



ETHNOMUSICOLOGY

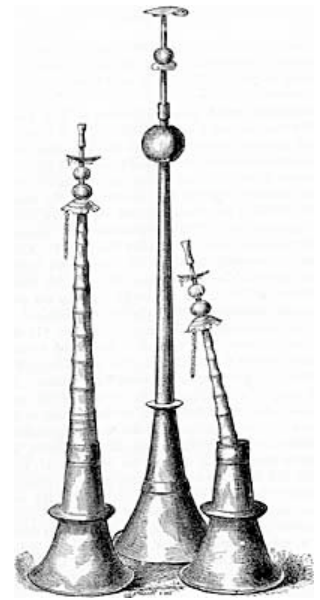
ANTHROPOLOGY 515B
SPRING 2007

DR JOHN C. MCCALL

OFFICE: FANER 3543

OFFICE HOURS:
2:00-4:00 MON/WED/FRI

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COURSE OBJECTIVES

Music is found in all societies and throughout human history. Why do people make music? What is music's relationship to language, religion, and society? This seminar will examine the social, cultural, experiential, and historical dimensions of music. The course is designed for graduate students who need a general background in the discipline of ethnomusicology to support their research and teaching interests in music, anthropology, performance studies, or other fields. We will review the history of ethnomusicology, major theoretical debates, and current studies.

COURSE REQUIREMENTS

Each seminar participant will take responsibility for leading the discussion of some of the readings. Discussion leaders will write brief critical reviews (2-3 pages) based on the readings they select and make a copy of the review for the other participants. The grades for these reviews constitute 50% of the course grade. All seminar participants should read every article and be prepared to participate actively in all seminar discussions. All students must prepare a critical review of the Levitin book.

Seminar participants will prepare article length papers applying concepts explored in the course to their own research. You should select a topic and begin research as soon as possible. A proposal for the project should be submitted by the 5th week of class. The proposal should include a project title, abstract, preliminary bibliography, and the name of a professional journal whose submission guidelines you plan to follow. A final draft of the paper should be submitted by the 13th week of the semester for peer review by other participants in the seminar.

Discussion of student papers and peer reviews will occur during the 15th and 16th weeks of the semester. All students will perform conference style presentations of research at a panel during finals week (date and time to be announced). Any revisions to the final paper are due no later than Thursday, May 10 by Noon in my mailbox in the Anthropology Department.

Since the seminar meets only once a week, regular attendance is essential. Please inform me if illness or other personal emergencies prevent you from attending class.

READINGS

Most readings for the class can be downloaded from JSTOR—one of the full-text journal databases available on the Morris Library website. We will also discuss one book:

- *This Is Your Brain on Music: The Science of a Human Obsession*. Daniel J. Levitin, Dutton, 2006.

This book is available in paperback at local bookstores.

CALENDAR AND READINGS

WEEK 1

INTRODUCTION

WEEK 2

FOUNDATIONS

- “Historical Aspects of Ethnomusicology.” Bruno Nettl. *American Anthropologist*, New Series, Vol. 60, No. 3. (Jun., 1958), pp. 518-532.
- “Ethnomusicology Discussion and Definition of the Field.” Alan P. Merriam. *Ethnomusicology*, Vol. 4, No. 3. (Sep., 1960), pp. 107-114.
- “Ethnomusicology, Its Problems and Methods. Mieczyslaw Kolinski. *Ethnomusicology*, Vol. 1, No. 10. (May, 1957), pp. 1-7.
- “Toward the Remodeling of Ethnomusicology.” Timothy Rice. *Ethnomusicology*, Vol. 31, No. 3. (Autumn, 1987), pp. 469-488.
- “Ethnomusicology Revisited.” Alan P. Merriam. *Ethnomusicology*, Vol. 13, No. 2. (May, 1969), pp. 213-229.
- “Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology.” Kay Kaufman Shelemay. *The Musical Quarterly*, Vol. 80, No. 1. (Spring, 1996), pp. 13-30.

