

## **Seminar: Introduction to Ethnomusicology**

**Fall 2020**

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

**Wednesdays 4:05-7:05 pm**

**Office hours:** Mondays 3-5 pm or by appointment

**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 these the weeks that you lead discussion)
- Lead two class discussions 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**

September 2 – Course introduction

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

September 16 – Doing Musical Ethnography: Participant-Observation, Virtual Ethnography

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

Gregory Barz, 2008, “Confronting the Field(note) In and Out of the Field: Music, Voices, Texts, and Experiences in Dialogue”

Sarah Pink, et al, 2015, “Ethnography in a Digital World,” in *Digital Ethnography: Principles and Practices*.

Deborah Lupton, 2020, “Doing Fieldwork in a Pandemic” and *Breaking Methods* YouTube series

Evrin Hikmet Ogut, 2020, “The COVID-19 Pandemic and the Future of Ethnomusicology,” *SEM Student News*.

September 23 – Performing Ethnomusicology

*\*Prior to September 30, attend one rehearsal of a world music ensemble at UF (virtually if necessary), or another music event, in person or online. 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 30 – Early Ethnomusicology: Comparison, Classification, Preservation, Anthropology

*\*Field notes due*

Nettl, 2010, chapters 4-5

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

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

October 7 – 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 14 – Mediation: Ethnomusicology, Changing Technologies, and Popular Music

*\*Revisit your field notes and create a short ethnographic narrative based on them of about 4 pages. Submit this during class.*

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

Gabriel Solis, 2017, “Music Technology in Ethnomusicology”

Miller, Kiri. 2017. Introduction, *Playable Bodies: Dance Games and Intimate Media*.

Tricia Rose, 1994, "Soul Sonic Forces: Technology, Orality, and Black Cultural Practice in Rap Music" in *Black Noise: Rap Music and Black Culture in America*

October 21 – Musical Transcription and Analysis

*\*Transcription assignment due*

(Society for Ethnomusicology conference Oct. 22-25)

Nettl, 1983 [2005], “I Can't Say a Thing Until I've Seen the Score: Transcription”

Ter Ellingson, 1992, "Transcription"  
 Charles Seeger, 1958 [1977], "Prescriptive and Descriptive Music Writing"  
 Michael Tenzer, 2006, Introduction to *Analytical Studies in World Music*

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"

November 4 – Ethnomusicology, Gender, and Sexuality

*\*Final paper abstract due*

(American Musicological Society conference Nov. 5-8)

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"  
 Will Cheng, 2014, "Acoustemologies of the Closet," in *The Oxford Handbook of Virtuality*

November 11 (no class – Veterans Day)

November 18 – Identity, Globalization, Formations of the Self, Music and Race

*\*Book review due*

(African Studies Association conference Nov. 19-22)

Turino, 2008, *Habits of the Self*  
 Rice, 2010, "Reflections on Music and Identity in *Ethnomusicology*"  
 Radano and Bohlman, 2000, introduction to *Music and the Racial Imagination*

November 25 – (no class – Thanksgiving)

December 2 – Ethnomusicology, Postcolonialism, Representation, Experience, Ecomusicology, Ethics

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

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

Timothy Rice, 2003, "Time, Place, and Metaphor in Musical Experience and Ethnography"

Ana Maria Ochoa Gautier, 2016, "Acoustic Multinaturalism, the Value of Nature, and the Nature of Music in Ecomusicology"

December 9 – Student presentations

Final papers due *December 16, 5 pm* by email to Dr. Politz

**Policies:**

This course takes place online on Zoom and Canvas. You should participate actively in discussion on Zoom, using video and audio as appropriate, and keeping your microphone muted when not speaking. You may mute your video after the beginning of class if you wish, but you are encouraged to keep it on. You may find that earbuds or headphones, as well as a quiet, private space, improve your experience.

Our class sessions may be audio visually recorded for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile image, video, or voice recorded, please speak with the professor about your concerns. You also have the option of using the chat function to participate. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Resources for confronting the challenges of COVID-19, including dealing with precarious home and work environments, mental health issues, and displacement, can be found here:  
[https://docs.google.com/document/d/111YAeLIZEGexvmxanpQjTOE4xw\\_wsMQgS4uwt7GohvM/edit](https://docs.google.com/document/d/111YAeLIZEGexvmxanpQjTOE4xw_wsMQgS4uwt7GohvM/edit)

Please do not multitask during class, become distracted by your phone or other devices, browse the web, etc. You should arrive on time, and notify Dr. Politz if you need to be absent, late, or leave early.

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>

For UF grading policies, including grades and grade points, please see here:  
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://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.aa.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.aa.ufl.edu/public-results/>.

**Academic Resources:**

Technical support (including Zoom and internet trouble), [helpdesk.ufl.edu](http://helpdesk.ufl.edu), 352-392-4357

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 (for Canvas), 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

**Wellness Resources:**

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.