

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

MUSIC

Academic Unit
MUSIC

Book 3 Listing (e.g., Portuguese)

730 INTRODUCTION TO MUSICOLOGY

Number Title
INTRO MUSICOLOGY

G 5

18-Character Title Abbreviation Level Credit Hours

Summer Autumn X Winter Spring Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to the materials, issues, and methodologies of musicology

Quarter offered: autumn Distribution of class time/contact hours: 2 2-hr cl

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement: Yes No GEC: Yes No Admission Condition
Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ 500905 _____ Subsidy Level (V, G, T, B, M, D, or P) _____ M _____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

These courses bring together disparate elements of musicological thought in a way not found in any of our other courses; they also bring most first- and second-year M.A. students in musicology (along with some new Ph.D. students) together for an extended shared learning experience, an outcome we find beneficial to the program.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 We offer a number of musicology courses at the highest levels that rotate freely rather than on a strict schedule; that free rotation can make room for these courses (one per autumn quarter) without new funding or withdrawals.
Music 851, which hasn't been offered for several years and which overlaps in content with the proposed series, is being withdrawn.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____


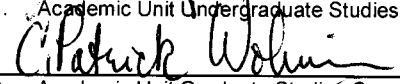
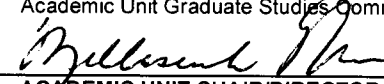
6. Expected section size: 10 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

<p>1.  Academic Unit Undergraduate Studies Committee Chair</p>	<p><u>Lora Bingerich DeBoer</u> 12/20/2007 Printed Name Date</p>
<p>2.  Academic Unit Graduate Studies Committee Chair</p>	<p><u>C. PATRICK WOLIVER</u> 12/20/07 Printed Name Date</p>
<p>3.  ACADEMIC UNIT CHAIR/DIRECTOR</p>	<p><u>Mellaseneh Morris</u> 1/11/08 Printed Name Date</p>

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

MUSIC

Academic Unit
MUSIC

Book 3 Listing (e.g., Portuguese)

730.01 THE MUSICAL OBJECT: TOWARD MUSICAL SOUND

Number Title

MUSICAL OBJECT

G

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn X

Winter

Spring

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to musicology focused on sounding music

Quarter offered:

Distribution of class time/contact hours:

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

Exclusion or limiting clause: None

Repeatable to a maximum of ____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? ____

Honors Statement: Yes No

Yes No

GEC: Yes No

Yes No

Admission Condition

Off-Campus: Yes No

Yes No

EM: Yes No

Yes No

Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500905 Subsidy Level (V, G, T, B, M, D, or P) M

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
See proposal for Music 730

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s)

A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

No new funding is needed See proposal for Music 730.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 730.02


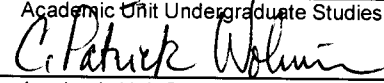
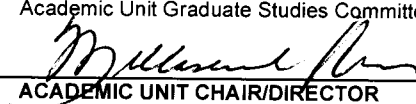
6. Expected section size: 10 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair		Laura Gingerich Debus	12/20/2007
		Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair		C. PATRICK WOLIVER	12/20/07
		Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR		Melissa Morris	1/11/08
		Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Introduction to Musicology
The Musical Object: Toward Musical Sound
Music 730.01
G 5
2, 2-hour classes per week

The Ohio State University
School of Music
No prerequisites
Instructor: TBA
Office and Office hours: TBA

Description: Music 730.01 is one of two complementary one-quarter courses offered in alternating autumn quarters: Music 730.01, “The Musical Object: Toward Musical Sound,” and Music 730.02, “The Musical Subject: Toward Musical Context.” Unlike most of our musicology courses, which concentrate on either historical musicology or ethnomusicology, this pair mingles the materials and approaches of the two branches of the field in the same discussions. The faculty of the musicology program teaches the courses as a team: a different professor presents each weekly topic. The instructor of record coordinates the course administratively and pedagogically, assembling all materials, attending all sessions, reading all assignments, and assigning grades.

Objectives: The course introduces graduate students in musicology to the materials, issues, and methodologies of the field. Students will develop improved skills in reading, listening, and speaking carefully, thinking analytically, synthesizing large amounts of material, and communicating persuasively.

Texts: Some assigned readings are in e-journals, available at the library website; others are placed on e-reserve, and still others in a coursepack.

Requirements:

A short paper: 15%

Each student will distribute and read aloud one short paper (2 pages), informed by the readings for one assigned week. The assignment will rotate to a different student each week. Each paper should have a clearly articulated thesis, with supporting evidence and arguments presented in clear, logical prose. Each paper should include the discussion of at least one musical example. The class as a whole will then discuss the paper. The student will submit a second version to the instructor of record, revised in light of the class discussion. The paper is due at the first class meeting of the week in which it is presented; the revised version is due one week later.

Participation: 85%

The bulk of work for this course will comprise close study of the assigned readings and intensive discussion of them in class. Unless explicitly indicated otherwise, all students will be responsible for all items.

