



# Introduction to Ethnomusicology, Fall 24

MUH 5505- Intro to Ethnomusicology / 3 Credits

Monday: 4:05pm-7:05pm, MUB 0146

## Instructor

Dr. Payam Yousefi

Office Hours: Monday, 2pm-4pm Thur. 1-4pm

[Office Hour Sign Up Sheet](#)

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## Course Description

MUH 5505: Intro to Ethnomusicology

Grading Scheme: Letter grade

Monday Period 9 - 11 (4:05 PM - 7:05 PM)

Location: [MUB0146](#)

This course examines the field of ethnomusicology by surveying its intellectual history, methods, theories, major literature, and emerging trends in the field.

This is a discussion heavy seminar where we each consider the field of ethnomusicology, its many approaches and its interdisciplinary frameworks. Seminar members are required to complete all required readings in advance of class. Students will be evaluated on how they meaningfully contribute to our discussions.

Twice throughout the semester each student will be assigned to lead a discussion. However, **everyone** is expected to do the required readings and to substantially contribute to these discussions.

## Course Objectives:

- To learn the disciplinary origins of ethnomusicology.
- To become familiar with various moments and trends in the field.
- To grasp the state of the field today.
- To gain comfort with critically engaging the many scholarly discourses in the field.
- To develop efficient reading skills.
- To enhance reading annotations and discussion skills.

## Assessment:

- Participation (20%): Students are expected to take an active role in discussions, coming to class prepared to meaningfully contribute. Students are responsible for completing the readings and coming to class with their thoughts and impressions. Weekly attendance is required.
- Weekly Writing (20%): Students are required to write a two-part one-page single-spaced response to one of the readings from each week. Instructions on the format of these responses is posted on canvas under the week 1 module.

- **Book Review (20%):** Each student will choose an ethnomusicological monograph and write a 2000-page book review. Books must be chosen under the advisement of the instructor.
- **Final- Literature Review (40%):** Write a state of the field paper accompanied by an annotated bibliography. You can write a state of the field paper for the general area of ethnomusicology, or you can define a specialized area within ethnomusicology like Gender and Ethno, Politics and Ethno, Applied Ethno, Affect, Sound Studies etc... Another option is to write it on your area of specialization like Music in Nigeria, Music in China, etc... (Guidelines will be posted in canvas).
  - Proposal for area due in class week 8.
  - Sample bibliography due in class week 10.
  - In class presentation 12/2
  - Final Version due 12/11 by midnight

**Grading Rubric:**

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	F

**Course Materials:**

- This course does not require a textbook. Readings and listening for each unit will be posted to canvas at least one week in advance.

**\*\*\*Syllabus is Subject to Change, Consult Canvas for Updates\*\*\***

Additions will be made to the readings and listening examples for select weeks.

**Weekly Schedule**

**Week 1: Review Introductory Syllabus**

Because of the Thursday start to the semester, we have no class this week. However, for our first meeting the following Monday 08/26. Please review the syllabus before our first meeting and read the articles listed under Week 2

## Week 2 (8/26): History and Origins of Ethnomusicology

Keywords: *Comparative Musicology, Classification, Archives, Colonialism, Diffusionism, Cultural-Evolutionism*

### **Reading:**

Mugglestone, Erica, and Guido Adler. 1981 [1885]. "Guido Adler's 'The Scope, Method and Aim of Musicology' (1885): An English Translation with an Historico-Analytical Commentary." *Yearbook for Traditional Music* 13:1-21.

Herzog, George. 1946. "Comparative Musicology." *The Musical Journal*. 4(November-December):42-44.

Hornbostel, Eric M. Von. And Curt Sachs. 1961 [1914]. "Classification of Musical Instruments: Translated from the Original German by Anthony Baines and KlausP. Wachsmann." *The Galpin Society Journal* 14:3-29.

Ellis, Alexander. 1885. "On the Scales of Various Nations." *Journal of the Society of Arts* 33:485-527.

