

**Music 201: Current Methods in Musicology (Ethnomusicology)**  
**Prof. Richard K. Wolf (rwolf@fas)**  
**Spring 2006**

Meets: Wed.: 3-5 p.m.  
Davison Room

Office Hours: M: 3-4; W: 5-6  
Location: G-1 Music Building

**2/1 Class 1: Introduction**

Concepts in Karnatak music, svara, raga, tala: Music as an analytic point of departure

**2/8 Class 2: Style**

Required:

- Feld, Steven. 1988 "Aesthetics as Iconicity of Style." *Yearbook for Traditional Music* 20: 74-113.
- Kaeppler, Adrienne L. 2001. "Dance and the Concept of Style." *Yearbook for Traditional Music* 33: 49-63.
- Stock, Jonathan. 1993. "An Ethnomusicological Perspective on Musical Style, with Reference to Music for Chinese Two-Stringed Fiddles." *Journal of the Royal Musical Association* 118(2): 276-299.
- Wolf, Richard. 1991. "Style and Tradition in Karaikkudi Vina Playing." *Asian Theatre Journal* 8(2): 118-137.

Supplemental:

- Armstrong, Robert. *The Affecting Presence*. Urbana: University of Illinois Press, 1971.
- Chernoff, John. 1981. *African Rhythm and African Sensibility*. Chicago: University of Chicago Press.
- Lang, Berel, ed. 1987. *The Concept of style*. Rev. and expanded ed. Ithaca, N.Y. Cornell University Press. WID-LC B105.S7 C66 1987
- Schapiro, Meyer. 1970. "Style," in *Anthropology Today*, 287-312. Chicago: University of Chicago Press.
- "Symposium: Meyer Shapiro," *Journal of Aesthetics and Art Criticism* 55(1). 1997

Listening (All of Feld, browse vina)

- Cassette to accompany Feld 1988
- Ranganayaki Rajagopalan* (2 CD set, unpublished, with typescript notes)
- Music of the Veena II: Rajeswari Padmanabhan* (Personal copy)
- Sunada: Karaikudi Subramaniam and Trichy Sankaran* (Personal copy).

Presentations: Choose a chapter from part 1, vol 10, of the *Garland Encyclopedia of World*

*Music*, “Ethnomusicologists at Work,” and present it to the class. Please coordinate so there is no overlap and let me know which you choose in advance.

### **2/15 Class 3: Poetics**

*Required:*

- Brenneis, Donald. 1987. “Performing Passions: Aesthetics and Politics in an Occasionally Egalitarian Community.” *American Ethnologist* 14(2): 236-250.
- Herzfeld, Michael. 1997. “Persuasive Resemblances” and “Social Poetics in Theory and Practice: Regular Guys and Irregular Practices.” In *Cultural Intimacy: Social Poetics in the Nation State*, 56-73 and 139-155. New York: Routledge
- Jakobson, Roman. 1960. “Closing Statement: Linguistics and Poetics.” In *Style in Language*, 350-377. Edited by Thomas Sebeok. Cambridge: Technology Press of Massachusetts Institute of Technology.
- Meintjes, Louise. 2004. “Shoot the Sergeant, Shatter the Mountain: The Production of Masculinity in Zulu Ngoma Song and Dance in post-Apartheid South Africa.” *Ethnomusicology Forum* 13(2): 173-201.

*Supplemental:*

- Wolf, Richard K. 2006. The Poetics of “Sufi” Practice: Drumming, Dancing, and Complex Agency at Madho Lâl Husain (And Beyond). *American Ethnologist* (forthcoming, May 2006).
- Herzfeld, Michael. 1985. *The Poetics of Manhood: Contest and Identity in a Cretan Mountain Village*. Princeton: Princeton University Press.

*Student Presentation:*

- Fox, Aaron. 2004. *Real Country: Music and Language in Working-Class Culture*. Durham: Duke University Press.

### **2/22 Class 4: Boasian Foundations**

*Required:*

- Boas, Franz. 1889. “On Alternating Sounds.” *American Anthropologist* 2(1): 47-54.
- Nettl, Bruno. 2005. “Music and ‘That complex whole:’ Music in Culture.” In *The Study of Ethnomusicology: Thirty-one Issues and Concepts*, 215-231. Urbana: Univ. of IL Press.
- Sapir, Edward. 1925. “Sound Patterns in Language.” *Language* 1(2): 37-51
- 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.

*Supplemental:*

- Boas, F. 1955. Literature, Music and Dance; and, Conclusion. In *Primitive Art*, 299-356. NY: Dover.
- Benedict, R. 1989 [1934]. *Patterns of culture*. Boston: Houghton Mifflin Co. (SKIM)
- Kroeber, A. L. 1963. Patterns. In *Anthropology: Cultural patterns and processes*, 119-151. NY: Harbinger Books.

Student Presentation: Jackson, Bruce. 1987. *Fieldwork*. Urbana: University of Illinois Press.

### **3/1 Class 5: Boasian Strands**

Required:

- Herzog, G. 1990 [1938]. Music in the thinking of the American Indian. In *Garland Library Readings in Ethnomusicology. vol 3, Music as culture*, 2-6, ed. KKS.
- Nettl, B. 1991. The dual nature of ethnomusicology in North America: The contributions of Charles Seeger and George Herzog. In *Comparative musicology and anthropology of music*, 266-74. ed. B. Nettl and P. Bohlman. Chicago: Univ. of Chicago Press.
- Waterman, R. 1952. African influence on the music of the Americas. In *Acculturation in the Americas*, 207-18, ed. S. Tax. Chicago: Univ. of Chicago Press.

