

Syllabus

Performing Ethnomusicology

Music 2621

Fall 2017

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

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Office Consultation: Tuesdays and Thursdays 1230-2, or by appointment

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“Performing Ethnomusicology” (after the title of a book edited by Ted Solis, 2004) addresses the history, ideas, practices, and value of musical performance in research, teaching, and community activism (“applied” ethnomusicology). Through the disciplinary lens of ethnomusicology, this course will address the benefits, limitations, and challenges of a performance-centered approach to research, teaching, and applied ethnomusicology. Specific assignments will address such topics as the nature and history of “ethno performance ensembles”; musical training and fieldwork; embodying sound; affect; community and outreach programs that bridge the university and the community (“town and gown”); and decolonization, among others. The course is structured in three parts: (1) history, nature, and practice; (2) benefits and limitations; and (3) critique and new models for performing ethnomusicology.

### **Required Books**

\*Berliner, Paul. 1993 (1978). *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago: University of Chicago Press. [new=\$15; used=\$7 on amazon.com]

Kisliuk, Michelle. 1998. *Seize the Dance! BaAka Musical Life and the Ethnography of Performance*. Oxford: Oxford University Press. [eBook online through Pittcat]

Miller, Kiri. 2012. *Playing Along: Digital Games, YouTube, and Virtual Performance*. Oxford University Press. [eBook online through Pittcat]

Solis, Ted (ed.) 2004. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. [eBook online 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

**August 31**                      **Introduction**

**September 7**                      **Roots and Routes**

Bi-Musicality; objectifying sound; music and language: bi-musicality and bi-lingualism; ethnomusicology as performance; “encounter, experience, enculturate”; transmusicality

Averill, Gage. 2004. “Where’s ‘One’?: Musical Encounters of the Ensemble Kind.” In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 93-114.

Baily, John. 2001. "Learning to Perform as a Research Technique in Ethnomusicology." *Ethnomusicology Forum [British Journal of Ethnomusicology]* 10(2): 85-98.

Hood, Mantle. 1960. "The Challenge of Bi-Musicality." *Ethnomusicology* 4(2): 55-59.

Solis, Ted. 2004. "Teaching What Cannot be Taught: An Optimistic Overview." In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 1-22.

Trimillos, Ricardo D. 2004. "Subject, Object, and the Ethnomusicology Ensemble: The Ethnomusicological 'We' and 'Them'." In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 23-52.

For a nice summary and critique of the works listed above, see:

Witzleben, J. Lawrence. 2010. "Performing in the Shadows: Learning and Making Music as Ethnomusicological Practice and Theory." *ICTM* 42: 135-166.

#### **September 14            World music ensembles in music curricula**

Music pedagogy in higher education; what has ethnomusicology contributed to Music Education? what has it accomplished?

Kruger, Simone. 2011. "Democratic Pedagogies: Perspectives from Ethnomusicology and World Music Educational Contexts in the United Kingdom." *Ethnomusicology* 55 (2): 280-305.

Moore, Robin. 2017. "Introduction." In *College Music Curricula for a New Century*. Oxford: Oxford University Press.[eBook online through Pittcat]

Rice, Timothy. 2003. "The Ethnomusicology of Music Learning and Teaching." *College Music Symposium* 43: 65-85

Seeger, Charles. 1972. "World Musics in American Schools: A Challenge to Be Met." *Music Educators Journal* 59 (2).

#### *Additional Reading*

Campbell, Patricia Shehan. 1996. *Music in Cultural Context: Eight Views on World Music Education*. Rowman & Littlefield Education.

Hess, Juliet. 2010. "The Sankofa Drum and Dance Ensemble: Motivations for Student Participation in a School World Music Ensemble." *Research Studies in Music Education* 32 (1): 23-42.

Howard, Keith. 2007. "Performing Ethnomusicology: Exploring How Teaching Performance Undermines the Ethnomusicologist Within University Music Training." In *Networks & Islands: World Music & Dance Education*, edited by Ninja Kors, 21-31. Special issue of *Musiké: International Journal of Ethnomusicological Studies* 3(1).