Kartomi, Margaret J. 1990. "The Expanding Concept of Instruments in the West during the Nineteenth and Twentieth Centuries." In *On Concepts and Classifications of Musical Instruments*. Chicago: University of Chicago Press, pp. 162-174

## Week 3 (9/02): Labor Day Weekend No Class

**Assignment:** Survey the field of Ethnomusicology and Music Studies

Part of research is understanding the field. What are people talking about? What are the hot topics? Where are the blind spots? Knowing what is happening in music scholarship can give one an idea of where their interests and skillsets can fit in and enrich the field. We can find a group of scholars interested in our areas of research and have mutually beneficial intellectual relationships.

More importantly, knowing what is happening in scholarship allows us to formulate projects and ask questions that are relevant and in conversations with field. This assignment is designed to get us one step closer to knowing the field and the many diverse subjects and methods of research happening now; hopefully inspiring us both in our own research and the questions we ask.

### **Part 1:**

I have included in this week's module abstract booklets from recent conferences of The American Musicological Society (AMS), The Society for Ethnomusicology (SEM), and the Society for Music Theory (SMT). Look through all these abstract booklets to get a sense of the range of papers being presented. Next focus on the Ethnomusicology abstract booklet in more detail. Around what subjects are papers grouped? Are there certain areas of research? Specific concepts? Discourses? Critical lenses? In a paragraph tell me what you found and explain how the program is organized? This is an opportunity for you to do a broad scan and make sense of this broad and diverse collection of scholarship. As a last step, tell me on what panel you would like to present your research on and why? How does your work fit in there?

## Part 2:

Choose one abstract that interests you: This can be something related to a subject area you are intrigued by and may want to work on. You must choose an abstract that has included parenthetical citations that reference at least two works/scholars. Next, track down those sources in the UF library database. Provide a full bibliographic citation of each of the two sources in accordance to the Chicago Manual of style. Under each of the bibliographic citations write a short paragraph concisely explaining what the source is about and what its main arguments are. Use the key terms and concepts discussed in the source within your prose. If you are compelled to, also write your own impressions and reactions to the work. You may have your own ideas, or a different angle of research you would like to pursue based on the same topic.

## Week 4 (9/09): Early Definitions of the Field

### Reading:

Rhodes, Willard. 1956. "On the Subject of Ethno-Musicology." *Ethno-Musicology Newsletter* 1(7):1-9.

\_\_\_\_\_. 1956. "Towards a Definition of Ethnomusicology." *American Anthropologist* 58:457-63

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

List, George. 1979. "Ethnomusicology: A Discipline Defined." *Ethnomusicology* 23(1):1-4.

Myers, Helen. 1992. *Ethnomusicology: An Introduction*. New York: W.W. Norton. (selection on canvas)

Hood, Mantle. 1957. "Training and Research Methods in Ethnomusicology." *Ethnomusicology* 1(11):2-8.

\_\_\_\_\_. 1960. "The Challenge of 'Bi-Musicality.'" *Ethnomusicology* 4(2):55-59.

Merriam, Alan. 1964. "Toward a Theory for Ethnomusicology." *The Anthropology of Music*. Chicago: Northwestern University Press.

## Week 5 (9/16): The Anthropology of Music and Musical Anthropology

Merriam, Alan. 1964. *The Anthropology of Music*. Chicago: Northwestern University Press.  
Rice. (read selections on canvas)

Stocking, G. 1974. "The Basic Assumptions of Boasian Anthropology." In *The Shaping of American Anthropology 1883-1911: A Franz Boas Reader*, 1-20, ed. G. Stocking. NY: Basic Books

Nettl, Bruno. 2015. Music and 'That complex whole:' Studying music in or as culture. In *The Study of Ethnomusicology: Thirty-three discussions*, 231-247. Urbana: Univ. of IL Press.

Blacking, John. 1973. *How Musical is Man?*. Seattle and London: University of Washington. [ch. 1]

Seeger, Anthony. 1987. *Why Suyu Sing: A Musical Anthropology of an Amazonian People*. Cambridge: Cambridge University Press. (Read whole book)

## **Week 6 (9/23): Performance Ethnography**

### **Readings on Performance Ethnography:**

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

Koskoff, Ellen. 1998. "What Do We Want to Teach When We Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-Two Questions." In *Rethinking Musicology*, edited by Nicholas Cook and Mark Everist, 545-59. Oxford: Oxford University Press.

