

# Syllabus

## Introduction to Ethnomusicology

Department of Music, University of Pittsburgh

Music 2121  
Spring 2018

Thursdays, 9:30-11:50  
Music Building, Room 302

Instructor: Andrew Weintraub  
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Office Consultation: Thursdays 1230-2, or by appointment



## Music 2121: Introduction to Ethnomusicology

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 in Music. The course examines the formation of ethnomusicology through a survey of its intellectual history, theories, methodologies, and research practices. We will read and discuss the works of major scholars in the field, and review their intellectual contributions. 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 history of the field— such as fieldwork and transcription—will be briefly covered.

Students will be expected to:

- listen critically.
- read all weekly assigned readings during the week they are assigned.
- participate actively in class discussion.
- write critical reviews of selected readings and present them orally in class.
- deliver oral responses to selected readings in class.
- complete additional assignments.

### Required Books

(recommended for purchase, but also online through Pittcat)

Chavez, Alex E. 2017. *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño*. Durham, NC: Duke University Press. [ebook through Pittcat]

Gill, Denise. 2017. *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians*. New York: Oxford University Press. [ebook through Pittcat]

### Schedule of Readings and Assignments

All readings and assignments 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.

Journal articles are available through PittCat

## JANUARY

### 11 Introduction to Ethnomusicology

Disciplining music; music in the context of culture; topic; scope; theory; methodology; resources for the course; critical approaches; So what? Who cares?

Bohlman, Phil. 2003 “Music and Culture: Historiographies of Disjuncture.” *The Cultural Study of Music*, ed. Martin Clayton, Trevor Herbert, and Richard Middleton. Routledge.

[Music and culture: historiographies of disjuncture](#)

Hahn, Tomie. 2017. “Sound Commitments: Extraordinary Stories.” In *Theorizing Sound Writing*, ed. Deborah Kapchan, pp. 138-141. Wesleyan University Press. [ebook through Pittcat]

## **18 Sound and Sensory Studies (70s- )**

Soundscapes; place and space; listening; acoustemology; the making of a field of study.

Attali, Jacques. “Listening.” In *Noise: The Political Economy of Music*. Translated by B. Massumi. Minneapolis: University of Minnesota Press. Pp. 3-12; 18-20. [PDF on courseweb]

Feld, Steven. 1991. *Voices of the Rainforest: A Day In The Life Of The Kaluli People*. Salem, MA: Rykodisc. [available online through Pitt]

Feld, Steven, and Donald Brenneis. 2004. “Doing Anthropology in Sound.” *American Ethnologist* 31(4): 461-74.

Sakakeeny, Matt. 2010. “Under the Bridge: An Orientation to Soundscapes in New Orleans.” *Ethnomusicology* 54 (1): 1–27.

Schafer, R. Murray. 1994 [1977]. “Introduction.” In *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, Vermont: Destiny Books, pp. 3–12.

[https://quote.ucsd.edu/sed/files/2014/01/schafer\\_1.pdf](https://quote.ucsd.edu/sed/files/2014/01/schafer_1.pdf)

Sterne, Jonathan. 2012. “Sonic Imaginations.” In *The Sound Studies Reader*, pp. 1-17. Routledge. [PDF on courseweb]

Additional Reading:

Sterne, Jonathan, ed. 2012. *The Sound Studies Reader*. Routledge.

Novak, David and Matt Sakakeeny. 2015. *Keywords in Sound*. Duke University Press.

Samuels, David et al. 2010. “Soundscapes: Toward a Sounded Anthropology.” *Annual Review of Anthropology* 39: 329-45.

Thompson, Emily. 2002. “Sound, Modernity and History.” In *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1930*. Cambridge: MIT Press, pp. 1-12. [PDF on courseweb]

Wong, Deborah. 2014. “Sound, Silence, Music: Power.” *Ethnomusicology* 58(2): 347-353.

<https://soundstudiesblog.com>

Prepare a Question for the Job Talks (Jan. 16 and Jan. 18)

**25 Music and Conflict (2000s-)**

Ideas and practices of accommodation and resistance; performance and politics; poetics; the role of music in protest and violence

Cusick, Suzanne G. 2006. "Music as Torture / Music as Weapon" *TRANS* 10 [online].  
<http://www.sibetrans.com/trans/articulo/152/music-as-torture-music-as-weapon>

Hemmasi, Farzaneh. 2013. "Intimating Dissent: Popular Song, Poetry, and Politics in Pre-Revolutionary Iran." *Ethnomusicology* 57(1): 57-87.