Kruger, Simone. 2009. "Performing Music: Discovering Expression and Form." In *Experiencing Ethnomusicology: Teaching and Learning in European Universities*. Routledge Press.

Pond, Steven. 2014. "A Negotiated Tradition: Learning 'Traditional' Ewe Drumming." *Black Music Research Journal* 34(2): 169-200.

Smith, Barbara Barnard. 1987. "Variability, Change, and the Learning of Music." *Ethnomusicology* 31 (2): 201-220.

**Assignment: Interview transcript of an undergraduate student in a world music ensemble**

**September 21            Gamelan @ Pitt**

Hands-on session (meet in Bellefield 309A); approaches to teaching gamelan; representing Indonesia; artists-in-residence; University Departments, Centers, and Programs; collaborations and partnerships

<http://www.gamelan.pitt.edu>

<http://www.music.pitt.edu/gamelan>

**Assignment: Comparative review of world music ensemble programs in university music departments online**

**September 28            Music and Performance Studies**

Music *as* performance; challenging the object/work of music; ethnography *of* performance

\*Bauman, Richard. 1977. *Verbal Art as Performance*. Long Grove, IL: Waveland.

Madrid, Alejandro. 2009. "Why Music and Performance Studies? Why Now?" Special Issue of *Trans: Revista Transcultural de Musica*.

<http://www.sibetrans.com/trans/articulo/1/why-music-and-performance-studies-why-now-an-introduction-to-the-special-issue>

Wong, Deborah. 2008. "Moving: From Performance to Performative Ethnography and Back Again." In Barz, Gregory and Timothy Cooley, eds. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. [eBook online through Pittcat]

**October 5                Ethnographies of the Bi-Musical Kind I**

what is performed? performance apprenticeship in fieldwork; writing about being a bi-musicologist; imagination and discovery as method

Berliner, Paul. 1993 (1978). *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago: University of Chicago Press.

Listening: *Zimbabwe: The Soul of Mbira*. 1995 (1973). Nonesuch Explorer Series.

**Assignment: Critical Book Review 1 (based on questions distributed on Sept. 28)**

**October 12 Teachers and Students**

relationships, in and out of the field; teaching world music ensembles; discipleship

**Guest Instructor: Ricardo D. Trimillos, Professor Emeritus, University of Hawai'i**

“A Bridge to Java’: Four Decades of Teaching Gamelan in America.” [Interview with Hardja Susilo by David Harnish, Ted Solis, and J. Lawrence Witzleben]. In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 53-68.

“Can’t Help but Speak, Can’t Help but Play” [interview with Ali Jihad Racy by Scott Marcus and Ted Solis]. In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 155-167.

Qureshi, Regula. 2009. “Sina Ba Sina: Writing the Culture of Discipleship.” In *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond*. Richard Wolf, ed. New York: Oxford University Press, 165–183.\*

Rice, Timothy. 1995. "Understanding and Producing the Bulgarian Bagpiper." *Journal of American Folklore* 108(429): 266-76.

Slawek, Stephen. 1994. “The Study of Performance Practice as a Research Method: A South Asian Example.” *International Journal of Musicology* 3: 9-22.

*Additional reading*

Campbell, Patricia Shehan. 1991. *Lessons from the World: A Cross-cultural Guide to Music Teaching and Learning*. Wadsworth Pub Co, 1991.

**October 19 Ethnographies of the Bi-Musical Kind II**

Kisliuk, Michelle. 1998. *Seize the Dance! BaAka Musical Life and the Ethnography of Performance*. Oxford: Oxford University Press. [eBook online through Pittcat]

**Assignment: Critical Book Review 2 (based on questions distributed on Oct. 12)**

**October 26**

**No class: SEM Annual Conference, October 26-29**

**November 2                    Embodiment**

bodies and culture; affect; anthropology of the senses; sensing sound

Kisliuk, Michelle and Kelly Gross. 2004. "What is the 'It' That We Learn to Perform?: Teaching BaAka Music and Dance." In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 249-260.