Solis, Ted, ed. 2004. "Introduction. Teaching What Cannot be Taught: An Optimistic Overview," in *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, edited by Ted Solis, 1-22. Berkeley: University of California Press.

Wong, Deborah. 2008. "Moving: From Performative Ethnography and Back again." *Shadows in the Field*.

Kisliuk, Michelle. 1998. *Seize the Dance! BaAka Musical Life and the Ethnography of Performance*. New York: Oxford University Press

Berliner, Paul. 1994. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: University Of Chicago Press.

Behague, Gerard. Ed. 1984. *Performance Practice: Ethnomusicological Perspectives*. Westport and London: Greenwood Press. (Optional)

## **Week 7 (9/30): Anthropology, Music Studies, Sound Studies and Politics**

### **Readings:**

We will read the recent special issue of *American Anthropologist* edited by Matt Sakakeeny and Alex E. Chavez titled "Amplify"

- Intro and seven articles are posted on Canvas,

## **Week 8 (10/07): Transcription in Ethnomusicology**

### **Readings:**

Abraham, O. and Erich M. von Hornbostel. 1994 [1909-10]. "Suggested Methods for the Transcription of Exotic Music," tr. G and E. List. *Ethnomusicology* (38(3): 425-56.

Seeger, Charles. 1958. "Prescriptive and Descriptive Music-Writing." *The Music Quarterly*

44(2):184-195.

Jairazbhoy, Nazir A. 1977. "Objective' and Subjective View in Music Transcription." *Ethnomusicology* 21(2):263-273.

Symposium on Transcription (Huwke bow Song). *Ethnomusicology* 1964 (See Canvas for Audio and Articles)

Ellingson, Ter. 1979. "Don sta dbyangs gsum: Tibetan Chant and Melodic Categories." *Asian Music* 10(2):112-156.

\_\_\_\_\_. 1992. "Transcription." In *Ethnomusicology: An Introduction*, edited by Helen Myers, 110-152. New York: W.W. Norton

Browner, Tara. 2000. "Making and Singing Pow-Wow Songs: Texts, Form, and the Significance of Culture-Based Analysis." *Ethnomusicology* 44(2):214-233.

Widdess, R. (1994). Involving the Performers in Transcription and Analysis: A Collaborative Approach to Dhrupad. *Ethnomusicology*, 38(1), 59–79. <https://doi.org/10.2307/852268>

Morford, J. B., & David, A. M. (2023). Metric Modes and Fluid Meter in Mande Drumming Music. *Music Theory Online*, 29(3).

## **Week 9 (10/14): Discussions on New Models and Theorizing the Today**

### **Readings:**

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

Koskoff, Ellen. 1987. "Response to Rice: Review." *Ethnomusicology* 31(3):497-502.

Abu-Lughod, Lila. 1991. "Writing Against Culture." *Recapturing Anthropology: Working in the Present*, ed by Richard G. Fox, 137-162. Santa Fe: School of American Research Press.

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

Rice, Timothy. 2010. "Ethnomusicological Theory." *Yearbook for Traditional Music*. 42:100-134.

Reyes, Adelaida. 2009. "What Do Ethnomusicologists Do? An Old Question for a New Century." *Ethnomusicology* 53(1):1-17

### **Readings on Globalization and Ethnomusicology:** (Many of the readings here will be made optional)

Appadurai, Arjun. 1990. "Disjuncture and Difference in the Global Cultural Economy." *Public Culture* 2(2):1-24.

- \_\_\_\_\_. 2004. "Disjuncture and Difference in the Global Economy." in *Social Theory Volume II: Power and Identity in the Global Era*, edited by Roberta Garner, 332-346. New York: Broadview Press.
- Crane, Diana. 2002. "Culture and Globalization: Theoretical Models and Emerging Trends." In *Global Culture: Media, Arts, Policy, and Globalization*, edited by Diana Crane, Nobuko Kawashima, and Ken'ichi Kawasaki, 1-25. New York: Routledge.
- Lewellen, Ted. 2002. *The Anthropology of Globalization: Cultural Anthropology Enters the 21<sup>st</sup> Century*. Westport: Bergin and Garvey.
- Slobin, Mark. 1993. *Subcultural Sounds: Micromusics of the West*. Hanover, NH: Wesleyan University Press : University Press of New England.
- Taylor, Timothy D. 1997. *Global pop: world music, world markets*, New York: Routledge.
- \_\_\_\_\_. 2007a. *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press.
- \_\_\_\_\_. 2016. *Music and capitalism: a history of the present*, Chicago: The University of Chicago Press.

