

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

## Music 2121: Introduction to Ethnomusicology

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### Course Description

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)

Guilbault, Jocelyne. 2007. *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics*. Chicago: University of Chicago Press.

Hahn, Tomie. 2007. *Sensational Knowledge: Embodying Culture through Japanese Dance*. Middletown, CT: Wesleyan University Press. Hillman GV1695 .H24 2007

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press. ML3845 S628 1998

Solis, Ted, ed. 2006. *Performing Ethnomusicology*. University of California Press. Available online for Pitt users: <http://site.ebrary.com/lib/pitt/Doc?id=10068592>

## 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

GLRE=Shelemay, Kay Kaufman, ed. 1990. *The Garland Library of Readings in Ethnomusicology*. New York and London: Garland. ML3799 G37 1990 non-circulating.

### August 30 Introduction to Ethnomusicology

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

### September 6 Musicking

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press.

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

### September 13 Comparative Musicology I (vergleichende Musikwissenschaft) (late 19<sup>th</sup> century)

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

Adler, Guido. 1981 [1885]. “The Scope, Method and Aim of Musicology.” (1885) in English Translation by Erica Mugglestone. *Yearbook for Traditional Music*.

Ellis, A.J. 1885. “On the Musical Scales of Various Nations.” *Journal of the Royal Society of Arts* 33:485-527. OR 1884 “Tonometrical Observations on Some Existing Non-Harmonic Scales,” *Proceedings of the Royal Society* 37:368-387. [GLRE 7]

Stock, Jonathan. 2007. “Alexander J. Ellis and His Place in the History of Ethnomusicology.” *Ethnomusicology* 51(2): 306-25.

\*Wallaschek, Richard. 1893. *Primitive Music: An Inquiry into the Origin and Development of Music, Songs, Instruments, Dances and Pantomimes of the Savage Races*. London: Longmans, Green and Co. ML3547 .W195

**Book Review # 1 Due**

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

\*Lomax, Alan. 1978. *Folk Song Style and Culture*. New Jersey: Transaction Books. [ML3545 .L63 1978](#)

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 20<sup>th</sup> century)**

\*Bartok, Bela. 1931. *Hungarian Folk Music*. London: Oxford University Press. ML3593 .B1613 1979

Herzog, George. 1935. "Plains Ghost Dance and Great Basin Music." *American Anthropologist* 37:403-419. [GLRE 7]

Kunst, Jaap. 1948. "Around von Hornbostel's Theory of the Cycle of Blown Fifths." *Mededeling* 79. [GLRE 2]

Merriam, Alan. 1977. "Definitions of 'Comparative Musicology' and Ethnomusicology: An Historical-Theoretical Perspective." *Ethnomusicology* 21(2):189-204. [GLRE 1]

## **October 4      Post-War American Ethnomusicology (1950s and 1960s)**

definitions, concepts, objectives, scope, approaches, theory, methods, "bi-musicality"

Merriam, Alan. 1960. "Ethnomusicology: Discussion and Definition of the Field." *Ethnomusicology* 4 (3):107-114. JSTOR

Solis, Ted, ed. 2006. *Performing Ethnomusicology*. University of California Press.  
[Read chapters 1, 4, and 14 plus 2 additional chapters of your choice]

\*McAllester, David. 1949. *Peyote Music*. New York: Viking Fund publications in anthropology, no. 13. Hillman GN2 .V694

**October 11 Fieldwork and the concept of “Music-cultures” (1960s-present)**

\*Merriam, Alan. 1964. “Toward a Theory for Ethnomusicology.” In *The Anthropology of Music*, 17-35. Evanston: Northwestern University Press.

\*Nettl, Bruno. *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts* (chapters 18-22). Urbana: University of Illinois Press. ML3798 .N47 1983 [see review by Timothy Rice in *Yearbook for Traditional Music* 18:183-85].

Rice, Timothy. 1987. “Towards the Remodeling of Ethnomusicology.” *Ethnomusicology* 31(3):469-88; and responses.

**Book Review #2 (due on 10/25)**

**October 18 Transcription and Analysis**

writing of musical sounds; description and analysis of style.

Seeger, Charles. 1958. “Prescriptive and Descriptive Music-Writing.” *Musical Quarterly* 44:184-95. [also in McAllester 1971, 24-35].

Herndon, Marcia. 1974. “Analysis: The Herding of Sacred Cows?” *Ethnomusicology* 18(2):219-262.

Reviewer:

Respondent:

\*Nettl, Bruno. 1983. “I Can’t Say a Thing Until I’ve Seen the Score.” In *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, 65-81. Illinois: University of Illinois Press. ML3798 .N47 1983

Reid, J. 1977. “Transcription in a New Mode.” *Ethnomusicology* 21(3):415-433.