Participation: Participation requires the following elements: carefully preparing all reading assignments before class; attending class; paying attention at all times; listening to others and respecting their ideas (even while thoughtfully disagreeing with them); responding to ideas proposed by classmates; asking relevant questions of the instructor; attempting to answer the instructor’s questions; taking responsibility for keeping the discussion on track; and avoiding distracted or distracting behavior (such as using electronic devices, engaging in private conversation with a classmate, or acting inappropriately toward classmates or the instructor). Contributions should be substantive, offering new insights on the ideas and themes under discussion, analyzing the validity of the scholarly approaches involved, supplementing ideas already presented, or synthesizing ideas to create a new perspective. Attendance, active engagement with the course materials, thorough and careful reading, appropriateness of comments and behavior, and substantive nature of comments will be assessed at each class session. A student who cannot fully participate in class for any reason should inform the instructor as soon as possible so that they may discuss the student’s options.

Grading Scale: There will be no numerical grades assigned in this course, only letter grades:

A = excellent; B = good; C = fair; D = poor; E = failing. Minuses and pluses will reflect incremental adjustments (e.g., B+ = very good). The instructor will evaluate each student every week.

Disability services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Academic misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

Weekly outline: See next page.

Week 1 ~ What is music

[This is the partial first week of autumn quarter; students are sent the assignment by e-mail and encouraged to read these items before class.]

- Schafer, R. Murray. "Introduction." *The Soundscape: Our Sonic Environment and the Tuning of the World*, pp. 1-12. Rochester, Vt.: Destiny, 1977.
- Schafer, R. Murray. "The Industrial Revolution." *The Soundscape: Our Sonic Environment and the Tuning of the World*, chapter 5 (pp. 71-87). Rochester, Vt.: Destiny, 1977.
- Schafer, R. Murray. "The Electric Revolution." *The Soundscape: Our Sonic Environment and the Tuning of the World*, chapter 6 (pp. 88-99). Rochester, Vt.: Destiny, 1977.
- Schafer, R. Murray. "Music, the Soundscape, and Changing Perceptions." *The Soundscape: Our Sonic Environment and the Tuning of the World*, chapter 7 (pp. 103-19). Rochester, Vt.: Destiny, 1977.
- Brown, Steven, Bjorn Merker, Nils L. Wallin. "An Introduction to Evolutionary Musicology." *The Origins of Music*, ed. Nils L. Wallin, Björn Merker, and Steven Brown, pp. 3-24. Cambridge, Mass.: MIT Press, 2000.
- Nettl, Bruno. "The Concept of Music." *Blackfoot Musical Thought*, Chapter 2:1. Kent, Oh.: Kent State University Press, 1989.
- Seeger, Anthony. "Implications." *Why Suyá Sing: A Musical Anthropology of an Amazonian People*, pp. 128-30. Cambridge: Cambridge University Press, 1987.
- Cage, John. "The Future of Music: Credo." *Silence: Lectures and Writings by John Cage*, pp. 3-6. Middletown, Conn.: Wesleyan University Press, 1961.
- Cage, John. "Experimental Music." *Silence: Lectures and Writings by John Cage*, pp. 7-12. Middletown, Conn.: Wesleyan University Press, 1961.
- Satie, Erik. "What I Am." *Ecrits*, ed. Ornella Volta, p. 71. 1981. [trans. GMB.]
- Small, Christopher. "Prelude: Music and Musicking." *Musicking: The Meanings of Performing and Listening*, pp. 1-18. Hanover: University Press of New England, 1998.
- Attali, Jacques. "Listening." *Noise: The Political Economy of Music*, trans. Brian Massumi, pp. 3-20. *Theory and History of Literature*, 16. Minneapolis: University of Minnesota Press, 1985.
- Nettl, Bruno. "Music." *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 17, pp. 425-37. New York: Grove, 2001 -- online.

Week 2 ~ Style

- Litterick, Louise. "Who Wrote Ninot's Chansons?" *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. Richard Sherr, pp. 240-69. Oxford: Clarendon, 1998.

- Sisman, Elaine. "Memory and Invention at the Threshold of Beethoven's Late Style." *Beethoven and His World*, ed. Scott Burnham and Michael Steinberg, pp. 51-87. Princeton: Princeton University Press, 2000.
- Rae, Charles Bodman. "Lutoslawski's Late Style?" *The Listener*, vol. 121, no. 3098 (January 1989): 36-37.
- Milewski, Barbara. "Chopin's Mazurkas and the Myth of the Folk." *19th-Century Music*, 23/2 (1999): 113-35.
- Schott, Howard. "National Styles." *Companion to Baroque Music*, ed. Julie Anne Sadie, pp. 409-17. New York: Schirmer, 1990.
- Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, pp. 1-7, 412-25. New Haven: Yale University Press, 1995.
- Roberts, John. "Why Did Handel Borrow?" *Handel Tercentenary Collection*, ed. Stanley Sadie and Anthony Hicks, pp. 83-92. Ann Arbor: UMI Research Press, 1987.
- Straus, Joseph. "Toward a Theory of Musical Influence"; "Recompositions." *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*, chapters 1 and 4 (pp. 1-20, 44-73). Cambridge, Mass.: Harvard University Press, 1990.
- Whitesell, Lloyd. "Men with a Past: Music and the Anxiety of Influence." *19th-Century Music*, 18/2 (1994): 152-67.
- Porter, James. "Jeannie Robertson's *My Son David*: A Conceptual Performance Model." *Journal of American Folklore*, 89 (1976): 7-26.

