

INTRODUCTION TO ETHNOMUSICOLOGY
One Semester Course Graduate Course
Jason Squinobal
Instructor
SIXTEEN WEEKLY LECTURES

Music Building, Room _____
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Course Description

Introduction to Ethnomusicology is designed to provide students with an overall understanding of the discipline. The course examines the formation of the discipline through a survey of its history, theory, and methodology. We will read and discuss the works of major scholars in the field. A few special projects will complement theoretical discussions. Each of the weekly meetings will be devoted to a specific topic, with relevant reading assignments. The greater part of the class hours will be spent in the discussion of previous week's topic and reading material.

Students are expected to:

- A. Finish all weekly reading assignments before the next meeting.
- B. Participate actively in class discussion.
- C. One Student will be assigned to write a 'book review' for each reading assignment of the week. Another student will serve as a 'respondent' to each review. See attached guidelines on book review and response.
- D. A copy of the review should be emailed to everyone in the class twenty four hours before the class meets.
- E. The reviewer will orally deliver his or her review in class. The responses are to be orally given in class and need not be submitted in written form.
- F. Student's grade is determined by reading reviews, oral responses, special assignments, contributions to class discussions, and a final take-home examination.

SCHEDULE OF READINGS, ASSIGNMENTS, AND EXAMS

Week 1.

CLASS ORIENTATION/WHAT IS ETHNOMUSICOLOGY?

Alan Merriam, "Definition of 'Comparative Musicology' and 'Ethnomusicology': an Historical-Theoretical Perspective," *Ethnomusicology* 21 (1977): 189-204

Reviewer: Respondent:

Nettl, Bruno. *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, (Urbana: University of Illinois Press, 1983) Read pp.1-11

Reviewer: Respondent:

"Ethnomusicology" entry in *The New Grove Dictionary of Music and Musicians*, 2nd edition, 2001.

Reviewer: Respondent:

ASSIGNMENT OF PROJECT #1—DUE WEEK 5

Week 2.

A CASE STUDY: THE EVOLUTION OF ORALLY TRANSMITTED SONGS

Charles Seeger, "Versions and Variants of Barbara Allen" in *Studies in Musicology 1935-1975* (University of California. 1977), pp. 273-320.

Reviewer: Respondent:

Reviewer: Respondent:

Reviewer: Respondent:

Week 3.

A. ETHNOMUSICOLOGY IS WHAT "ETHNOMUSICOLOGISTS" DO

Garland Encyclopedia of World Music, Volume 10. The first half of this volume consists of twelve essays by "ethnomusicologists" in which each discusses his/her background, training, research, publication, and approaches to the field. Choose any three and make an oral presentation not more than five minutes each on "what I've learned about ethnomusicology through the work of three ethnomusicologists."

B. ETHNOMUSICOLOGY'S FOCUS ON SOUND

Mantle Hood, *The Ethnomusicologist*, new edition (Kent, Ohio; Kent State University, 1982) Read pp. 1-49, 284-312; on the G-S line and Hardness Scale.

(G-S line) Reviewer:

Respondent:

(Hardness Scale) Reviewer:

Respondent:

Week 4.

FOCUS ON BEHAVIOR

Alan Merriam, *The Anthropology of Music* (Northwestern University Press, 1964).
Read pp. 3-60

Chapter 1, Reviewer:

Respondent:

Chapter 2, Reviewer:

Respondent:

Chapter 3, Reviewer:

Respondent:

Week 5.

FOCUS ON THE HUMAN SOCIETY

John Blacking, *How Musical Is Man?* (Seattle: University of Washington Press. 1973)

Chapter 1, Reviewer:

Respondent:

Chapter 2, Reviewer:

Respondent:

PROJECT #1 DUE TODAY

PROJECT #2 ASSIGNED TODAY—DUE WEEK 9

Week 6.

CULTURE

Gary Tomlinson, "The Web of Culture: A Context for Musicology." *Nineteenth-Century Music* 76:3 (1984) 50-62

Reviewer:

Respondent:

Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture." In *The Interpretation of Cultures*, (New York: Basic Books, 1973.) Read 3-32,

Reviewer:

Respondent:

Bruno Nettl, "Music and 'That Complex Whole'." In *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, (Illinois: University of Illinois Press, 1983.)
Read 131-146

Reviewer:

Respondent:

Week 7.

