Syllabus
for
Introduction to Ethnomusicology

Music 2121 (cross-listed with CLST 3121)

Andrew Weintraub
Instructor

Fall 2007
Thursday, 10:00-12:20
Music Building, Room 302

Department of Music
University of Pittsburgh
Introduction to Ethnomusicology is one of four core courses for graduate study at the University of Pittsburgh, required of all entering candidates for graduate degrees. The course examines the formation of the discipline through a survey of its history, theories, and methodologies. We will read and discuss the works of major scholars in the field. We will also examine the interdisciplinary nature of ethnomusicology, particularly its relationship with historical musicology, anthropology, folklore, linguistics, communication, and cultural studies. A few special projects will complement theoretical discussions, and technical aspects of research activities commonly associated with the field such as fieldwork and transcription will be briefly covered.

Students will be expected to:
-- finish all weekly reading assignments before the next meeting.
-- participate actively in class discussion.
-- write reviews of selected readings and present them orally in class.
-- deliver oral responses to selected readings in class.
-- complete additional assignments.

**Required Texts** (available for this course at the Pitt bookstore, and, except for *Governing Sound*, also on reserve at the Music library)


Schedule of Readings, Assignments, and Exams

All readings are due on the date for which they are listed. Schedule changes and additional recommended readings will be announced in class.

*= items placed on reserve for you in the Music Library


August 30  Introduction to Ethnomusicology

*Book Review #1: Musicking (due on 9/13)*

September 6  Musicking


[writing a book review: bring in one example of a constructive and critical book review]

September 13  Comparative Musicology I (vergleichende Musikwissenschaft) (late 19th century)

ever years; disciplinary formation; influential studies and ideas, development of the “ologies”


*Book Review # 1 Due*

September 20  Modern Comparative Musicology: Cantometrics and Choreometrics (guest instructor: Victor Grauer)

Chapter 1
"The Stylistic Method"

Chapter 2
"The Cantometrics Experiment"

Chapter 4
"The World Song Style Map"

Skim chapter 3

"Singing” In *Encyclopedia Britannica*, fifteenth edition, 1974, pp. 790 – 793 (offprints will be passed out).

McCormick’s critique and Victor Grauer’s response (In *Musical Tradition*)
http://www.mustrad.org.uk/articles/cantome2.htm

Optional reading:
http://www.mustrad.org.uk/articles/roots.htm

**September 27**  
**Comparative Musicology II (early 20th century)**


**October 4**  
**Post-War American Ethnomusicology (1950s and 1960s)**  
definitions, concepts, objectives, scope, approaches, theory, methods. “bi-musicality”


[Read chapters 1, 4, and 14 plus 2 additional chapters of your choice]
October 11  Fieldwork and the concept of “Music-cultures” (1960s-present)


Book Review #2 (due on 10/25)

October 18  Transcription and Analysis
writing of musical sounds; description and analysis of style.


Reviewer:  Respondent:


Reviewer:  Respondent:


Reviewer:  Respondent:

October 25  No class (SEM conference in Columbus, OH)

November 1  Sound Structure as Social Structure (1960s-1980s)
Iconicity; homology and articulation theory; sociomusicology; new(er) comparative approaches; “ethno-theory”.


Reviewer: Respondent:


Reviewer: Respondent:


Reviewer: Respondent:


Reviewer: Respondent:

November 8  Politics of Representation (1980s)
writing culture; who speaks, for whom, and why it matters; ethnographic authority; Orientalism; postcoloniality; objectivity; reflexivity; emic/etic; insiders/outsiders; self/other; gender


November 15 Postmodernism, Popular Music, and the Future of Ethnomusicology (1990s)


Book Review #3 (due on Dec. 6)

November 22 No class (Thanksgiving)

November 29 “Other-ing” Ethnomusicology (guest instructor: Bell Yung)


Reviewer: Respondent:


Reviewer: Respondent:


Reviewer: Respondent:


Reviewer: Respondent:
December 6  Cultural Politics and the Politics of Culture


**Book Review #3 Due**

December 13  Gender


Mientjes, Louise. *World of Music*.

Weintraub, Andrew. 2008 (forthcoming in *Popular Music*).
Etiquette

1. Full and complete attendance, attention, participation, listening and reading. I expect the very best you can give.

2. Good faith and good humor toward your colleagues in the classroom. Disagreements are expected and encouraged, but please keep nitpicking to a minimum; personal attacks are not acceptable under any circumstance. Follow the Golden Rule.

Reading and discussion
Writing stimulates thinking, and developing a regular habit of written responses to readings will help you immensely in this class and all your scholarly work.

Everyone is expected to do all the assigned reading and to contribute to a discussion of each item in class. The objective of discussion is to create a grounded dialogue around specific issues raised in the readings. Each week, discussion will be generated in one of three ways:

1. For each of the assigned readings you will be asked to answer a set of questions about the week’s reading and related issues. These will be distributed one week before they are due. These assignments must be completed before the class in which the readings are discussed. All assignments must be typed or printed, and will be handed in at the beginning of the corresponding session. Each assignment should be 3-5 pages, double-spaced, 12-point font. Assignments e-mailed to me will not be accepted. My written comments on these papers will be brief, but you are of course welcome to meet with me about them at any time.

2. During a given week, some participants will be responsible for writing a review of an article, while others will be assigned to respond to the opinions expressed in those reviews.

3. Each student is required to write three short critical reviews--not to exceed three pages each (double-spaced, 12-point font)--on a) Musicking (Small); b) Sensational Knowledge (Hahn); and c) Governing Sound (Guilbault). More information will be given about how to write a good book review. The reports should be handed in at the beginning of the class on the day the book will be discussed.

Evaluation
Evaluation is based on the following criteria: class attendance and participation (30%); weekly assignments, reviews, and responses (40%); 3 book reports (30%).