WEEK 3

MUSIC AND SOCIETY

- “Brief Progress Report: Cantometrics-Choreometrics Projects.” Alan Lomax. *Yearbook of the International Folk Music Council*, Vol. 4, 25th Anniversary Issue. (1972), pp. 142-145.
- “The Variety of Music in a North Indian Village: Reassessing Cantometrics.” Edward O. Henry. *Ethnomusicology*, Vol. 20, No. 1. (Jan., 1976), pp. 49-66.
- “Sound Structure as Social Structure.” Steven Feld. *Ethnomusicology*, Vol. 28, No. 3. (Sep., 1984), pp. 383-409.
- “The Social Structuring of Sound: The Temiar of Peninsular Malaysia.” Marina Roseman. *Ethnomusicology*, Vol. 28, No. 3. (Sep., 1984), pp. 411-445.
- “Singers of the Landscape: Song, History, and Property Rights in the Malaysian Rain Forest.” Marina Roseman. *American Anthropologist*, New Series, Vol. 100, No. 1. (Mar., 1998), pp. 106-121.

WEEK 4

MUSIC AND LANGUAGE

- “Some Linguistic Approaches to Musical Analysis.” Bruno Nettl. *Journal of the International Folk Music Council*, Vol. 10. (1958), pp. 37-41.
- “Linguistic Models in Ethnomusicology.” Steven Feld. *Ethnomusicology*, Vol. 18, No. 2. (May, 1974), pp. 197-217.
- “Deep Structure and Surface Structure in Javanese Music: A Grammar of Gendhing Lampah.” David W. Hughes. *Ethnomusicology*, Vol. 32, No. 1. (Winter, 1988), pp. 23-74.
- “Language Models and Musical Analysis.” Harold S. Powers. *Ethnomusicology*, Vol. 24, No. 1. (Jan., 1980), pp. 1-60.
- “Music and Language.” Steven Feld and Aaron A. Fox. *Annual Review of Anthropology*, Vol. 23. (1994), pp. 25-53.

WEEK 5**MUSIC AND MEANING****✓ Project Proposal Due**

- “Musical Significance.” Mantle Hood. *Ethnomusicology*, Vol. 7, No. 3, Tenth Anniversary Issue. (Sep., 1963), pp. 187-192.
- “Movement and Meaning: Dance in Social Anthropological Perspective.” John Blacking. *Dance Research: The Journal of the Society for Dance Research*, Vol. 1, No. 1, (The Proceedings of the First Conference of British Dance Scholars Sponsored Jointly by the Calouste Gulbenkian Foundation and The Radcliffe Trust, 2-4 April 1982.) (Spring, 1983), pp. 89-99.
- “How is Extra-Musical Meaning Possible? Music as a Place and Space for ‘Work.’” Tia DeNora. *Sociological Theory*, Vol. 4, No. 1. (Spring, 1986), pp. 84-94.
- “Dialogic Editing: Interpreting How Kaluli Read Sound and Sentiment.” Steven Feld. *Cultural Anthropology*, Vol. 2, No. 2. (May, 1987), pp. 190-210.
- “How Does Music Mean? Embodied Memories and the Politics of Affect in the Indian Sarangi.” Regula Qureshi. *American Ethnologist*, Vol. 27, No. 4. (Nov., 2000), pp. 805-838.
- “Shifting Landscapes: Musical Mediations of Modernity in the Malaysian Rainforest.” Marina Roseman. *Yearbook for Traditional Music*, Vol. 32. (2000), pp. 31-65.