Stoller, Paul. 1989. "The Taste of Ethnographic Things." In *The Taste of Ethnographic Things: The Senses in Anthropology*. Philadelphia: University of Pennsylvania Press, pp. 15-34.

Weidman, Amanda. 2012. "The Ethnographer as Apprentice: Embodying Sociomusical Knowledge in South India." *Anthropology and Humanism* 37(2):214-235.

**Assignment: submit abstract for final paper**

*Additional Reading*

CSORDAS, T. 1990. "Embodiment as a Paradigm for Anthropology." *Ethos* 18(1): 5-47, 1990.

Hoffman, Ana. 2015. "The Affective Turn in Ethnomusicology."

Porcello, Thomas, Louise Meintjes, Ana Maria Ochoa, and David Samuels. 2010. "The Reorganization of the Sensory World." *Annual Review of Anthropology* 39:51-66.

Keil, Charles and Steven Feld. 1994. "Motion and Feeling Through Music," "Communication, Music, and Speech About Music," and "Participatory Discrepancies and the Power of Music," in *Music Grooves*. Chicago: University of Chicago Press, pp. 53-108.

Stoller, Paul. 1997. *Sensuous Scholarship*. Philadelphia, PA: University of Pennsylvania Press, prologue, parts 1 and 2, pp. ix-73.

**November 9                    Performing Analysis**

Transcription and analysis; Does bi-musicality help analysis?

Agawu, Kofi. 2003. "How Not to Analyze African Music." In *Representing African Music: Postcolonial Notes, Queries, Positions*. Routledge, 173-198.

Tenzer, Michael. 2017. "In Honor of What We Can't Groove to Yet." In Moore, Robin, ed. *College Music Curricula for a New Century*. Oxford: Oxford University Press, 169-190.

Weintraub, Andrew. 1993. "Theory in Institutional Pedagogy and 'Theory in Practice' for Sundanese Gamelan Music." *Ethnomusicology* 37(1):29-39.

Widdess, Richard. 1994. "Involving the Performers in Transcription and Analysis: A Collaborative Approach to Dhrupad." *Ethnomusicology* 38(1): 59-79.

**Assignment: Musical analysis from your perspective as a performer**

**November 16            Ethnographies of the Bi-Musical Kind III**

Miller, Kiri. 2012. *Playing Along: Digital Games, YouTube, and Virtual Performance*. Oxford University Press. [available on-line through Pittcat]

*Additional Reading*

Roy, Jeff. 2016. "The Internet Guru: Online Pedagogy in Indian Classical Music Traditions." *Asian Music* 47(1):103-135

**Assignment: Critical Book Review 3 (based on questions distributed on Nov. 9)**

**November 23            No class – Thanksgiving break**

**November 30            Othering the West**

Huang, Hao. 2012. "Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy." *International Journal of Music Education* 30(2).

Kealiinohomoku, Joanne. 1983 [1970]. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." In *What Is Dance? Readings in Theory and Criticism*, Roger Copeland and Marshall Cohen, eds. Oxford: Oxford University Press, pp. 533-49.

Koons, Ryan, and Elisabeth Le Guin. 2015. "The Politics of Performing the Other: Curating and Early Music Concert." *Ethnomusicology Review*. [<http://www.ethnomusicologyreview.ucla.edu>]

Witzleben, J. Lawrence. 2004. "Cultural Interactions in an Asian Context: Chinese and Javanese Ensembles in Hong Kong." In *Performing Ethnomusicology*, ed. Ted Solis. Berkeley: University of California Press, 138-151.

**December 7            Decolonizing World Music Ensembles**

colonialism and ethnomusicology; who gets to perform Otherness (entitlement)? coalition-building; are there postcolonial studies of performing ethnomusicology?

SEM Student Newsletter 12 (2) 2016: "Decolonizing Ethnomusicology" [available through your membership in SEM –JOIN NOW!].

