MUSC 510 Proseminar in World Music Studies
Fall 2014
Professor Ronald Kuivila

About the course
This class has three basic goals. The first is to create a fruitful dialogue between ethnomusicologists and composers. A second goal is to acquire the basic tools needed to write a thesis. (Our program is somewhat unusual in expecting composers to write a thesis that includes chapters that research the context of the creative work as well as the creative work itself. So, this is important for everyone in the class.) This year, a third goal is to look into the burgeoning areas of study called “auditory culture” and “sound studies”. The work in these areas approaches auditory culture quite broadly, ranging from village bells and MP3’s through music to the soundscape of the detention centers in the global war on terror.

The first section of the course will link Philip Bohlman’s “very short introduction” to World Music with additional readings that selectively amplify aspects of the associated chapter. The additional readings often focus on aspects of contemporary musical life as examples of issues found in Bohlman’s book. The second section examines Lydia Goehr’s claim that music (in the western world, at least) is inescapably structured by the idea of the “musical work”, a concept that was explicitly developed in the 19th century with the creation of an entrepreneurial musical culture increasingly independent from the patronage of nobility. It also considers Georgina Born’s idea of a “relational musicology” that, similar to contemporary ethnomusicology, acknowledges the fragmentary and intercultural nature of any study of music in its means and methods. The final section centers on responses to the irresistible but excessively capacious term *soundscape*, the ways sound represents and acts upon the body, and *acoustemology* Steven Feld’s term for the way the world is shaped and understood through sound.

Course work
1. Readings: For each of the ten course meetings with assigned readings a written response is required. The responses can either analyze the arguments of one or more of the articles or give more anecdotal examples of what the article discusses. These responses can range from one to three pages and are due by midnight on the Monday preceding class. Including links to recordings or videos is actively encouraged.
2. Please print out the readings! *Mark up your copies of the readings, identifying crucial passages and arguments. In particular, you should be prepared to direct us to specific points in the articles you refer to in your response.*
3. Midterm papers (10 pages) will be a focused examination of the relation of a musical tradition or genre to YouTube as a cultural site (whether “participatory” or not). The specific approach you take is open to negotiation but there are two requirements:
   a. It must respond to a substantive a bibliography of previous scholarship and/or critical writing.
   b. It must respond to a subset of the topics raised in the first half of the semester. An abstract for the paper together with a bibliography is due two weeks before the paper is due. On the due date you will each give a 15 - 20 minute oral presentation on the paper (reserving an additional 10 – 15 minutes for questions and discussion).
4. The requirements of the final paper (20 pages) are much the same as the midterm (i.e. bibliography and explicit relation to topics discussed in class). In fact, the paper could even be a more detailed development and refinement of the first paper. However, let me encourage you to try to imagine the paper as a starting point for a chapter in your thesis.

Syllabus
Part I: Conceptualizing “World Music”

9.3 Introduction
Clement Chau, “YouTube as Participatory Culture”
Maura Edmond, “Here we go again: Music videos after YouTube”
Assignment: develop a bibliography of material possibly relevant to your midterm paper

9.10 Encountering musical difference
Philip Bohlman Chapters 1: “In the beginning…myth and meaning in world music”
Jacques Attali, “Listening”
James Clifford, “On Ethnographic Surrealism”
Barbara Kirschenblatt-Gimblett, “Confusing Pleasures”
Simon Frith, “The Discourse of World Music”

9.17 Recording
Philip Bohlman Chapter 2: “The West and the World”
Erika Brady, “Collectors and the Phonograph”
Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
Glenn Gould, “The Prospects of Recording”
Yasunao Tone, “John Cage and Recording”
Sean Cubitt, “Media Studies and New Media Studies”

9.24 Defining objects of study
Philip Bohlman Chapters 3&4: “Between Myth and History” and “Music of the Folk”
Julie Brown, “Bartók, the Gypsies, and Hybridity in Music”
Ana Maria Ochoa Gautier, “Social Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America”
Ron Eyerman and Scott Barretta, “From the 30’s to the 60’s, the Folk Music Revival in the United States”
George Lewis, “Improvised Music after 1950”

10.1 Influence
Philip Bohlman Chapters 5&6: “Music of the Nations”, “Diaspora”
Marc Perlman, “Theosophy in Java and the Indic Sources of Shadow-Puppet Theater”
Andrew McGraw, “Radical Tradition- Balinese Musik Kontemporer”
Amy Beal, “The Army, the Air waves and the Avant Garde of American Classical Music in Postwar West Germany”
David Nichols “Transethnicism and the Experimental Tradition”
Toru Takemitsu, “On Sawari”

Midterm paper proposal (with bibliography) due.

10.8 Globalization, Intellectual Property, Displaced Practices
Philip Bohlman Chapter 7: Colonial Musics, post-colonial worlds, and the globalization of world musics”
Martin Stokes, “Music and the Global Order”
Lorraine Aragon and James Leach, “Arts and owners: Intellectual property law and the politics of scale in Indonesian arts”
Barbara Kirschenblatt-Gimblett, “Intangible Heritage as Metacultural Production”
Martin Scherzinger, “Musical Property: Widening or Withering?”
Kiri Miller, “Music Lesson 2.0”

Colloq Martin Scherzinger - Dialectics of Property
10.15 Midterm presentations

Interlude: Constituting Music

Colloq Graeme Boone
10.22 Ontologies of Music
Philip Bohlman, “Ontologies of Music”
Lydia Goehr, Chapters from The Imaginary Museum of Musical Works
David Grubbs, Preface to Recording Ruins the Landscape
David Grubbs, Chapter 5 from Recording Ruins the Landscape

10.29 “Relational” Models
Nicolas Bourriaud “Relational Aesthetics”
Andrea Steedman Relational Aesthetics and Desert Kinetics
Claire Bishop, “Antagonism and Relational Aesthetics”
Georgina Born, “For a Relational Musicology”

Part II: Soundscape and Space
11.5 Soundscape and media
Georgina Born, Introduction to Music, Sound and Space pp. 1 - 51
R. Murray Schafer, “Soundscapes and earwitnesses”
Ari Kelman, “Rethinking the soundscape”
Alain Corbin, “Identity, Bells, and the Nineteenth-Century Village”
John Cage, “A Composer’s Confessions”

October 28 Colloq: David Grubbs - John Cage, Recording Artist

Colloq Prof. Mohd Anis Nor
11.12 Acoustemology
Emily Thompson, “Shaping the Sound of Modernity”
Tong Soon Lee, “Technology and the production of Islamic Space: The Call to Prayer in Singapore”
Marek Korcynzski, “Stayin’ Alive on the factory floor: An ethnography of the dialectics of music use in the routinized workplace”
Jonathan Sterne, “The nonaggressive music deterrent”
Suzanne Cusick, “Towards an acoustemology of detention in the “global war on terror”

Final paper proposal (with bibliography) due

11.19 Sound diffusion and the body
Steven Feld, “Waterfalls of Song, an Acoustemology of place resounding in Bosavi, Papua New Guinea”
Roland Barthes, “The Grain of the Voice”
Jonathan Sterne, “Enemy Voice”
Gregory Whitehead, “Dead Letters”
Gascia Ouzonian, “Embodyed Sound: Aural Architectures and the Body”

**Part III: Constituting music**

**Colloq: Veronica Doubleday**

12.3 Final project presentations