Watch: Dariush "Paria" (Iran)  
<https://www.youtube.com/watch?v=fPB-Bh-VkZY>

McDonald, David M. 2009. "Poetics and the Performance of Violence in Israel/Palestine." *Ethnomusicology* 53 (1): 58-85.

Watch: Debke (Palestine)  
[https://www.youtube.com/watch?v=79Wo75Uwo\\_8](https://www.youtube.com/watch?v=79Wo75Uwo_8)

Prepare a Question for the Job Talks (Jan. 23)

**FEBRUARY**

**1 Public Ethnomusicology: Archives, Ethics, Rights, and Intellectual Property (2000s-)**

Nannyonga-Tamusuza, Sylvia and Andrew N. Weintraub. 2012. "The Audible Future: Reimagining the Role of Sound Archives and Sound Repatriation in Uganda." *Ethnomusicology* 56(2), 2012:206-233.

Novak, David. 2011. "The Sublime Frequencies of New Old Media." *Public Culture* 23(3): 603-34.

Seeger, Anthony and Shubha Chaudhuri. 2004. "Rights, Intellectual Property and Archives Today." In *Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st Century*. <http://seagullindia.com/archive/download.html>

Additional reading:

Pettan, Svanibor and Jeff Todd Titon, eds. 2015. *The Oxford Handbook of Applied Ethnomusicology*. Oxford University Press.

Titon, Jeff Todd. 1992. "Music, the Public Interest, and the Practice of Ethnomusicology."

*Ethnomusicology* 36(3):

**8 Ethnography I**

Chavez, Alex E. 2017. *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño*

*Book Review I*

**15 Analytical Studies in World Music (2000s-)**

Tenzer, Michael, ed. 2006. *Analytical Studies in World Music*. New York: Oxford.  
[on reserve in the library and online]

Tenzer, Michael and John Roeder, eds. 2011. *Analytical and Cross-Cultural Studies in World Music*. New York: Oxford. [on reserve in the library]

*Analytical Approaches to World Music* [online journal]  
<http://www.aawmjournals.com>

*Analytical Studies Assignment*

**22 Globalization (1990s)**

Appadurai, Arjun. 1990. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society* 7(2): 295-310.

Erlmann, Veit. 1996. "Aesthetics of the Global Imagination: Reflections on World Music in the 1990s." *Public Culture* 7: 467-88.

Lipsitz, George. 1994. "Kalfou Danjere." In *Dangerous Crossroads*, pp. 1-21. Verso. [PDF on courseweb]

Slobin, Mark. 1992. "Micromusics of the West: A Comparative Approach." *Ethnomusicology* 36(1): 1-87 [selected pages TBA].

Additional Reading:

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

Monson, Ingrid. 1999. "Riffs, Repetition, and Theories of Globalization." *Ethnomusicology* 43 (1): 31-65.

Stokes, Martin. 2004. "Music and the Global Order." *Annual Review of Anthropology* 33: 47-72.

Turino, Thomas. 2003. "Are We Global Yet? Globalist Discourse, Cultural Formations and the Study of Zimbabwean Popular Music." *British Journal of Ethnomusicology* 12 (2): 51-79.

## MARCH

### 1 **Writing Culture and the Politics of Representation (1980s-1990s)**

who speaks, for whom, and why it matters; ethnographic authority; Orientalism; postcoloniality; objectivity; reflexivity; emic/etic; insiders/outside; self/other; gender, race, and sexuality; Authority; positionality; vocality; whose ethnomusicology?

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

Babiracki, Carol M. 2008 [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. [online e-book through Pitt Library]

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

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

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

#### Additional Reading:

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. [online e-book through Pitt Library]

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

Loza, Steve. 2006. "Challenges to the Eurocentric Ethnomusicological Canon: Alternatives for Graduate Readings, Theory, and Method," *Ethnomusicology* 50(2):360-371.

Qureshi, Regula. 1999. "Other Musicologies: Exploring Issues and Confronting Practice in India." In *Rethinking Music*, ed. N. Cook and M. Everist. Oxford, pp. 311-35.

Ramsey, Guthrie. 2001. "Who hears here?" *The Musical Quarterly*.

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

*"Writing Culture" assignment*

### 8 **Spring Break (no class)**

### 15 **Teaching World Music (1980s-present)**

*Survey on World Music Textbooks*

## **22** **Sound Structure as Social Structure (1970s-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]

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

Roseman, Marina. 1984. “The Social Structuring of Sound: The Temiar of Penninsular Malaysia.” *Ethnomusicology* 28(3):411-445.