[http://www.ethnomusicology.org/?page=Membership\\_Join](http://www.ethnomusicology.org/?page=Membership_Join)

Smith, Linda Tuhiwai. 2005. "On Tricky Ground: Researching the Native in the Age of Uncertainty." In *Sage Handbook of Qualitative Research*, edited by Norman K. Denzin and Yvonna S. Lincoln, 85-107. 3rd ed. Thousand Oaks, CA: Sage Publications.

Trimillos, Ricardo D. 2008. "Histories, Resistances, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival." *The Journal of American Folklore* 121 (479): 60–79.

Tuck, Eve, and K. Wayne Yang. 2012. "Decolonization is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1 (1): 1–40.

#### *Additional Reading*

Faier, Lieba, and Lisa Rofel. 2014. "Ethnographies of Encounter." *Annual Review of Anthropology* 43: 363-77.

Kagendo, Mutua and Beth Blue Swadener, eds. 2004. *Decolonizing Research in Cross-Cultural Contexts*. SUNY Press.

Smith, Linda Tuhiwai. 2014. "Social Justice, Transformation and Indigenous Methodologies." In Rinehart et al (eds). *Ethnographic Worldviews: Transformations and Social Justice*.

Mackinlay, Elizabeth. 2015. "Decolonization and Applied Ethnomusicology: 'Story-ing' the Personal-Political-Possible in Our Work." In Svanibor Pettan and Jeff Todd Titon, eds, *The Oxford Handbook of Applied Ethnomusicology*, 379–97. Oxford: Oxford University Press.

Roseman, Marina. 1996 "Decolonising Ethnomusicology: When Peripheral Voices Move in from the Margins," In B. Broadstock, N. Gumming, D. E. Grocke, C. Falk, R. McMillan, K. Murphy, S. Robinson, J. Stinson, eds. *Aflame with Music: 100 Years of Music at the University of Melbourne*. Melbourne: Center for Studies in Australian Music.

Smith, Linda Tuhiwai. [1999] 2012. *Decolonizing Methodologies: Research and Indigenous Peoples*. New York: Zed Books.

## **December 14                      Presentations and Final Paper Due**

### **Etiquette**

1. Full and complete attendance, attention, participation, listening and reading. I encourage taking turns speaking in class so that we can explore as many viewpoints as possible and everyone has a chance to contribute equally. 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.

## **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. A student may, however, elect to take an “F” for the course and have the final grade 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 leading discussion on assigned weeks (35%); three critical book reviews (15%); additional assignments (20%); final paper (30%).

## **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. Keywords listed below each topic on this syllabus should be used frequently in discussion.
2. On assigned weeks, one student will be responsible for introducing the materials for discussion. For each assigned reading, come prepared with one discussion question, at least one recording germane to the discussion. We will use your introduction to help frame our conversation. A schedule of presentations will be devised by all of us together during our first meeting.

## **Final paper**

The final paper (due December 14) is a semester-long research project on a topic chosen by students in conjunction with the professor. The research must be informed by the readings on this syllabus, as well as additional readings germane to the topic. Final papers must be article-length (8,000-10,000 words, or 25 double-spaced pages long), not including the bibliography. At least 20 sources must be cited. Final papers will be presented in a public forum at the end of the fall semester.

Some Final Project Options:

1. Reflexive: Register for one of the ethno ensembles (Gamelan; Carpathian; African music and dance) and write about your experience; integrate scholarship about performing ethnomusicology into your paper.
2. Ethnographic: Conduct an ethnographic study of a world music ensemble in a Department of Music, using the parameters addressed in Moore 2017; Kruger 2011; Campbell 1991 and 1996; etc.
3. Comparative: Based on the available literature, it would appear that “performing ethnomusicology” takes place almost exclusively in music departments in the U.S. and Europe.

Why is this the case (hint: interrogate the nature and practice of “ethnomusicology”). What is the nature of “performing ethnomusicology” in music departments outside the U.S. and Europe?

4. Ethnographic: Write about being a “disciple” in a musical tradition, either one that you consider your own, or not (see Qureshi; Rice; Slawek).

5. Historical: Trace the historical and material conditions that enabled the establishment of world music study groups and ensembles in the late 1950s in the U.S.