and Identity

Bennett, Andy. 2015, Identity: Music, Community, and Self, in *The Routledge Reader on the Sociology of Music* edited by John Shepherd and Kyle Devine, pp, 143-150.

Tripathy, Ratnakar. "Music Mania in Small-Town Bihar: Emergence of Vernacular Identities." *Economic and Political Weekly* 47, no. 22 (2012): 58–66.

b. Music and Assertion

Friedman, J.2013. *The Routledge History of Social Protest in Popular Music*. Routledge. London. Introduction. Pp XIV-XVII

Damodaran, S. 2017. *Radical Impulse: Music in the Tradition of Indian People's Theatre Association*. Tulika Books. New Delhi Introduction. Pp 10-34

Suggested Readings:

Bull, A. and Scharff, C (2017) 'McDonald's Music' Versus 'Serious' Music: How Production and Consumption Practices Help to Reproduce Class Inequality in the Classical Music Profession. *Cultural Sociology* 11 (3), 283–301.

Cheryl L. Keyes. 2002. Rap Music and Street Consciousness. Urbana, IL: University of Illinois. Pp 186-209.

Adorno, Theodor. 1941. "On Popular Music". *Studies in Philosophy and Social Science*. New York: Institute of Social Research, IX: 17-48

Mishra, Yatindra, 2006, *Girija: A Journey Through Thumri*, Rupa and co. New Delhi. Excerpts

Drott Eric. 2015 Resistance and Social Movements in *The Routledge Reader on the Sociology of Music* edited by John Shepherd and Kyle Devine Ch. 16. pp 171 -178.

Manuel, P. 2013. Democratizing Indian Popular Music: From Cassette Culture to the Digital Era. City University of New York. CUNY Academic works.

Note: Examination scheme and mode shall be as prescribed by the Examination Branch, University of Delhi, from time to time.