Week 3 ~ Primary Sources

- Dahlhaus, Carl. "What Is a Fact of Music History?" *Foundations of Music History*, trans. J. B. Robinson, chapter 3 (pp. 33-43). Cambridge: Cambridge University Press, 1983.
- Donald, Emily. "The Archaeology of Music and Performance in the Prehistoric American Southwest." *Ancient Muses: Archaeology and the Arts*, John H. Jameson, Jr., John E. Ehrenhard, and Christine A. Finn, chapter 12 (pp. 120-27). Tuscaloosa: University of Alabama Press, 2003.
- Finnegan, Ruth. "A Note on Oral Tradition and Historical Evidence." *Oral History: An Interdisciplinary Anthology*, ed. David K. Dunaway and Willa K. Baum, 2nd ed., chapter 9 (pp. 126-34). Walnut Creek: Altamira, 1996.
- Magee, Jeffrey. "Revisiting Fletcher Henderson's 'Copenhagen.'" *Journal of the American Musicological Society*, 48/1 (1995): 42-66.
- Perlis, Vivian. "Oral History and Music." *Journal of American History*, 81:2 (1994): 610-19.
- Somfai, László. "Bartók on Composition, His Concepts, and Works." *Béla Bartók: Composition, Concepts, and Autograph Sources*, chapter 2 (pp. 9-24). Berkeley: University of California Press, 1996.

Somfai, László. "A Survey of the Sources." *Béla Bartók: Composition, Concepts, and Autograph Sources*, chapter 3 (pp. 25-32). Berkeley: University of California Press, 1996.

Vansina, Jan. "Oral Tradition and Historical Methodology." *Oral History: An Interdisciplinary Anthology*, ed. David K. Dunaway and Willa K. Baum, 2nd ed., chapter 8 (pp. 121-25). Walnut Creek: Altamira, 1996.

Woodfield, Ian. "The Encounter with Indian Music." *Music of the Raj: A Social and Economic History of Music in Late Eighteenth-Century Anglo-Indian Society*, chapter 5 (pp. 149-80). Oxford: Oxford University Press, 2000.

Tanselle, G. Thomas. "The Nature of Texts." *A Rationale of Textual Criticism*, 11-38. Philadelphia: University of Pennsylvania Press, 1989.

Tyson, Allan and Douglas Johnson. "Reconstructing Beethoven's Sketchbooks." *Journal of the American Musicological Society*, 25/2 (1972): 137-56.

Lockwood, Lewis. "On Beethoven's Sketches and Autographs: Some Problems of Definition and Interpretation." *Acta Musicologica*, 42/1-2 (1970): 32-47.

Treitler, Leo. Excerpt from "To Worship That Celestial Sound." *Journal of Musicology*, 1 (1982): 156-57. Repr. in *Music and the Historical Imagination*, pp. 49-50. Cambridge, Mass.: Harvard University Press, 1989.

Week 4 ~ Textual Criticism

Boorman, Stanley. "Composition—Copying: Performance—Re-creation: The Matrix of Stemmatic Problems for Early Music." *L'edizione critica tra testo musicale e testo letterario: atti del convegno internazionale (Cremona 4-8 ottobre 1992)*, ed. Renato Borghi and Pietro Zappalà, 45-55. Lucca: Libreria Musicale Italiana, 1995.

Gossett, Philip. "Editorial Theory, Musical Editions, Performance: 19th-Century Faultlines from a 21st-Century Perspective." *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen, 217-31. Lincoln: University of Nebraska Press, 2002.

Greetham, David C. "Introduction." *Textual Scholarship: An Introduction*, pp. 1-12. 2nd ed. New York: Garland, 1994.

Grier, James. "Introduction: The Task of the Editor." *The Critical Editing of Music: History, Method, and Practice*, chapter 1 (pp. 1-37). Cambridge: Cambridge University Press, 1996.

Grier, James. "Errors, Variants, and Editorial Judgment: The Establishment of the Text." *The Critical Editing of Music: History, Method, and Practice*, chapter 4 (pp. 96-143). Cambridge: Cambridge University Press, 1996.

Mazo, Margarita. "Igor Stravinsky's *Les Noces*, the Rite of Passage." Igor Stravinsky, *Les Noces*, ed. Margarita Mazo, pp. v-xxii. London: Chester Music, 2005.

Mazo, Margarita and Millan Sachania. "Editorial Policy and Filiation." Igor Stravinsky, *Les Noces*, ed. Margarita Mazo, pp. xxvii-xxix, plus 134-35. London: Chester Music, 2005.

