

MUH 5505: INTRODUCTION TO ETHNOMUSICOLOGY

Thursdays 4:05-7:05 p.m., Fall 2014

SYLLABUS & CALENDAR

SYLLABUS

INSTRUCTOR INFORMATION

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OVERVIEW

This course explores ethnomusicological research and its relationship to the disciplines of folklore, anthropology, linguistics, and historical musicology. Its objective is to introduce students to ethnomusicology as a field of inquiry involving field research, representational analysis of sound and social life, interpretative techniques, and the use of oral, written, and media sources. The class is organized around a series of topics including field research; transcription; sound as a symbolic system; commodification and consumption; music and globalization; music and identity formation, music and gender; and media, technology and popular music. For each topic a list of required and optional readings is given (see **Course Calendar below**) from which I will make specific assignments. Each student is expected to write weekly commentaries on the readings and come to class prepared to discuss the readings/topic at hand. Class discussions will be organized and led by the instructor and by students on selected topics.

BASIC COMPONENTS AND REQUIREMENTS

- weekly reading assignments with written commentaries
- seminar-style class discussions
- periodic student-led discussion on assigned topics
- short fieldwork project
- two book/literature reviews (5 pp. each)
- one term paper (15-20 pp.)
- one oral presentation of term paper

WRITTEN WORK AND HOMEWORK

The course requires that you write two book/literature reviews on approved topics, one term paper, and carry out a short fieldwork project. For each course topic we cover, you are required to write a summary commentary covering the set of readings (turned in during class on the day the topic is discussed). Additionally, there will be several short homework assignments you must complete during the course of the semester.

GENERAL POLICIES

Please show up to class on time. Class sessions will be conducted as seminars so your participation is essential. You may use electronic devices in class for class related matters only. In the case of absence due to a medical or other types of emergency please inform the instructor as soon as possible. Other than such emergencies, the instructor must be informed in advance of any class periods that you will not be able to attend. Because this class meets only one time per week, one absence is equivalent to missing an entire week of MWF class periods.

As a result of completing the registration form at the University of Florida, every student has signed the following statement: “*I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University.*” The instructor of this course fully endorses this statement and will not tolerate academic dishonesty.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

TEXTS (Required Purchase)

- Post, Jennifer C, ed. 2006. *Ethnomusicology: A Contemporary Reader*. New York: Routledge.
- Turino, Thomas. 2008. *Music as Social Life: The Politics of Participation*. Chicago and London: The University of Chicago Press.

ADDITIONAL READINGS

Journal articles and chapters from books will be assigned in order to expand the materials found in the texts. Most of these readings can be accessed online through SAKAI E-LEARNING. Hard copies may also be available reserve in the Architecture and Fine Arts Library.

COURSE GRADING

Grades will be based on the quality of your class participation, written work, homework assignments, and oral presentations with the following percentages assigned.

Book/Literature Reviews (2)	20% (10% x 2)
Written Weekly Commentaries	10%
Research Paper/Oral Presentation	30%
Class Participation	20%
Fieldwork Project/Homework Assignments	20%

GRADING SCALE

Grading Scale:

94-100 = A

91-93 = A-

88-90 = B+

85-87 = B

82-84 = B-

79-81 = C+

76-78 = C

73-75 = C-

70-72 = D+

66-69 = D

67-68 = D-

65↓ = E

Information on current UF grading policies and grade points may be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

PRELIMINARY DUE DATES

Book Review 1	September 11
Book Review 2	October 23
Term Paper	December 13

COURSE CALENDAR

For each topic, reading assignments will be chosen from the lists given below each topic (this is subject to change). Most of these items can be accessed online through the E-LEARNING website for the course. Other materials are available through JSTOR, Oxford Music Online, or the texts for the course.

ABBREVIATIONS

EM — *ETHNOMUSICOLOGY (JOURNAL)*

GLRE - *GARLAND LIBRARY OF READINGS IN ETHNOMUSICOLOGY*

WM — *THE WORLD OF MUSIC (JOURNAL)*

GETTING TO KNOW YOU AND, BY THE WAY, WHAT IS MUSIC? (AUG 28)

WHAT IS ETHNOMUSICOLOGY? (SEP 4)

Required Reading

***Post Text** Introduction (pp. 1-13)

***Turino Text** Chapters 1, 2, 3 (pp. 1-93)

Additional Readings

Blacking, John. 1995. "Music, Culture, and Experience." In *Music, Culture, and Experience: Selected Papers of John Blacking*, edited by R Byron, 223-242. Chicago: University of Chicago Press.

Blum, Stephen. 1991. "Prologue: Ethnomusicology and Modern Music History." In *Ethnomusicology and Modern Music History*, edited by S. Blum, P. Bohlman, and D. Neuman, 1-20. Chicago: University of Chicago Press.