Turino, Thomas. 1989. “The Coherence of Social Style and Musical Creation Among the Aymara in Southern Peru.” *Ethnomusicology* 33(1): 1-30.

*In-Class Presentations TBA*

## **29** **Transcription and Analysis**

writing of musical sounds; description and analysis of musical 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.

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

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

Additional reading:

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

Ellingson, Ter. 1992. “Theory and Method: Transcription” In *Ethnomusicology: An Introduction* edited by Helen Myers. New York: W.W. Norton & Company, 110-152.

*Transcription (to be assigned)*

## **APRIL**

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### **Ethnography II**

Gill, Denise. 2017. *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians*. New York: Oxford University Press.

*Book Review II*

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### **Coming of Age: Post-War American Ethnomusicology (1950s-1970s)**



Institutions, definitions, concepts, approaches, theory, methods, “bi-musicality” and the anthropology of music

\*Hood, Mantle. 1971. *The Ethnomusicologist*. New York: McGraw-Hill. [skim]

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

\*Merriam, Alan. 1964. *The Anthropology of Music*. Evanston: Northwestern University Press.

Additional reading:

Rhodes, Willard. 1980. “A Short History of the Founding of SEM.” SEM website.  
[http://webdb.iu.edu/sem/scripts/history/sem\\_history\\_founding.cfm](http://webdb.iu.edu/sem/scripts/history/sem_history_founding.cfm)

## 19 Comparative Musicology II (early 20<sup>th</sup> century)

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

Listening: “Music of the Pawnee” (FW04334/FE4334)  
<http://www.folkways.si.edu/mark-evarts/music-of-the-pawnee/american-indian/music/album/smithsonian>

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

\*Bartok, Bela. 1931. *Hungarian Folk Music*. London: Oxford University Press. [Read “Introduction” and skim the rest]

\*Sachs, Curt. 1940. *The History of Musical Instruments*. New York, W. W. Norton. [skim]

[additional sound sources in Courseweb]

Additional reading:

Schneider, Marius. 1934. *Geschichte der Mehrstimmigkeit*. Tutzing, H. Schneider.

Seeger, Anthony. 2002. “A tropical meditation on comparison in ethnomusicology: A metaphoric knife, a real banana, and an edible demonstration.” *Yearbook for traditional music* 34: 187–192.

*In-Class Presentations TBA*

## 26 Disciplining Music: 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* 13: 1-21.

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]

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

\*Harrison, Frank. 1973. *Time, Place and Music: An Anthology of Ethnomusicological Observation c. 1550 to c. 1880*. Amsterdam: Frits Knuf. [Skim]

\*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.

*In-Class Presentations TBA*

### **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**

1. 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 and critical dialogue around specific issues raised in the readings.
2. On assigned weeks, one student will be responsible for introducing the materials for discussion. Please come prepared with 10 minutes of comments, at least one recording germane to the discussion, and a list of 3 questions. We will use your introduction to help frame our conversation.

### **Assignments and presentations**

*Prepare a Question for the Job Talks (Jan. 16, Jan. 18, and Jan. 23); Analytical Studies in World Music; Writing Culture; Survey on World Music textbooks; Sound Structure as Social Structure; Transcription; Comparative Musicology.*

### **Book Reviews**

Each student is required to write two short critical reviews--not to exceed five pages each (double-spaced, 12-point font)--on two books assigned for this class. The aim of this assignment

is twofold: (1) to learn how to write a book review; and (2) to demonstrate your understanding of how this book relates to the history, theory, and methods of ethnomusicology. The reports should be handed in at the beginning of the class on the day the book will be discussed.

### **Journal of Keywords**

Compile a list of theoretical concepts from the readings and class discussion. Define the terms, cite your sources, and note their possible relevance to your work. Make a point to use these concepts and terminology in discussion. I will collect journals periodically.

### **Grading**

1. If your performance on any assignment is not satisfactory, I may ask you to do it again.
2. Late papers will not be accepted.
3. Final grades may be reduced for unsatisfactory performance in any of the categories listed under "Evaluation."
4. I will not give incompletes except in truly extraordinary personal circumstances that can be documented. Students may, however, elect to take an "F" for the course and have their grades for the course changed upon satisfactory completion of all course requirements.

### **Evaluation**

Evaluation is based on the following criteria: class attendance, presentations, and participation, including discussion leading on assigned weeks (40%); transcription; survey of world music textbooks; individual presentations; and additional assignments (30%); two critical book reviews (20%); journal of keywords (10%).