Student Presentations: Carl Stumpf, Curt Sachs, Alexander Ellis, Frances Densmore, Helen Roberts. Prepare handouts and brief precis.

### **3/8 Class 6: Germanic Foundations**

Required:

- Adler, Guido. 1981 [1885]. "The Scope, Method, and Aim of Musicology." Tr. E. Mugglestone. *Yearbook for Traditional Music* 13: 1-21
- Von Hornbostel, E. M. 1990 [1933]. "The Ethnology of African Sound Instruments." In *The Garland Library Readings in Ethnomusicology*, vol 6, Musical Processes, resources, and technologies, ed. KKS. 21-85.
- Nettl, Bruno. 2005. "In the Speech Mode: Contemplating Repertoires." In *The Study of Ethnomusicology*, 92-112. Urbana: University of Illinois Press.

Supplemental:

- Nettl, B. 1999. "The Institutionalization of Musicology: Perspectives of a North American Ethnomusicologist." In *Rethinking Music*, 287-310.
- Schneider, A. 1993. Germany and Austria. In *Ethnomusicology: Historical and Regional Studies*, 77-96.
- Dournon, G. "Organology." In *Ethnomusicology: An introduction*, 245-300

Student Presentations:

Kunst, Jaap. 1959. *Ethnomusicology*.

**3/15 Class 7: Ethnography**

**Guest appearance: Kay Kaufman Shelemay**

Briggs, Charles L. 1986. *Learning how to ask: A sociolinguistic appraisal of the role of the interview in social science research*. Cambridge: Cambridge University Press.

Barz and Cooley, eds. 1997. *Shadows in the field: New Perspectives for fieldwork in ethnomusicology*. New York: Oxford University Press. **(Browse)**

**3/22 Class 8: Technical aspects of fieldwork**

**practicum in ethnoLab**

**3/29 Spring Break**

**4/5 Class 9: Musical Representation**

Brailoiu, Constantin. 1984. "Aksak rhythm," first few pages in *Problems of ethnomusicology*. New York: Cambridge University Press.

Hughes, David. 2000. "No Nonsense: the Logic and Power of Acoustic-iconic Mnemonic Systems." *British Journal of Ethnomusicology* 9(2): 93-120.

Seeger, Charles. 1977. "Prescriptive and Descriptive Music Writing." In *Studies in musicology 1935-75*, 168-81. Berkeley: Univ. of Calif. Press.

Symposium on transcription (Hukwe bow song). *Ethnomusicology* 1964 (#7-1907a)

Widdess, Richard. 1994. "Involving the Performers in Transcription and Analysis: A Collaborative Approach to Dhrupad." *Ethnomusicology* 38(1): 59-79

Supplemental:

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.

Blum, S. 1992. "Analysis of Musical Style." *Ethnomusicology: An introduction*. 165-218

Student Presentation:

**4/12 Class 10: Models of Structural Persistence**

Blacking, John. 1995 [1967]. *Venda Childrens' Songs*. Chicago: University of Chicago Press.

Kubik, Gerhard. 1988. Nsenga/Shona Harmonic Patterns and the San Heritage in Southern Africa. *Ethnomusicology* 32(2): 39-76.

Power, Harold. An historical and comparative approach to the classification of ragas (with an appendix on ancient Indian tunings). *Selected Reports in Ethnomusicology The Raga Guide*  
South and North Indian Todi (cassette)  
North Indian Todi (Raga Guide CD)

#### **4/19 Class 11: Ambitious Models**

Lomax, Alan. *Cantometrics* (cassettes and booklet on reserve)  
Merriam, Alan. 1964. "Toward a Theory for Ethnomusicology." In *The Anthropology of Music*, 17-35. Evanston: Northwestern University Press.  
Rice, T. [1987]. "Toward the Remodeling of Ethnomusicology." In *The Garland Library Readings in Ethnomusicology*, vol 2, 329-348  
Seeger, Charles. 1977. "Toward a Unitary Field Theory for Musicology." In *Studies in musicology 1935-75*, 102-38. Berkeley: Univ. of Calif. Press.

#### *Supplemental*

Lomax, Alan. *Folk song, style, and culture*.

#### *Student Presentation:*

Hood, Mantle. 1982. *The ethnomusicologist*.

#### **4/26 Class 12: Language in and about Music**

#### Required:

Feld, Steven and Aaron A. Fox. 1994. "Music and Language." *Annual Review of Anthropology* 23: 25-53.  
Monson, Ingrid. "Music, Language and Cultural Styles: Improvisation as Conversation." In *Saying Something: Jazz Improvisation and Interaction*, 73-96. Chicago: University of Chicago Press.  
Yar-Shater, Ehsan. 1974. "Affinities between Persian Poetry and Music." *Studies in the Art and Literature of the New East*, ed. Peter Chelkowski, 1974, pp. 59-78

#### **5/3 Class 13: Semiotics**

#### Required:

Turino, Thomas. 1999. Signs of imaginations, identity, and experience: A Peircian semiotic theory for music. *Ethnomusicology* 43(2): 221-55.

- Peirce, Charles Sanders. 1955. Logic as semiotic: The theory of signs. In *Philosophical writings of Peirce*, 98-119, ed. J. Buchler. New York: Dover.
- Nattiez, Jean-Jaques. 1999. Inuit throat games and Siberian throat singing: A comparative, historical, and semiological approach. *Ethnomusicology* 43(3): 399-418
- Nattiez, Jean-Jaques. 1990. *Music and Discourse*, tr. Carolyn Abbate. Chapters 1 and 5.