Bohlman, Philip V. 1999. "Ontologies of Music." In *Rethinking Music*, edited by N. Cook and M. Everest, 17-34. Oxford: Oxford University Press.

Ellis, Alexander J. 1885. "On the Musical Scales of Various Nations." *Journal of the Society of Arts* 33:485-527 (reprinted in *GLRE* Vol. 7, pp. 1-43).

Middleton, Richard. 2003. "Introduction: Music Studies and the Idea of Culture." In *The Cultural Study of Music: A Critical Introduction*, edited by M. Clayton, T Herbert, R Middleton, 1-15. New York and London: Routledge.

Nettl, Bruno. 1983. *The Study of Ethnomusicology*. Urbana, Illinois: University of Illinois Press. (read pp. 1-35).

Stokes, Martin. 2001. "Ethnomusicology IV: Contemporary Theoretical Issues." In *The New Grove II Dictionary of Music and Musicians*, edited by S. Sadie and J. Tyrrell, viii, 386-395. London: Macmillan.

FIELD RESEARCH INTRO (SEP 11)

Required Reading

- Berliner, Paul. 1978. *The Soul of Mbira*. Berkeley: University of California Press. (read pp. 1-7).
- Cooley, Timothy. 1997. "Casting Shadows in the Field: An Introduction." In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, edited by G. Barz and T. Cooley, 3-19. New York: Oxford University Press.
- Titon, Jeff Todd. 1988. *Powerhouse for God*. Austin: University of Texas Press. (read "Prologue" and "Introduction," pp. 1-22).
- _____. 1996. "Discovering and Documenting a World of Music." Chapter 10 in *The Worlds of Music*, edited by J. T. Titon, 495-519.

Additional Reading

- Jackson, Bruce. 1987. *Fieldwork*. Urbana: University of Illinois Press.
- Myers, Helen. 1992. "Fieldwork." In *Ethnomusicology: An Introduction*, edited by H. Meyers, 21-49. New York: W.W. Norton.
- Nettl, Bruno. 1983. *The Study of Ethnomusicology*. Urbana, Illinois: University of Illinois Press. (read pp. 247-300).
- Spradley, James. 1980. *Participant Observation*. New York: Holt, Rinehart and Winston.
- Spradley, James. 1979. *The Ethnographic Interview*. Belmont, CA: Holt, Wadsworth.
- Titon, Jeff Todd. 1997. "Knowing Fieldwork." In *Shadows in the Field*, edited by G. Barz and T. Cooley, 87-100. New York: W. W. Norton.
- The Society for Ethnomusicology. 1994. *A Manual for Documentation Fieldwork and Preservation for Ethnomusicologists*. Bloomington, Indiana: The Society for Ethnomusicology.

FIELD RESEARCH (SEP 18)

BOOK REVIEW 1 DUE

FIELD RESEARCH (SEP 25)

STUDENT REPORTS ON FIELD PROJECTS

TRANSCRIPTION (OCT 2)

Required Reading

- Jairazbhoy, Nazir A. 1979. "The Objective and Subjective View in Music Transcription." *EM* 21(2):263-274.
- Nettl, Bruno. 1983. *The Study of Ethnomusicology*. Urbana, Illinois: University of Illinois Press. (read pp. 65-103)
- Seeger, Charles. 1958. "Prescriptive and Descriptive Music-Writing." *Musical Quarterly* 44(2):184-195.

Additional Reading

- Ellingson, Ter. 1992. "Transcription." In *Ethnomusicology: An Introduction*, edited by H. Meyers, 110-152. New York: W.W. Norton.
- Hood, Mantle. 1981. *The Ethnomusicologist*. Kent, Ohio: Kent State University Press, pp. 50-122.

MUSICOLOGY OR ANTHROPOLOGY (OCT 9)

Required Reading

- Hood, Mantle. 1963. "Music, the Unknown." In *Musicology*, edited by F. Harrison, M. Hood, and C. Palisca, 217-326. Inglewood Cliffs, N.J.: Prentice Hall. (read "Within the Context," pp. 261-289)
- _____. 1971. *The Ethnomusicologist*. Kent, Ohio: Kent State University Press. (read pp. 24-49: "Musical Literacy").
- Merriam, Alan. 1964. *The Anthropology of Music*. Evanston, Illinois: Northwestern University Press. (read first 3 chapters, pp. 1-60).
- Nettl, Bruno. 1983. *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. Urbana, Chicago, London: University of Illinois Press (read Chapter 10: "Music and 'That Complex Whole,'" pp. 131-146)

Additional Reading

- Béhague, Gerard. 1984. "Introduction." In *Performance Practice: Ethnomusicological Perspectives*, edited by G. Béhague, 3-12.
- Blacking, John. 1973. *How Musical is Man?* Seattle and London: University of Washington Press.
- Kerman, Joseph. 1985. "Ethnomusicology and 'Cultural Musicology.'" In *Contemplating Music*, by J. Kerman, 155-181. Cambridge: Harvard University Press.
- Nettl, Bruno. 1964. *Theory and Method in Ethnomusicology*. New York: Free Press.
- Rice, Timothy. 1987. "Toward the Remodeling of Ethnomusicology." *EM* 31(3):469-488.
- Seeger, Anthony. 1983. *Why Suyá Sing*. London: Oxford University Press. (read "Preface" pp xii-xvii).
- Seeger, Charles. 1975. "Toward a Unitary Field Theory for Musicology." In *Studies in Musicology*, by C. Seeger, 102-138. Berkeley: University of California Press.