## **Week 10 (10/21): Dance, Gesture, and the Body**

- Anna Morcom. *Illicit worlds of Indian Dance: Cultures of Exclusion* (London: Hurst Publishers, 2013).
- Hahn, Tomie. 2007. *Sensational Knowledge. Embodying Culture through Japanese Dance*. Middletown: Wesleyan University Press.
- Rahaim, Matthew. 2012. *Musicking Bodies: Gesture and Voice in Hindustani Music*. Middletown, Connecticut: Wesleyan University Press.
- Kiri Miller. 2017. *Playable Bodies: Dance Games and Intimate Media*. New York: Oxford University Press.
- Wong, Deborah. 2019. *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko*. Berkeley, CA: University of California Press.
- Silverstein, Shayna M. 2024. *Fraught Balance: the Embodied Politics of 'Dabke' Dance Music in Syria*. Middletown, Connecticut: Wesleyan University Press.
- Silverstein, Shayna M. 2023. "I Dance, I Revolt." *Middle East Journal of Culture and Communication* 16 (3): 337–58.

## **Week 11 (10/28): Gender**

- Barz, Gregory F., and William Cheng. 2020. *Queering the Field: Sounding Out Ethnomusicology*. New York, NY: Oxford University Press. (Chapters will be assigned)

Koskoff, Ellen, ed. 1989. *Women and Music in Cross-Cultural Perspective*. Urbana: University of Illinois Press.

\_\_\_\_\_. 2014. *A Feminist Ethnomusicology: Writings on Music and Gender*. Urbana: University of Illinois Press.

Sugarman, Jane C. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press,

Shelemay, Kay. 2009. "The Power of Silent Voices: Women in the Syrian Jewish Musical Tradition." in *Music and the Play of Power in the Middle East*. 269-288. Burlington: Ashgate

Morcom, Anna. 2024. "Spaces to Be and Flourish: Dance as Livelihood, Status and Belonging Amongst Kothis in India." In *Routledge Handbook of Sexuality, Gender, Health and Rights*, 2nd ed., 1:278–87. Routledge.

## **Week 12 (11/04): Reading Ethnography**

Berliner, Paul. 1993. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe : with an Appendix, Building and Playing a Shona Karimba*. University of Chicago Press ed. Chicago: University of Chicago Press.

Monson, Ingrid T. 1996. *Saying Something: Jazz Improvisation and Interaction*. 1st ed. Chicago: University of Chicago Press.

Guilbault, Jocelyne. 2007. *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics*. Chicago: University of Chicago Press.

Chávez, Alex E. 2017. *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño*. Durham: Duke University Press.

Ciucci, Alessandra. 2022. *The Voice of the Rural: Music, Poetry, and Masculinity Among Migrant Moroccan Men in Umbria*. Chicago: University of Chicago Press.

## **Week 13 (11/11): Technologies and Politics**

Hirschkind, Charles. 2006. *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics*. New York: Columbia University Press.

Manabe, Noriko. 2016. *The Revolution Will Not Be Televised: Protest Music after Fukushima*. Oxford University Press.



Gavin Steingo. *Kwaito's Promise: Music and the Aesthetics of Freedom in South Africa* (Chicago: University of Chicago Press, 2016).

Bates, Elliot. 2016. *Digital Tradition: Arrangement and Labor in Istanbul's Recording Studio Culture*. New York: Oxford University Press.

Miller, Kiri. 2012. *Playing Along: Digital Games, YouTube, and Virtual Performance*. New York: oxford University Press.

Amanda Weidman. 2021. *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*. Oakland, CA: University of California Press.