PRE-“ETHNO”: THE SEEGER APPROACH TO ETHNOMUSICOLOGY

Charles Seeger, “Systematic and Historical Orientations in Musicology,” *Acta Musicologica* 11 (1939) 121-128

Reviewer: Respondent:

Charles Seeger, “Systematic Musicology: Viewpoints, Orientations, and Methods,” *Journal of the American Musicological Society* 4 (1951) 240-248

Reviewer: Respondent:

Week 8.

POST-WAR AMERICAN ETHNOMUSICOLOGY

Mantle Hood, “The Challenge of Bi-Musicality.” *Ethnomusicology* 4 (1960) 55-59

Reviewer: Respondent:

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

Reviewer: Respondent:

Charles Seeger, “Toward a Unitary Field Theory for Musicology.” *Selected Reports in Ethnomusicology* 1:3 (1970) 171-210

Reviewer: Respondent:

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

Reviewer: Respondent:

Week 9.

STUDENT PRESENTATION AND DISCUSSION OF ASSIGNMENT # 2

Week 10.

ISSUES OF REPRESENTATION

J.H. Kwabena Nketia, "The Problem of Meaning in African Music." *Ethnomusicology* 6 (1962) 1-7

Reviewer: Respondent:

James Clifford, "Introduction: Partial Truths." In *Writing Culture*, ed. James Clifford and George Marcus, Berkeley: University of California Press, 1986. Read pp. 1-26.

Reviewer: Respondent:

Edward Said, "Representing the Colonized: Anthropology's Interlocutors." *Critical Inquiry*, 15:2 (1989) 205-225,

Reviewer: Respondent:

Kofi Agawu, "Representing African Music." *Critical Inquiry* 18:2 (1992) 245-266

Reviewer: Respondent:

Week 11.

THE RICE MODELS OF ETHNOMUSICOLOGY

Timothy Rice, "Towards the Remodeling of Ethnomusicology." *Ethnomusicology* 31:3 (1987) 469-488

Reviewer: Respondent:

Timothy Rice "Time Place and Metaphor in Musical Experience and Ethnography" *Ethnomusicology* 47:2 (2003) 151-179

Reviewer: Respondent:

Week 12.

TRANSCRIPTION AND ANALYSIS I

Charles Seeger, "Prescriptive and Descriptive Music-Writing." *Musical Quarterly* 44:1 (1958) 84-95

Week 15.

GLOBALIZATION, WORLD MUSIC, (TRANS)NATIONALISM

Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, and Positions*, (New York; London: Routledge, 2003.) Read Chapter 3 & 4

Reviewer:

Respondent:

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

Reviewer:

Respondent:

Mark Slobin, "Micromusics of the West: A Comparative Approach" *Ethnomusicology*, 36: 1 (Winter, 1992) 1-87 Read pp. 1-61

Week 16.

DISCUSSION OF LAST WEEK'S READINGS DISTRIBUTION OF FINAL EXAM

Weekly reviews of articles

Write a critical 500-750 word review of selected readings. The first part of the review should address the main theme, argument, or thesis statement of the article. The second part of the review should present a critical appraisal of the work. Finally, the review should indicate what specific application(s) or value the work has for the field. The review should be deposited in the envelope posted on my office twenty-four hours before the class; additional copies should be distributed via e-mail to classmates twenty-four hours before the class. The reviewer will present the review orally in class.

Weekly responses to articles

Responses will be presented orally in class and need not be submitted in written form.

Project #1 Survey of World Music Textbooks

Survey world music textbooks and write a 10-12 page report on them. The objective of this assignment is to familiarize you with these resources. A sheet of guidelines for this project will be handed out when the project is assigned.

Project #2 Five-Year Review of Ethnomusicology Journals

Review 5 years of a major journal in the field and write a 10-12 page report on the main theoretical issues and trends. A sheet of guidelines for this project will be handed out when the project is assigned.