MUSIC AND SEMIOTICS (OCT 16)

Required Reading

- Feld, Steven. 1981. "'Flow Like a Waterfall': The Metaphors of Kaluli Musical Theory." *Yearbook for Traditional Music* 13:22-47.
- _____. 1990. *Sound and Sentiment*. 2d ed. Philadelphia: University of Pennsylvania Press. (Read Chapter 1: "The Boy Who Became a Muni Bird.")
- Turino, Thomas. 1999. "Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory of Music." *EM* 43(2): 221-255.
- _____. 2014. "Peircean Thought As Core Theory For A Phenomenological Ethnomusicology." *EM* 58(2): 128-221.

Additional Readings

- Stone, Ruth. 1982. *Let the Inside Be Sweet*. Bloomington, Indiana: University of Indiana Press.
- Feld, Steven and Aaron Fox. 1994. "Music and Language." *Annual Review of Anthropology* 23:25-53.

- Nattiez, Jean Jacques. 1977. *Music and Discourse: Toward a Semiology of Music*. Princeton: Princeton University Press.
- Stone, Ruth M. 2008. "Linguistic Approaches." In *Theory for Ethnomusicology*, 51-89. Upper Saddle River, NJ: Prentice Hall.
- Zemp, Hugo. 1978, 1979. "'Are'are Clasification of Musical Types and Instruments." *EM* 22(1):37-67; "Aspects of 'Are'are Musical Theory." *EM* 23(1):5-48.

MUSIC AND SOCIAL IDENTITY FORMATION (OCT 23)

Required Reading:

***Turino Text**. Chapter 4 (pp. 93-121)

Crook, Larry. 1993. "Black Consciousness, Samba-Reggae, and the Re-Africanization of Bahian Carnival Music in Brazil." *WM* 35(2): 90-108.

Additional Reading:

- Meintjes, Louise. 1990. "Paul Simon's Graceland, South Africa and the Musical Mediation of Meaning." *EM* 34(1):37-74.
- Moore, Robin. 1997. *Nationalizing Blackness: Afrocubanismo and Artistic revolution in Havana, 1920-1940*. Pittsburgh: University of Pittsburgh Press.
- Peña, Manuel. 1985. *The Texas-Mexican Conjunto*. Austin: University of Texas Press.
- Stokes, Martin. 1994. "Introduction: Ethnicity, Identity, and Music." In *Ethnicity, Identity, and Music: The Musical Construction of Place*, 1-27. Oxford: Berg
- Tuohy, Sue. 2006. "The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation." *Ethnomusicology* 45(1): 107-131. (**Post**, 225-242).
- Turino, Thomas. 2000. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago: University of Chicago Press.
- Vianna, Hermano. 1999. *The Mystery of Samba: Popular Music and National Identity in Brazil*. Chapel Hill and London: The University of North Carolina Press.
- Waterman, Christopher. 1990. *Jùjú: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago Press.

MUSICAL INSTRUMENTS AND GENDER (OCT 30) Book Review II Due

Required Reading

- Doubleday, Veronica. 2008. "Sounds of Power: An Overview of Musical Instruments and Gender." *Ethnomusicology Forum* 17(1): 3-39.
- Gay, Leslie C. Jr. "Acting Up, Talking Tech: New York Rock Musicians and Their Metaphors of Technology." *Ethnomusicology* 42(1): 81-98. (**Post Text, 209-221**)
- Wong, Deborah. 2000. "Taiko and the Asian/American Body: Drums, *Rising Sun*, and the Question of Gender." *The World of Music* 42(3): 67-87. (**Post Text, 87-96**).

Additional Reading

- Keyes, Cheryl L. "Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance."
- Kosoff, Ellen, ed. 1987. *Women and Music in Cross-Cultural Perspective*. New York: Greenwood.
- Magrini, Tullia, ed. 2003. *Music and Gender: Perspectives from the Mediterranean*. Chicago: University of Chicago Press.
- Moisala, Pirkko and Beverly Diamond, eds. 2000. *Music and Gender*. Urbana: University of Illinois Press.