WEEK 6**MUSICAL AESTHETICS**

- “The Good and the Beautiful in Folksong.” Alan Lomax. *The Journal of American Folklore*, Vol. 80, No. 317. (Jul. - Sep., 1967), pp. 213-235.
- “Thoughts on Improvisation: A Comparative Approach.” Bruno Nettl. *The Musical Quarterly*, Vol. 60, No. 1. (Jan., 1974), pp. 1-19.
- “Flow like a Waterfall: The Metaphors of Kaluli Musical Theory.” Steven Feld. *Yearbook for Traditional Music*, Vol. 13. (1981), pp. 22-47.
- “Musical Ornamentation as History: The Hawaiian Steel Guitar.” Mantle Hood. *Yearbook for Traditional Music*, Vol. 15, East Asian Musics. (1983), pp. 141-148.
- “Aesthetics as Iconicity of Style, or ‘Lift-up-over Sounding’: Getting into the Kaluli Groove.” Steven Feld. *Yearbook for Traditional Music*, Vol. 20. (1988), pp. 74-113.

WEEK 7**ADORNO AND JAZZ**

- “Perennial Fashion—Jazz.” Theodor Adorno. *Prisms*. Cambridge MA: MIT Press. Pp. 121-132.
 - ✓ I’ll email this one to you.
- “Adorno, Jazz, and the Aesthetics of Popular Music.” Theodore A. Gracyk. *The Musical Quarterly*, Vol. 76, No. 4. (Winter, 1992), pp. 526-542.
- “Riffs, Repetition, and Theories of Globalization.” Ingrid Monson. *Ethnomusicology*, Vol. 43, No. 1. (Winter, 1999), pp. 31-65.
- “Why Did Adorno ‘Hate’ Jazz?” Robert W Witkin. *Sociological Theory*, Volume 18, Number 1, March 2000, pp. 145-170(26).

WEEK 8**AREA READINGS: AFRICAN MUSIC**

- “African Negro Music.” E. M. von Hornbostel. *Africa: Journal of the International African Institute*, Vol. 1, No. 1. (Jan., 1928), pp. 30-62.
- “Africa's New Traditional Dance.” Judith Lynne Hanna. *Ethnomusicology*, Vol. 9, No. 1. (Jan., 1965), pp. 13-21.
- “‘Our Tradition Is a Very Modern Tradition’: Popular Music and the Construction of Pan-Yoruba Identity.” Christopher A. Waterman. *Ethnomusicology*, Vol. 34, No. 3. (Autumn, 1990), pp. 367-379.
- “The Rhythmic Medium in African Music.” John M. Chernoff. *New Literary History*, Vol. 22, No. 4, Papers from the Cultural Change. (Autumn, 1991), pp. 1093-1102.
- “Competition and Conflict as a Framework for Understanding Performance Culture among the Urban Anlo-Ewe.” Daniel Avorgbedor. *Ethnomusicology*, Vol. 45, No. 2. (Spring - Summer, 2001), pp. 260-282.
- “The Paradox of Timbre.” Cornelia Fales. *Ethnomusicology*, Vol. 46, No. 1. (Winter, 2002), pp. 56-95.

WEEK 9**SPRING BREAK**

WEEK 10**AREA READINGS: AFRICAN AMERICAN MUSIC**

- “Of the Sorrow Songs.” W.E.B. Dubois. Chapt, 14 of *The Souls of Black Folk*. 1903. pp. 177-188.
✓ Google it! The full text of this book is available from various locations online.
- “‘Sinful Songs’ of the Southern Negro.” John A. Lomax. *The Musical Quarterly*, Vol. 20, No. 2. (Apr., 1934), pp. 177-187.
- “Excerpts From the Dances of Haiti: Function.” Katherine Dunham. *Journal of Black Studies*, Vol. 15, No. 4, African and African-American Dance, Music, and Theatre. (Jun., 1985), pp. 357-379.
- “The Artistic Challenge of African Music: Thoughts on the Absence of Drum Orchestras in Black American Music.” John Miller Chernoff. *Black Music Research Journal*, Vol. 5. (1985), pp. 1-20.
- “Motion and Feeling through Music.” Charles M. H. Keil. *The Journal of Aesthetics and Art Criticism*, Vol. 24, No. 3. (Spring, 1966), pp. 337-349.
- “Hip-Hop Drumming: The Rhyme May Define, but the Groove Makes You Move.” Jeff Greenwald. *Black Music Research Journal*, Vol. 22, No. 2. (Autumn, 2002), pp. 259-271.