## **Week 14 (11/89): Whose EthnoMusicology?**

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

Agawu, Kofi. 2003. "Polymeter, Additive Rhythm, and Other Enduring Myths." *Representing African Music: Postcolonial Notes, Queries, Positions*, 71-96. New York and London: Routledge.

Nettl, Bruno. 1978. "Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts." *Ethnomusicology* 22(1):123-136.

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

Witzleben, Lawrence J. 1997. "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music." *Ethnomusicology* 41(2):220-242.

Guilbault, J. 2014. Politics of Ethnomusicological Knowledge Production and Circulation. *Ethnomusicology*, 58(2), 321-326

## **Week 15 (11/26): Thanksgiving Break**

## **Week 16 (12/03): Final Presentations**

**\*\*\*Syllabus is Subject to Change, Consult Canvas for Updates\*\*\***

## Attendance Policy, Class Expectations, and Make-Up Policy

Attendance for this class is mandatory!

Students are allowed 1 unexcused absence.

Each absence beyond 1 will lower final grade by 2 points

Acceptable reasons for absence from or failure to engage in class include:

Illness of the student or student's child; Title ix-related situations; Serious accidents or emergencies affecting the student, their roommates, or their family; Special curricular requirements (e.g., judging trips, field trips, professional conferences); Military obligation; Severe weather conditions that prevent class participation; Religious holidays; Participation in official university activities (e.g., music performances, athletic or academic competition) **requires an email from your coach/supervisor**; Court-imposed legal obligations. **All requests for an excused absence must be accompanied by necessary documentation.**

**If an issue arises outside the reasons listed above, please communicate with me ASAP**

Excused absences are consistent with university policies in the undergraduate catalog

(<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>Links to an external site.) and require appropriate documentation.

***University Policy on Accommodating Students with Disabilities:***

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

***Netiquette/Communication Courtesy:***

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions, and chats.

## University of Florida Policies

***Academic Integrity***

The University of Florida is designated a “Research 1” University, which means that UF takes *every* form of scholarship very seriously and that it holds all of its students to a high standard of academic integrity. Below is a link to UF’s official honor code – [please take a minute to read it](#).

Students are required to submit original work on all assignments – turning in anything less than original work on tests, quizzes, essays, and discussions will be considered plagiarism, i.e. passing off another person’s work as your own without properly crediting that person’s intellectual property. Instances of plagiarism will result in a 0 for that assignment and will be reported to the dean of students for further action.

***You are responsible for making yourself aware of and for understanding the policies and procedures that pertain to academic integrity.***

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the

possible sanctions. Click here to read the [Conduct Code](#). If you have any questions or concerns, please consult with the instructor in this class.

### ***Getting Help:***

Additional resources are [available here](#). For Counseling and Wellness resources, Disability resources, Resources for handling student concerns and complaints.

### **Additional UF Resources**

#### ***UF Libraries***

- [Find your Librarian!](#) There is a librarian specialist for *every major* at UF
- [Ask a Librarian:](#)
- [Library Hours by Branch](#)
- [Library phone numbers by branch](#)
- [Assignment Calculator](#)
- [Project Starter Resources](#)

#### ***Health & Wellness***

- ***U Matter, We Care:*** <https://umatter.ufl.edu/>  
If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392- 1575 so that a team member can reach out to the student
- ***University Counseling & Wellness Center:***  
3190 Radio Road (392-1575)  
<http://www.counseling.ufl.edu/cwc>(Links to an external site.)Links to an external site. (Links to an external site.)
- ***University Police Department:*** <https://police.ufl.edu/>  
392-1111 or 9-1-1 for emergencies
- ***Sexual Assault Recovery Services (SARS):***  
@Student Health Care Center, 392-1161
- ***Student Health Care Center***  
352-392-1161 and <http://shcc.ufl.edu> (Links to an external site.)Links to an external site. (Links to an external site.)

#### ***Academic Resources***

- **[Teaching Center Tutoring](#)** (General study skills and free tutoring)  
Broward Hall, 392-2010 or 392-6420.
- **[The Writing Studio](#)** (Free tutoring in writing)  
Locations in Library West & Turlington by appointment: 352-864-1138.
- **[Career Resource Center](#)**  
Reitz Union (392-1601)