COMMODIFICATION AND CONSUMPTION (NOV 6)

*Readings from Post Text:

- Shannon, Jonathan H. 2003. "Sultans of Spin: Syrian Sacred Music on the World Stage." *American Anthropologist* 105(2): 266-277. (**Post Text, 17-32**).
- Sterne, Jonathan. 1997. "Sounds Like the Mall of America: Programmed Music and the Architectonics of Communal Space." *EM* 41(1): 22-50. (**Post Text, 33-52**)
- Dunbar-Hall, Peter. 2001. "Culture, Tourism, and Cultural Tourism: Boundaries and Frontiers in Performances of Balinese Music and Dance." *Journal of Intercultural Studies* 22(2): 173-187. (**Post Text, 55-66**)

MUSIC AND GLOBAL CONTEXTS (NOV 13)

Required Reading:

- Erlmann, Veit. 2004. "Communities of Style: Musical Figures of Black Diasporic Identity." In *Identity and the Arts in Diaspora Communities*, edited by T. Turino and J. Lea, 81-91. Warren Michigan: Harmonie Park Press.
- Guilbault, Jocelyne. 1993 "On Redefining the 'Local' through World Music." *WM* 35(2) 33-47. (**Post Text:** pp. 137-146)
- Polak, Rainer. 2000. "A Musical Instrument Travels Around the World: *Jembe* Playing in Bamako, West Africa, and Beyond." *The World of Music* 42(3): 7-46. (**Post Text: 161-186**)

Additional Readings:

- Erlmann, Veit. 1999. *Music, Modernity, and the Global Imagination: South Africa and the West*. New York and Oxford: Oxford University Press.
- Fairley, Jan. 2001. "The 'Local' and 'Global' in Popular Music." In *The Cambridge Companion to Pop and Rock*, edited by S. Frith, W. Straw, and J. Street, 272-289. Cambridge: Cambridge University Press.
- Guilbault, Jocelyn et al. 1993. *Zouk: World Music in the West Indies*. Chicago and London: The University of Chicago Press.
- Nettl, Bruno, ed. 1985. *The Western Impact of World Music: Change, Adaptation, and Survival*. New York: Schirmer.
- Ramnarine, Tina K. "Case Studies of Chutney in Trinidad and in London." *British Journal of Ethnomusicology* 5: 133-153, (**Post Text:** pp. 275-292)
- Stokes, Martin. 2003. "Globalization and the Politics of World Music." In *The Cultural Study of Music: A Critical Introduction*, edited by M. Clayton, T Herbert, R Middleton, 297-308. New York and London: Routledge.
- Taylor, Timothy, 1996. "Popular Music and Globalization." In *Global Pop: World Music, World Markets*, by Timothy Taylor, 1-37. New York: Routledge.
- Wallace, Roger and Krister Malm. 1984. "Patterns of Change." In *Big Sounds from Small Peoples*, by R. Wallace and K. Malm, 269-311. New York: Pendragon Press.

MEDIA, TECHNOLOGY AND POPULAR MUSIC (NOV 20)

Required Reading:

- Brackett, David. 1999. "James Brown's 'Superbad' and the Double-Voiced Utterance." In *Reading Pop: Approaches to Textual Analysis in Popular Music*, edited by R. Middleton, 122-140. New York: Oxford University Press.
- Lysoff, René T. A. 2006. "Mozart in Mirrorshades: Ethnomusicology, Technology, and the Politics of Representation." *EM* 41(2):206-219. (**Post Text, 189-198**).

Théberge, Paul. 2001. "Plugged in': Technology and Popular Music." In *The Cambridge Companion to Pop and Rock*, edited by S. Frith, W. Straw, and J. Street, 3-25. Cambridge: Cambridge University Press.

Additional Readings:

Adorno, Theodor. 1990. "On Popular Music." In *On Record: Rock, Pop, and the Written Word*, edited by S. Frith and A. Goodwin, 301-314. New York: Pantheon Books.

Garofalo, Rebee. 1987. "How Autonomous is Relative: Popular Music, The Social Formation, and Cultural Struggle." *Popular Music* 6(1): 77-92

Manuel, Peter. 1988. "Perspectives on the Study of Non-Western Popular Musics." In *Popular Musics of the Non-Western World*, by P. Manuel, 1-23. New York: Oxford Univ. Press.

_____. 1993. *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago Press.

Middleton, Richard. 1990. "'Roll over Beethoven'? Sites and Soundings on the Music-Historical Map." In *Studying Popular Music*, by R. Middleton, 3-33. Philadelphia: Open University Press.

_____. 1990b. "'I Heard it through the Grapevine.' Popular Music in Culture." In *Studying Popular Music*, by R. Middleton, 127-171. Philadelphia: Open University Press.

STUDENT PRESENTATIONS (December 4)

FINAL PAPERS DUE (DEC 10)