

Seminar: Introduction to Ethnomusicology

Fall 2019

Professor Sarah Politz (spolitz@arts.ufl.edu)

Mondays 4-7 pm, Music Building 146

Office hours: Tuesdays 1-3 pm or by appointment, <http://bit.ly/politzhours>

Office: Music Building 341

Course description: This course introduces the history, methods, and critical tools of ethnomusicology, with emphasis on ethnography, cultural theory, and the analysis of performance. The class highlights the interdisciplinary nature of the field, for example through connections with anthropology, historical musicology, music technology, gender studies, cultural studies, critical race theory, and postcolonial theory, considering their implications for research.

Assignments:

- Weekly response papers (about 500 words each) submitted online at midnight the day before class (you may skip one of these during the semester)
- Lead one class discussion in collaboration with a classmate
- Field notes
- Short ethnographic narrative
- Transcription of provided piece
- Book review
- Final paper of around 15 pages, double spaced, on an ethnomusicological topic of your choosing (abstract to be submitted in advance)
- Oral presentation of the final project

Required texts: All readings will be posted to the course website.

Course Schedule

August 26 – Course introduction

September 2 (no class – Labor Day)

September 9 – What Is Ethnomusicology?

**What area or topic in ethnomusicology are you most interested in following this semester?*

Make an appointment with Prof. Politz to discuss possible semester paper topics.

Deborah Wong, 2006, “Ethnomusicology and Difference”

Steven Loza, 2006, “Challenges to the Euroamericentric Ethnomusicological Canon:

Alternatives for Graduate Readings, Theory, and Method”

Bruno Nettl, 2010, *Nettl's Elephant: On the History of Ethnomusicology*, introduction, chapters 1-2 and 11

September 16 – Performing Ethnomusicology

**Prior to September 23, attend one rehearsal of a world music ensemble at UF. Take field notes recording your observations. They will be due in class next week.*

Gage Averill, 2004, “Where’s One?: Musical Encounters of the Ensemble Kind”

David Locke, 2004, “The African Ensemble in America”

Mantle Hood, 1960, “The Challenge of Bi-Musicality”

Ellen Koskoff, 1998, “What Do We Want to Teach When We Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-Two Questions”

September 23 – Early Ethnomusicology: Comparison, Classification, Preservation, Anthropology

**Field notes due*

Nettl, 2010, chapters 4-5

Alexander Ellis, 1885, “On the Musical Scales of Various Nations”

Erich von Hornbostel and Curt Sachs, 1961, “The Classification of Musical Instruments”

Alan Merriam, 1964, *The Anthropology of Music*, pp. 3-35

September 30 – Ethnomusicology Among the Disciplines: Ethnotheory, Structuralism, Anthropology, Social Science

John Blacking, 1973, *How Musical is Man?*

Timothy Rice, 1987, “Toward the Remodeling of Ethnomusicology”

Steven Feld, 1981, “Flow Like a Waterfall: The Metaphors of Kaluli Music Theory”

Feld, 1994, “Aesthetics as Iconicity of Style (Uptown title); or, (Downtown title) Lift-up-over-sounding: Getting into the Kaluli Groove”

October 7 – Mediation: Ethnomusicology, Changing Technologies, and Popular Music

Rene Lysloff and Leslie Gay, Jr., 2003, “Introduction: Ethnomusicology in the Twentieth-Century,” in *Music and Technoculture*

Solis, 2017, “Music Technology in Ethnomusicology”

Thomas Porcello, 2003, “Tails Out: Social Phenomenology and the Ethnographic Representation of Technology in Music Making”

Georgina Born, 2005, “On Musical Mediation: Ontology, Technology, and Creativity”

October 14 – Doing Musical Ethnography: Experience, the Sensory, Participant-Observation, Intersubjectivity

**Revisit your field notes and create a short ethnographic narrative based on them of about 4 pages. Submit this during class. You may wish to consult this week’s readings as you write.*

Gregory Barz and Timothy Cooley, 2008, *Shadows in the Field*, introduction

Paul Berliner, 1978, *Soul of Mbirá*, introduction

Gregory Barz, “Confronting the Field(note) In and Out of the Field: Music, Voices, Texts, and Experiences in Dialogue”

Recommended:

Rice, "Toward a Mediation of Field Methods and Field Experience in Ethnomusicology"

October 21 – Musical Transcription and Analysis

**Transcription assignment due*

Nettl, 1983, "The Fundamental Skill: Music Notation and Transcription"

George List, 1974, "The Reliability of Transcription"

Ter Ellingson, 1992, "Transcription"

Charles Seeger, 1977, "Prescriptive and Descriptive Music Writing"

October 28 – Thinking About Theory in Ethnomusicology: Historiography, Practice Theory, Agency, Social Structure

Jean and John Comaroff, 1991, *Of Revelation and Revolution*, introduction

Ingrid Monson, 2007, *Freedom Sounds: Jazz and Civil Rights Call Out to Africa*, introduction

Rice, 2010, "Ethnomusicological Theory"

Solis, 2012, "Thoughts on an Interdiscipline: Music Theory, Analysis, and Social Theory"

Recommended:

Turino, 2014, "Peircean Thought as Core Theory for Ethnomusicology"

November 4 – Ethnomusicology, Gender, and Sexuality

**Book review due*

Sherry Ortner, 1996, *Making Gender: The Politics and Erotics of Culture*, introduction

Ingrid Monson, 1997, "Music and the Anthropology of Gender and Cultural Identity"

Sarah Hankins, 2014, "Queer Relationships With Music and an Experiential Hermeneutics for Musical Meaning"

Recommended:

Koskoff, 2005, "(Left out in) left (the field): The effects of post-postmodern scholarship on feminist and gender studies in musicology and ethnomusicology (1990–2000)"

November 11 (no class – Veterans Day)

November 18 – Identity and Globalization

**Final paper abstract due*

Turino, 2008, *Habits of the Self*

Jean and John Comaroff, 2009, *Ethnicity, Inc.*, introduction

Rice, 2010, "Reflections on Music and Identity in *Ethnomusicology*"

November 25 – Ethnomusicology, Postcolonialism, History, Ethics, Representation

Dipesh Chakrabarty, 2000, *Provincializing Europe: Postcolonial Thought and Historical Difference*, introduction

Jean and John Comaroff, 2011, *Theory From the South: Or, How-Euro-America is Evolving Toward Africa*, introduction.

Thomas Solomon, 2012, "Where is the postcolonial in ethnomusicology?"

Recommended:

Anthony Seeger, 2008, "Theories Forged in the Crucible of Action: The Joys, Dangers, and Potentials of Advocacy and Fieldwork"

Kay Shelemay, 1999, "The Impact and Ethics of Music Scholarship"

December 2 – Student presentations

Final papers due *December 9, 5 pm* by email to Dr. Politz

Policies:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-results/>.

Academic Resources:

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.