WEEK 11**AREA READINGS: NATIVE NORTH AMERICAN MUSIC**

- **Guest Lecture: Dr. Anthony Webster**
- “Indian Songs and Music.” Alice C. Fletcher. *The Journal of American Folklore*, Vol. 11, No. 41. (Apr. - Jun., 1898), pp. 85-104.
- “American Indian Rap and Reggae: Dancing ‘To the Beat of a Different Drummer.’” Ullestad, Neal. *Popular Music & Society*. Summer 1999, Vol. 23 No. 2, pp. 62-90.
- “Making and Singing Pow-Wow Songs: Text, Form, and the Significance of Culture-Based Analysis.” Tara Browner. *Ethnomusicology*, Vol. 44, No. 2. (Spring - Summer, 2000), pp. 214-233.
- “Singing for Garfish: Music and Woodland Communities in Eastern Oklahoma.” Jason Baird Jackson; Victoria Lindsay Levine. *Ethnomusicology*, Vol. 46, No. 2. (Spring - Summer, 2002), pp. 284-306.

WEEK 12**AREA READINGS: SOUTH AMERICAN MUSIC**

- ✓ **Guest Lecture: Dr. Jonathan Hill**
- “Myth, Spirit Naming, and the Art of Microtonal Rising: Childbirth Rituals of the Arawakan Wakuénai.” Jonathan D. Hill. *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 6, No. 1. (Spring - Summer, 1985), pp. 1-30.
- “A “Musical View of the Universe” Kalapalo Myth and Ritual as Religious Performance.” Ellen B. Basso. *The Journal of American Folklore*, Vol. 94, No. 373. (Jul. - Sep., 1981), pp. 273-291.
- “What Can We Learn When They Sing? Vocal Genres of the Suya Indians of Central Brazil.” Anthony Seeger. *Ethnomusicology*, Vol. 23, No. 3. (Sep., 1979), pp. 373-394.
- “Dueling Landscapes: Singing Places and Identities in Highland Bolivia.” Thomas Solomon. *Ethnomusicology*, Vol. 44, No. 2. (Spring - Summer, 2000), pp. 257-280.
- “Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music.” Greg Downey. *Ethnomusicology*, Vol. 46, No. 3. (Autumn, 2002), pp. 487-509.

WEEK 13**AREA READINGS: EUROPEAN MUSIC**

- **Submit final projects for peer review**
- “Azerbaijani Female Musicians: Women's Voices Defying and Defining the Culture.” Inna Naroditskaya. *Ethnomusicology*, Vol. 44, No. 2. (Spring - Summer, 2000), pp. 234-256.
- “Birds in Cages Still Sing Well: An Introduction to the Musical Anthropology of Romanian Jails.” Marin Marian-Balasa. *Ethnomusicology*, Vol. 46, No. 2. (Spring - Summer, 2002), pp. 250-264.
- “Exoticizing Discoveries and Extraordinary Experiences: “Traditional” Music, Modernity, and Nostalgia in Malta and Other Mediterranean Societies.” Paul Sant Cassia. *Ethnomusicology*, Vol. 44, No. 2. (Spring - Summer, 2000), pp. 281-301.
- “Manhood and Music in Western Crete: Contemplating Death.” Tullia Magrini. *Ethnomusicology*, Vol. 44, No. 3. (Autumn, 2000), pp. 429-459.

WEEK 14**MUSIC AND NEUROLOGY**

- *This is Your Brain on Music*. Daniel J. Levitin. New York: Dutton. 2006.
- ✓ **All students must prepare a critical review.**

WEEK 15**PROJECT PEER REVIEW**

Discuss Student Projects

WEEK 16**PROJECT PEER REVIEW**

Discuss Student Projects

FINALS WEEK**SEMINAR PANEL**

- Final Presentation of Projects**
- ✓ Panel date and location to be arranged.