

2: Language and Musicking: Quotes, Texts and Sources

‘Exaptive vs. Adaptive’ Hypothesis

For an overview cf. Berra, Pievani and Serelli (n.d.)

<https://boa.unimib.it/retrieve/handle/10281/39796/58599/EBM%2070100.pdf>

Detailed discussions

The PDFs are downloadable on the morrissey.unibe.ch website.

Gould Stephen Jay, and Richard C. Lewontin (1979), ‘The Spandrels of San Marco and the Panglossian Paradigm: A critique of the adaptationist programme’

Gould, Stephen Jay (1997). ‘The Exaptive Excellence of Spandrels as a Term and Prototype’

Pinker, Stephen, P. and Paul Bloom (1990) ‘Natural Language and Natural Selection’.

And a critique of the use of the term *spandrel* from an architectural point of view...

Mark, Robert (1996). ‘Architecture and Evolution’

<http://www.americanscientist.org/articles/96articles/Mark-full.html>

A good illustration of Adaptation vs. Exaptation can be found here:

<http://www.evolution.berkeley.edu/evo/site/evo101/IIIE5cExaptations.shtml>

Music and social interaction

‘One of the most obvious features of music the world over is that it tends to be a group activity. Even when performed by a select few, music commonly happens in places and contexts in which it creates social cohesion, for example in religion and ritual or in dance and communal singing.’ (Ball [2010]: 25)

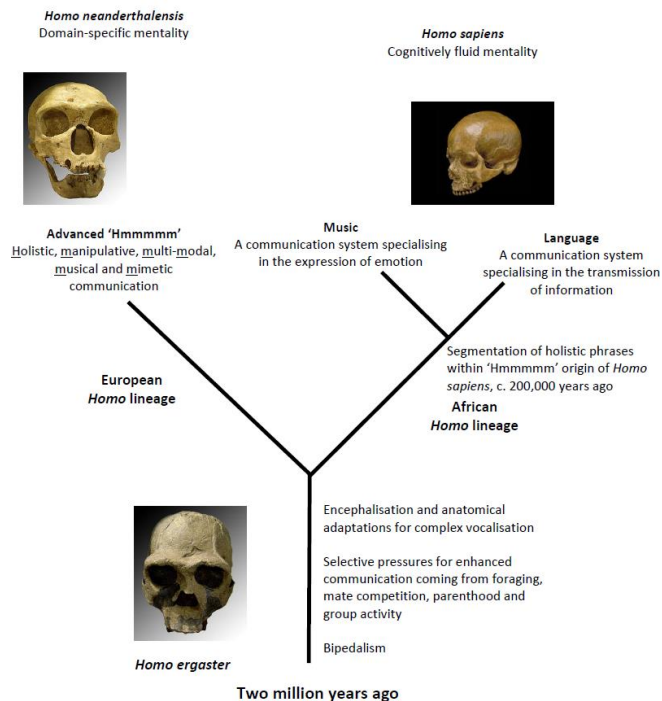
Mithens Hypothesis

The needs during migration increased communicative needs:

... dispersal means entering unfamiliar landscapes, in which new types of animals would have been encountered, and where new distributions of fresh water, firewood, stone and other resources would have had to be found and the information transmitted to others. Such communication would have been essential regardless of whether we think of Early Human dispersal as more similar to that of other large mammals or to that of modern human explorers. Whichever is the case, Early Humans were dependent for their survival and reproduction on working cooperatively as part of a group ... (Mithen 2006: 166)

Need for **mimesis**:

‘the ability to produce conscious, self-initiated, representational acts that are intentional but not linguistic’ (Donald 1991: 168; quoted in Mithen 2006: 167)



From Watts and Andres Morrissey (2016)

Evidence for the 'Music Faculty' as an evolutionary advantage

'the neural networks for music processing evidently extend beyond the cerebral cortex and into parts of the brain that have had a much longer evolutionary history' (Mithen 2006: 67),

'[The social world] provides the greatest cognitive challenge to human beings. Indeed, it is coping with the demands of living in large social groups that provides the most likely explanation for the origin of human intelligence. And so it is not surprising that our more complex emotions relate directly to our social relationships. Without such emotions we would be socially inept; in fact we would be unaware of the complexities and subtleties of the social world around us, and would fail entirely in our social relationships.' (Mithen 2006: 87)

A Love Song: Cavan Girl (Irish)

As I walk the road from Killashandra, weary I sit down.
For it's twelve long miles around the lake to get to Cavan town.
Though Oughter and the road I go once seemed beyond compare.
Now I curse the time it takes to reach my Cavan girl so fair.

The autumn shades are on the leaves, the trees will soon be bare,
Each red-gold leaf around me seems the colour of her hair.
My gaze retreats to find my feet and once again I sigh,
For the broken pools of sky remind the colour of her eye.

At the Cavan Cross each Sunday morning there she can be found,
And she seems to have the eye of every boy in Cavan town.

If my luck will hold I'll have the golden summer of her smile,
And to break the hearts of Cavan men, she'll talk to me a while.

So next Sunday evening finds me homeward - Killashandra bound,
To work the week, till I return and court in Cavan town.
When asked if she would be my bride at least she'd not said "no",
So next Sunday morning, rouse myself, and back to her I'll go.

Song₂

Patel's (2008) definition that 'encompasses both music and speech':
'One possibility is 'an organized sequence of pitches that conveys a rich variety of information to a listener.' This definition emphasizes two points. First, melodies are tone sequences that pack a large informational punch. For example, speech melody can convey affective, syntactic, pragmatic, and emphatic information Musical melody can also convey a broad variety of information The second point is that a tone sequence qualifies as a melody by virtue of the rich mental patterns it engenders in a listener. That is, melody perception is a constructive process by which the mind converts a sequence of tones into a network of meaningful relationships. (2008: 182)

The Container

'At Makuri [Northern Namibia] containers abound. The performance space is set within the village. The oval is a container and the actions of the men encircled the women. In their turn the women surrounded the container of the hearth' (Gamble 2012: 95)

Highland Fairy Lullaby

I left my baby lying here,
Lying here, lying here
I left my baby lying here
To go and gather blaeberreries.

Hovan, hovan gorry og o,
Gorry og o, gorry o go,
Hovan, hovan gorry o go,
I never found my baby, O!

I saw the swan upon the lake
Upon the lake, upon the lake
I saw the swan upon the lake
But never found my baby, O!

I heard the curlew crying far
Crying far, crying far
I heard the curlew crying far
But never heard my baby, O!

I searched the moorland tarns and then
Wandered through each silent glen
I saw the mist upon the ben
But never saw my baby, O!

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