Week 5 ~ Representation of Sound

- Olson, David R. "A History of Written Discourse: From Mnemonics to Representations." *The World on Paper: The Conceptual and Cognitive Implications of Writing and Reading*, Chapter 9. Cambridge: Cambridge University Press, 1994.
- Will, Udo. "The Magic Wand of Ethnomusicology: Re-Thinking Notation and Its Application in Music Analyses." Trans. from "La Baguette magique d'ethnomusicologie. Re-penser la notation et l'analyse de la musique." *Cahiers de Musiques Traditionnelles*, 12 (1999): 9-34. [translation can be found at the following website:
<<http://music.osu.edu/Ethnomus/EMW/will.htm#Publications>>]
- Ong, Walter. "Some Psychodynamics of Orality"; "Writing Restructures Consciousness." *Orality and Literacy: The Technologizing of the Word*, chapters 3 and 4 (pp. 31-116). Oxford: Oxford University Press, 1982; repr. 2002.
- Rubin, David C. "Sound." *Memory in Oral Traditions*, chapter 4 (pp. 65-89). Oxford: Oxford University Press, 1995.
- Cogan, Robert and Pozzi Escot. *Sonic Design: The Nature of Sound and Music*, pp. 2-3. Englewood Cliffs, N.J.: Prentice Hall, 1976.
- Cogan, Robert. *New Images of Musical Sound*, pp. 1-23 and 49-61. Cambridge, Mass.: Harvard University Press, 1984.
- Mazo, Margarita. "Lament Made Visible: A Study of Paramusical Features in Russian Laments." *Theme and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. Bell Yung and Joseph Lam, pp. 164-212. Hong Kong: University of Hong Kong and Cambridge, Mass.: Harvard University, 1994.
- Becker, Judith. "Anthropological Perspectives on Music and Emotion." *Music and Emotion: Theory and Research*, ed. Patrik N. Juslin and John A. Sloboda, chapter 6 (pp. 135-60). Oxford: Oxford University Press, 2001. [this item will also be used for the meeting of week 10, on Nov. 22.]

Week 6 ~ Notation

- Levy, Kenneth. "On the Origin of Neumes." *Early Music History*, 7 (1987): 59-90.
- Rubin, David. "Cognitive Processes and Oral Tradition." *Report of the Twelfth Congress, Berkeley, 1977*, ed. International Musicological Society, pp. 173-80. Kassel: Bärenreiter, 1981.
- Treitler, Leo. "Reading and Singing: On the Genesis of Occidental Music-Writing." *Early Music History*, 4 (1984): 135-208; repr. in *With Voice and Pen*, 365-428.
- Treitler, Leo. "The Early History of Music Writing in the West." *Journal of the American Musicological Society*, 35 (1982): 237-79.
- Atkinson, Charles M. "De accentibus toni oritur nota quae dicitur neuma: Prosodic Accents, the Accent Theory, and the Paleofrankish Script." *Essays on Medieval Music in Honor of David G. Hughes*, ed. Graeme M. Boone, pp. 17-42. Isham Library Papers, 4. Cambridge, Mass.: Harvard University Department of Music, 1995.

Seeger, Charles. "Prescriptive and Descriptive Music Writing." *Musical Quarterly*, 44/2 (1958): 184-95. Repr. in *Studies in Musicology, 1935-1975*, pp. 168-81. Berkeley, Cal.: University of California Press, 1977.

West, M. L. "The Babylonian Musical Notation and the Hurrian Melodic Texts." *Music and Letters*, 75 (1994): 161-79.

England, Nicholas et al. "Symposium on Transcription and Analysis: A Hukwe Song with Musical Bow." *Ethnomusicology*, 8 (1964): 223-77.

England, Nicholas. "The Text of Du: A Postscript to the Symposium." *Ethnomusicology*, 9 (1965): 149-52.

Boone, Graeme M. "Marking Mensural Time." *Music Theory Spectrum*, 22/1 (2000): 1-43.

Rore, Cipriano da. "Quando lieta sperai." *Cipriani Rore Opera omnia*, ed. Bernhard Meier, vol. 3, pp. 34-37. *Corpus Mensurabilis Musicae*, 3. n.p.: American Institute of Musicology, 1961.

Week 7 ~ Periodization

Lowinsky, Edward. "The Concept of Physical and Musical Space in the Renaissance: A Preliminary Sketch" and "Music in the Culture of the Renaissance." *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, 1:1-18 and 1:19-39, resp. Chicago: University of Chicago Press, 1989 [orig. publ. 1954].

Wegman, Rob C. "Johannes Tinctoris and the 'New Art.'" *Music and Letters*, 84/2 (2003): 171-88.

Ossi, Massimo. "Preface" and "Prologue: Divining the Oracle." *Divining the Oracle: Monteverdi's Seconda Prattica*, pp. xiii-xvi and 1-25. Chicago: University of Chicago Press, 2003.

Palisca, Claude V. "Baroque as a Music-Critical Term." *French Musical Thought: 1600-1800*, ed. Georgia Cowart, pp. 7-21. Ann Arbor: UMI Research, 1989.

DeVeaux, Scott. "Introduction: Stylistic Evolution or Social Revolution?" and "Epilogue: Unfinished Business." *The Birth of Bebop: A Social and Musical History*, pp. 1-31 and 437-50, resp. Berkeley: University of California Press, 1997.

Gillett, Charlie. "The Sound Begins." *The Sound of the City: The Rise of Rock and Roll*, pp. 1-27. New York: Outerbridge and Dienstfrey, 1970.

Week 8 ~ Theory and Analysis (1)

Meyer, Leonard. "On the Nature and Limits of Critical Analysis." *Explaining Music: Essays and Explorations*, chapter 1 (pp. 3-25). Berkeley: University of California Press, 1973.