Reviewer:

Respondent:

Qureshi, Regula Burckhardt. 1986. “Musical Sound and Contextual Input: A Performance Model for Musical Analysis.” *Ethnomusicology* 31:56-86.

Reviewer:

Respondent:

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

\*Hahn, Tomie. 2007. *Sensational Knowledge: Embodying Culture through Japanese Dance*. Middletown, CT: Wesleyan University Press.

**November 1 Sound Structure as Social Structure (1960s-1980s)**

Iconicity; homology and articulation theory; sociomusicology; new(er) comparative approaches; “ethno-theory”.

Becker, Judith. 1979. “Time and Tune in Java.” In *The Imagination of Reality*, ed. A.L. Becker and Aram Yengoyan, 197-210. N.J.: Ablex. [GLRE3]

Reviewer:

Respondent:

Feld, Steven. 1984. “Sound Structure as Social Structure.” *Ethnomusicology* 28(3):383-409.

Reviewer:

Respondent:

Robertson, Carol E. 1979. “Pulling the Ancestors’: Performance Practice and Praxis in Mapuche Ordering.” *Ethnomusicology* 23:395-416.

Reviewer:

Respondent:

Turino, Thomas. 1990. “Structure, Context, and Strategy in Musical Ethnography.” *Ethnomusicology* 34(3):399-412.

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/outside; self/other; gender

\*Babiracki, Carol M. 1997. “What’s the Difference? Reflections on Gender and Research in Village India.” In *Shadows in the Field*, ed. Gregory F. Barz and Timothy J. Cooley, 121-138. New York: Oxford University Press. ML3799 S5 1997

Burnim, Melonee. 1985. “Culture Bearer and Tradition Bearer: An Ethnomusicologist’s Research on Gospel Music.” *Ethnomusicology* 29(3):432-447.

\*Clifford, James. 1986. “Introduction: Partial Truths.” In *Writing Culture*, ed. James Clifford and George Marcus, 1-26. Berkeley: University of California Press. GN307.7 .W75 1986

Gourlay, K.A. 1978. “Towards a Reassessment of the Ethnomusicologist’s Role in Research.” *Ethnomusicology* 22(1):1-35.

\*Koskoff, Ellen. 1993. "Miriam Sings her Song: The Self and the Other in Anthropological Discourse." In *Musicology and Difference: Gender and Sexuality in Music Scholarship* edited by Ruth A. Solie. Berkeley: University of California Press. ML3838 M96 1993

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

Feld, Steven. 1996. "pygmy POP: A Genealogy of Schizophonic Mimesis." *Yearbook for Traditional Music* 28: 1-35.

Manuel, Peter. 1995. "Music as Symbol, Music as Simulacrum: Postmodern, Pre-Modern, and Modern Aesthetics in Subcultural Popular Musics." *Popular Music* 14(2):227-240.

Stokes, Martin. 2001. "Ethnomusicology (IV): Contemporary Theoretical Issues." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. Also available through PittCAT on-line:

<http://www.grovemusic.com/shared/views/article.html?section=music.52178.4>

Turino, Thomas. 1999. "Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory for Music." *Ethnomusicology* 43(2):221-255.

**Book Review #3 (due on Dec. 6)**

**November 22 No class (Thanksgiving)**

**November 29 "Other-ing" Ethnomusicology (guest instructor: Bell Yung)**

Agawu, Kofi. 1992. "Representing African Music." *Critical Inquiry* 18(2):245- 66.

Reviewer:

Respondent:

\*Behague, Gerard. 1991. "Reflections on the Ideological History of Latin American Ethnomusicology." In *Comparative Musicology and Anthropology of Music*, eds. B. Nettl and P.V. Bohlman. Chicago: University of Chicago Press, 56-68.

Reviewer:

Respondent:

Leon, Javier F. 1999. "Peruvian Scholarship and the Construction of an Academic Other." *Latin American Music Review* 20(2).

Reviewer:

Respondent:

Witzleben, J. Lawrence. 1997. "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music." *Ethnomusicology* 41: 220-42.

Reviewer:

Respondent:

**December 6 Cultural Politics and the Politics of Culture**

Guilbault, Jocelyne. 2007. *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics*. Chicago: University of Chicago Press.

**Book Review #3 Due**

**December 13 Gender**

Koskoff, Ellen. 2005. "(Left "Out in") "Left" (the "Field"): The Effects of Post-Postmodern Scholarship on Feminist and Gender Studies in Musicology and Ethnomusicology, 1990-2000." *Women & Music - A Journal of Gender and Culture* 9: 90-98.

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%).