Dahlhaus, Carl. "Aesthetics, Analysis, Theory." *Analysis and Value Judgment*, trans. Siegmund Levarie, pp. 7-10. New York: Pendragon, 1983.

Kerman, Joseph. "How We Got into Analysis, and How to Get Out." *Write All These Down*, chapter 2 (pp. 12-31). Berkeley: University of California Press, 1994.

- Van den Toorn, Peter. "In Defense of Music Theory and Analysis." *Music, Politics, and the Academy*, chapter 2 (pp. 44-64). Berkeley: University of California Press, 1995.
- Rosen, Charles. "Imagining the Sound." *The Romantic Generation*, pp. 1-7. Cambridge, Mass.: Harvard University Press, 1995.
- Popper, Karl. "The Myth of the Framework" [excerpt]. *The Myth of the Framework: In Defence of Science and Rationality*, chapter 2 (pp. 33-37). London: Routledge, 1994.
- Blum, Stephen. "Analysis of Musical Style." *Ethnomusicology: An Introduction*, ed. Helen Myers, chapter 7 (pp. 165-218). New York: Norton, 1992.
- Qureshi, Regula Burckhardt. "Musical Sound and Contextual Input: A Performance Model for Musical Analysis." *Ethnomusicology*, 31/1 (1987): 56-86.
- Rice, Timothy. "Toward the Remodeling of Ethnomusicology." *The Garland Library of Readings in Ethnomusicology*, 2: *Ethnomusicological Theory and Method*, ed. Kay Kaufman Shelemay, pp. 469-87. New York: Garland, 1990.

Week 9 ~ Theory and Analysis (2)

- Cook, Nicholas. "What Does Musical Analysis Tell Us?" *A Guide to Musical Analysis*, pp. 215-33. London: Dent, 1987.
- Zak, Albin. "Writing Records." *The Poetics of Rock: Cutting Tracks, Making Records*, pp. 1-23. Berkeley, Calif.: University of California Press, 2001.
- Hanslick, Eduard. Chapter 2. *The Beautiful in Music*, trans. Gustav Cohen, ed. Morris Weitz. New York: Liberal Arts, 1957.

Week 10 ~ Cognition and Phenomenology

[One class meeting before Thanksgiving]

- Becker, Judith. "Anthropological Perspectives on Music and Emotion." *Music and Emotion: Theory and Research*, ed. Patrik N. Juslin and John A. Sloboda, chapter 6 (pp. 135-60). Oxford: Oxford University Press, 2001.
- Cross, Ian and Irène Deliège. "Introduction: Cognitive Science and Music—An Overview." *Contemporary Music Review*, 9/1-2 (1993): 1-6.
- Cross, Ian. "Music, Cognition, Culture and Evolution." *The Biological Foundations of Music*, ed. Robert J. Zatorre and Isabelle Peretz. *Annals of the New York Academy of Sciences*, 930 (2001): 28-42.
- Núñez, Rafael and Walter J. Freeman. "Restoring to Cognition the Forgotten Primacy of Action, Intention, and Emotion." *Reclaiming Cognition: The Primacy of Action, Intention, and Emotion*, ed. Rafael Núñez and Walter J. Freeman, pp. ix-xix. Thorverton: Imprint Academic, 1999.

Will, Udo. "Et quand ils n'en disent rien?" *Cahiers de musiques traditionnelles*, 11 (1998): 175-85. [we will use an English translation, which can be found at <http://music.osu.edu/Ethnomus/EMW/Will/will.htm#Publications_>]

Zbikowski, Lawrence. "Des Herzraums Abschied: Marc Johnson's Theory of Embodied Knowledge and Music Theory." *Theory and Practice*, 22-23 (1997): 1-16.

Week 11 ~ Meaning and Intentionality

Blacking, John. "Can Musical Universals Be Heard?" *World of Music* 19/1-2 (1977): 14-22.

Blacking, John. "Biology of Music-Making." *Ethnomusicology: An Introduction*, ed. Helen Myers, pp. 391-314. The Norton/Grove Handbooks in Music. New York: Norton, 1992.

Tolbert, Elizabeth. "Theories of Meaning and Music Cognition: An Ethnomusicological Approach." *World of Music* 34/3 (1992): 7-21.

Bamberger, Jeanne and Evan Ziporyn. "Getting It Wrong." *World of Music* 34/3 (1992): 22-56.

Meyer, Leonard. "Meaning in Music and Information Theory." *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture*, chapter 1 (pp. 5-21). Chicago: University of Chicago Press, 1967.

Hirsch, E. D., Jr. "In Defense of the Author." *Intention and Interpretation*, ed. Gary Iseminger, chapter 1 (pp. 11-23). Philadelphia: Temple University Press, 1992 [orig. publ. 1967].

Beardsley, Monroe. "The Authority of the Text." *Intention and Interpretation*, ed. Gary Iseminger, chapter 2 (pp. 24-40). Philadelphia: Temple University Press, 1992 [orig. publ. 1970].

Boulez, Pierre. "The Musician Writes: For the Eyes of the Deaf?" *The Pleasure of Modernist Music*, ed. Arved Ashby, chapter 9 (pp. 197-222). Rochester: University of Rochester Press, 2004.

Taruskin, Richard. "Letter to the Editor from Richard Taruskin." *Music Analysis*, 5/2-3 (1986): 313-20.

Forte, Allen. "Letter to the Editor in Reply to Richard Taruskin from Allen Forte." *Music Analysis*, 5/2-3 (1986): 321-37.

Frith, Simon. "The Meaning of Music." *Performing Rites: Evaluating Popular Music*, chapter 12 (pp. 249-68). Oxford: Oxford University Press, 1998.

Wimsatt, William K., Jr. and Monroe Beardsley. "The Intentional Fallacy." Repr. from *Philosophy Looks at the Arts*, ed. Joseph Margolis, pp. 91-105. New York: Scribner's, 1962.

Goehr, Lydia. "Musical Meaning: From Antiquity to the Enlightenment." *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, chapter 5 (pp. 120-47). Oxford: Clarendon, 1992.

Goehr, Lydia. "Musical Meaning: Romantic Transcendence and the Separability Principle." *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, chapter 5 (pp. 148-75). Oxford: Clarendon, 1992.

Goehr, Lydia. "Werktreue: Confirmation and Challenge in Contemporary Movements." *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, chapter 5 (pp. 243-84). Oxford: Clarendon, 1992.

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

MUSIC

Academic Unit

MUSIC

Book 3 Listing (e.g., Portuguese)

730.02 THE MUSICAL SUBJECT: TOWARD MUSICAL CONTEXT

Number Title

MUSICAL SUBJECT

G

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn X

Winter

Spring

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to musicology focused on music's contexts

Quarter offered:

Distribution of class time/contact hours:

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

Exclusion or limiting clause: None

Repeatable to a maximum of ____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement:

Yes No

GEC: Yes No

Admission Condition

Off-Campus:

Yes No

EM: Yes No

Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ 500905 _____ Subsidy Level (V, G, T, B, M, D, or P) M

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

See proposal for Music 730.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

No new funding is needed. See proposal for Music 730.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 730.01


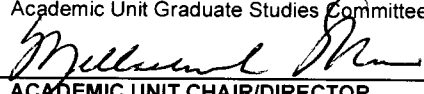
6. Expected section size: 10 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	 Lara Gingrich Dobos	12/20/2007
	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	 C. PATRICK WOLIVER	12/20/07
	Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR	 Mellaseah Morris	1/11/08
	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Introduction to Musicology
The Musical Subject: Toward Musical Context
Music 730.02
G 5
2, 2-hour classes per week

The Ohio State University
School of Music
No prerequisites
Instructor: TBA
Office and Office hours: TBA

Description: Music 730.02 is one of two complementary one-quarter courses offered in alternating autumn quarters: Music 730.01, “The Musical Object: Toward Musical Sound,” and Music 730.02, “The Musical Subject: Toward Musical Context.” Unlike most of our musicology courses, which concentrate on either historical musicology or ethnomusicology, this pair mingles the materials and approaches of the two branches of the field in the same discussions. The faculty of the musicology program teaches the courses as a team: a different professor presents each weekly topic. The instructor of record coordinates the course administratively and pedagogically, assembling all materials, attending all sessions, reading all assignments, and assigning grades.

Objectives: This course introduces graduate students in musicology to the materials, issues, and methodologies of the field. Students will develop improved skills in reading, listening, and speaking carefully, thinking analytically, synthesizing large amounts of material, and communicating persuasively.

Texts: Some assigned readings are in e-journals, available at the library website; others are placed on e-reserve, and still others in a coursepack.

Requirements:

A short paper: 15%

Each student will distribute and read aloud one short paper (2 pages), informed by the readings for one assigned week. The assignment will rotate to a different student each week. Each paper should have a clearly articulated thesis, with supporting evidence and arguments presented in clear, logical prose. The class as a whole will then discuss the paper. The student will submit a second version to the instructor of record, revised in light of the class discussion. The paper is due at the first class meeting of the week in which it is presented; the revised version is due one week later.

Participation: 85%

The bulk of work for this course will comprise close study of the assigned readings and intensive discussion of them in class. Unless explicitly indicated otherwise, all students will be responsible for all items.

Participation: Participation requires the following elements: carefully preparing all reading assignments before class; attending class; paying attention at all times; listening to others and respecting their ideas (even while thoughtfully disagreeing with them); responding to ideas proposed by classmates; asking relevant questions of the instructor; attempting to answer the instructor’s questions; taking responsibility for keeping the discussion on track; and avoiding distracted or distracting behavior (such as using electronic devices, engaging in private conversation with a classmate, or acting inappropriately toward classmates or the instructor). Contributions should be substantive, offering new insights on the ideas and themes under discussion, analyzing the validity of the scholarly approaches involved, supplementing ideas already presented, or synthesizing ideas to create a new perspective. Attendance, active engagement with the course materials, thorough and careful reading, appropriateness of comments and behavior, and substantive nature of comments will be assessed at each class session. A student who cannot fully participate in class for any reason should inform the instructor as soon as possible so that they may discuss the student’s options.

Grading Scale: There will be no numerical grades assigned in this course, only letter grades: A = excellent; B = good; C = fair; D = poor; E = failing. Minuses and pluses will reflect incremental adjustments (e.g., B+ = very good). The instructor will evaluate each student every week.

Disability services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Academic misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

Weekly outline: See next page.

Week 1 ~ What is musicology

[This is the partial first week of autumn quarter; students are sent the assignment by e-mail and encouraged to read these items before class.]

Vincent Duckles et al. "Musicology." *New Grove Music Online*, [2007].

Carol Pegg et al. "Ethnomusicology." *New Grove Music Online*, [2007].

Week 2 ~ What is music history

Treitler, Leo. "What Kind of Story Is History?" *19th Century Music*, 7/3 (1984): 363-73.

Kerman, Joseph. "Musicology and Positivism: The Postwar Years," excerpt. *Contemplating Music*, chapter 2, pp. 41-49. Cambridge, Mass.: Harvard University Press, 1985.

Bent, Margaret. "Fact and Value in Contemporary Musical Scholarship." *Musical Times*, 127 (Feb. 1986): 85-89.

Kuhn, Thomas S. *The Structure of Scientific Revolutions*, chapters I and II, pp.1-22. 2nd ed., enlarged. Chicago: University of Chicago Press, 1970.

Deloria, Vine, Jr. "The Concept of History," excerpt. *God Is Red: A Native View of Religion*, pp. 98-107. 2nd ed. Golden, Colo.: North American, 1992.

Week 3 ~ Fieldwork, biography

Berliner, Paul. *Thinking in Jazz: The Fine Art of Improvisation*, pp. 1-17 ("Picking Notes out of Thin Air? Improvisation and Its Study"); 416-46 ("The Lives of Bands: Conflict Resolution and Artistic Development"); 485-504 ("Jazz as a Way of Life"). Chicago: University of Chicago Press, 1994.

Caughey, John L. "The Ethnography of Everyday Life: Theories and Methods for American Culture Studies." *American Quarterly*, 34/3 (1982), 222-43.

Salamone, Frank A. "Epistemological Implications of Fieldwork and Their Consequences." *American Anthropologist*, n.s., 81:1 (1979), 46-60.

Wax, Murray L. and Rosalie H. Wax. "Fieldwork and the Research Process." *Anthropology & Education Quarterly*, 11/1 (1980), 29-37.

Kirsch, Gesa E. "Friendship, Friendliness, and Feminist Fieldwork." *Signs: Journal of Women and Culture in Society*, 30/4 (2005), 2163-72.

Ellis, Carolyn and Arthur Bochner. "Autoethnography, Personal Narrative, Reflexivity: Research as Subject." *Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln, pp. 733-68. Thousand Oaks: Sage Publications, 2000.

Volkov, Solomon. "Preface." *Testimony*, 25th anniversary ed., trans. Antonina W. Bouis, pp. xi-xxviii. New York: Limelight, 2004.

Fay, Laurel E. "Introduction." *Shostakovich: A Life*, pp. 1-5. New York: Oxford University Press, 2000.

Week 4 ~ Cognition

Cross, Ian and Irène Deliège. "Introduction: Cognitive Science and Music-an Overview." *Music and the Cognitive Sciences 1990*, ed. Ian Cross and Irène Deliège, pp. 1-6 (please read esp. pp. 1-3). *Contemporary Music Review*, 9/1-2 (1993).

Sloboda, Marc. "Table of Contents." *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Clarendon, 1985.

Núñez, Rafael and Walter J. Freeman. "Restoring to Cognition the Forgotten Primacy of Action, Intention, and Emotion." *Reclaiming Cognition: The Primacy of Action, Intention, and Emotion*, ed. Rafael Núñez and Walter J. Freeman, pp. ix-xix. Thorverton: Imprint Academic, 1999.

Johnson, Mark. "Introduction: The Context and Nature of This Study." *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*, pp. xix-xxxviii. Chicago: University of Chicago Press, 1987.

Brenner, Klaus-Peter. "Summary in English." *Die kombinatorisch strukturierten Harfen- und Xylophonpattern der Nzakara (Zentralafrikanische Republik) als klingende Geometrie: Eine Alternative zu Marc Chemilliers Kanonhypothese*, pp. 186-90. Bonn: Holos, 2004.

Zbikowski, Lawrence. "Des Herzraums Abschied: Marc Johnson's Theory of Embodied Knowledge and Music Theory." *Theory and Practice*, 22-23 (1997): 1-16.

Clayton, M. Sager, R., and Udo Will. "In Time with Music: The Concept of Entrainment and Its Significance for Ethnomusicology." *ESEM-Counterpoint*, 1 (2005).

Will, Udo. "Oral Memory in Australian Song Performance and the Parry-Kirk Debate: A Cognitive Ethnomusicological Perspective." *Proceedings of the International Study Group on Music Archaeology*, vol. X, ed. E. Hickmann and R. Eichmann, 2004.

Week 5 ~ Reception, canon

Everist, Mark. "Reception Theories, Canonic Discourses, and Musical Value." *Rethinking Music*, ed. Nicholas Cook and Mark Everist, pp. 378-402. Oxford: Oxford University Press, 1999.

Irving, John. "The Invention of Tradition." *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson, pp. 178-212. Cambridge: Cambridge University Press, 2002.

Garratt, James. "Introduction." *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music*, pp. 1-8. Cambridge: Cambridge University Press, 2002.

Peraino, Judith. "I am an Opera: Identifying with Henry Purcell's Dido and Aeneas." *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, pp. 99-131. New York: Columbia University Press, 1995.

Leech-Wilkinson, Daniel. "Conclusion." *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance*, pp. 257-61. Cambridge: Cambridge University Press, 2002.

Gracyk, Theodore. "Don't Let Me Be Misunderstood: Issues of Meaning." *I Wanna Be Me: Rock Music and the Politics of Identity*, pp. 32-50. Philadelphia: Temple University Press, 2001.

Week 6 ~ Reading (con)texts

Barthes, Roland. *Image Music Text*, trans. Stephen Heath, pp.142-48 ("The Death of the Author"); pp. 155-64 ("From Work to Text"). New York: Hill & Wang, 1977.

Sibley, Frank. "Making Music our Own." *The Interpretation of Music: Philosophical Essays*, ed. Michael Krausz, pp.165-76. Oxford: Clarendon Press, 1993.

Nattiez, Jean-Jacques. "Musical Meaning: The Symbolic Web." *Music and Discourse: Toward a Semiology of Music*, transl. Carolyn Abbate, pp. 102-29. Princeton: Princeton University Press, 1990.

Week 7 ~ Cultural theory

Kuper, Adam. "Introduction: Culture Wars." *Culture: The Anthropologists' Account*, pp. 1-20. Cambridge: Harvard University Press, 1999.

Kuper, Adam. "Culture and Civilization: French, German, and English Intellectuals, 1930-1958." *Culture: The Anthropologists' Account*, pp. 23-46. Cambridge: Harvard University Press, 1999.

Smith, Philip. "Introduction: What is Culture? What is Cultural Theory?" *Cultural Theory: An Introduction*, pp. 1-5. Oxford: Blackwell, 2001.

Géraud, Marie-Odile, Olivier Leservoisiere, and Richard Pottier. "Culture." *Les Notions clés de l'ethnologie: Analyses et textes*, 2nd ed., pp. 86-92. Paris: Armand Colin, 2000.

Week 8 ~ Race, ethnicity

Avorgbedor, Daniel. "Border Reading among "Strangers at Home": Dialectics of Ethnicity among Urban Ewe Communities." [typescript, 2004]

Kubik, Gerhard. "Ethnicity, Cultural Identity, and the Psychology of Culture Contact." *Music and Black Ethnicity: The Caribbean and South America*, ed. Gerard H. Béhague, pp. 17-46. New Brunswick, N.J.: Transaction, 1994.

Duany, Jorge. "Ethnicity, Identity, and Music: An Anthropological Analysis of the Dominican Merengue." *Music and Black Ethnicity: The Caribbean and South America*, ed. Gerard H. Béhague, pp. 65-88. New Brunswick, N.J.: Transaction, 1994.

Manuel, Peter. "Ethnic Identity, National Identity, and Music in Indo-Trinidadian Culture." *Music and the Racial Imagination*, ed. Ronald Radano and Philip Bohlman, pp. 318-45. Chicago: University of Chicago Press, 2000.

Radano, Ronald and Philip Bohlman. "Introduction: Music and Race, Their Past, Their Presence." *Music and the Racial Imagination*, ed. Ronald Radano and Philip Bohlman, pp. 1-53. Chicago: University of Chicago Press, 2000.

Week 9 ~ Globalization, mediation

Feld, Steven. "A Sweet Lullaby for World Music." *Public Culture*, 12/1 (2000): 145-171.

Guilbault, Jocelyne. "Interpreting World Music: A Challenge in Theory and Practice." *Popular Music* 16 (1997): 31-44.

Bernstein, Jane. "Lassus in English Sources: Two Chansons Recovered." *JAMS* 27/2 (summer 1974): 315-25.

Greene, Paul. "Mixed messages: unsettled cosmopolitanisms in Nepali pop." *Popular Music* 20, no. 2 (2001): 169-187.

Dent, Alexander. "Cross-Cultural 'Countries': Covers, Conjuncture, and the Whiff of Nashville in Música Sertaneja (Brazilian Commercial Country Music)." *Popular Music and Society* 28/2 (2005): 207-27.

Hennion, Antoine. "The production of success: An antimusicology of the pop song," translated by Marianne Sinclair and Mark Smith. *Popular Music* 3 (1983), 159-193.

Week 10 ~ Recordings

[One class meeting before Thanksgiving]

Chanan, Michael. "Record Culture." *Repeated Takes: A Short History of Recording and Its Effects on Music*, pp.1-22. London and New York: Verso, 1995.

Gracyk, Theodore. "That Wild, Thin Mercury Sound: Ontology." *Rhythm and Noise: An Aesthetics of Rock*, pp. 1-36. Durham and London: Duke University Press, 1996.

Attali, Jacques. "Repeating." *Noise: The Political Economy of Music*, trans. Brian Massumi, pp. 87-132. Minneapolis and London: University of Minnesota Press, 1985.

Week 11 ~ Conclusions

Williams, Alastair, "Positions." *Constructing Musicology*, chapter 6, pp. 115-50. Aldershot: Ashgate, 2001.