

## Term Information

Effective Term Autumn 2022  
[Previous Value](#) Spring 2014

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Change the title of the course  
Change the course description  
Change the course to repeatable

What is the rationale for the proposed change(s)?

The course will cover content in the broader study of musicology as opposed to the more narrowed focus on ethnomusicology (music history in a more general sense versus the music history of one particular ethnic group)

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area	Music
Fiscal Unit/Academic Org	School Of Music - D0262
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	8886
Course Title	Theories and Methods of Musicology
<a href="#">Previous Value</a>	<i>Theories and Methods of Ethnomusicology</i>
Transcript Abbreviation	Theor & Meth Musgy
<a href="#">Previous Value</a>	<i>Theor &amp; Meth Ethno</i>
Course Description	This course serves as an intensive and immersive seminar on current trends, direction, ideas, and orientations in the field of musicology. Students read, reflect on, and discuss a series of recent monographs in the discipline, books which challenge, reimagine, and seek to further develop (or critique) what it means to do (and, for some, undo) musicology today.
<a href="#">Previous Value</a>	<i>A study of scholarly approaches and research methods in ethnomusicology.</i>
Semester Credit Hours/Units	Fixed: 2

## Offering Information

Length Of Course	8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	Yes
<a href="#">Previous Value</a>	No
Allow Multiple Enrollments in Term	Yes

Max Credit Hours/Units Allowed	4
Max Completions Allowed	2
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Grad standing, and enrollment in Music program
Exclusions	None
<a href="#">Previous Value</a>	Not open to students with credit for 886
Electronically Enforced	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0905
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• To gain a spectrum of scholarly theoretical and methodological approaches currently used in Musicology.</li></ul>
<a href="#">Previous Value</a>	<ul style="list-style-type: none"><li>• <i>To gain a spectrum of scholarly theoretical and methodological approaches currently used in Ethnomusicology.</i></li></ul>
Content Topic List	<ul style="list-style-type: none"><li>• A study of the scholarly approaches to research methods in musicology</li><li>• Discussion of a spectrum of theoretical approaches that can be and/or are currently used in Ethnomusicology</li><li>• Discussion of a range of methodological approaches that can be and/or are currently used in musicology</li><li>• Application of various musicological approaches in order to analyze and understand music within its socio-cultural context</li></ul>
<a href="#">Previous Value</a>	<ul style="list-style-type: none"><li>• <i>A study of the scholarly approaches to research methods in ethnomusicology</i></li><li>• <i>Discussion of a spectrum of theoretical approaches that can be and/or are currently used in Ethnomusicology</i></li><li>• <i>Discussion of a range of methodological approaches that can be and/or are currently used in Ethnomusicology</i></li><li>• <i>Application of various ethnomusicological approaches in order to analyze and understand music within its socio-cultural context</i></li></ul>
Sought Concurrence	No

**Attachments**

- Music 8886 sample 2014 old syllabus SP 2014.pdf: old syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- TheoriesMethods\_Musicology\_SampleSyllabus 9 21 21.pdf: new syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/21/2021 08:38 AM	Submitted for Approval
Approved	Leasure, Timothy Lee	10/25/2021 03:08 PM	Unit Approval
Pending Approval	Vankeerbergen, Bernadette Chantal	10/25/2021 03:08 PM	College Approval

The Ohio State University  
School of Music

7-week course, 2 credits

**MUSIC 8886: Theories and Methods in Musicology**  
**\*Sample Syllabus, w/ content from the AU21 offering of the course\***

Days/Time:

Location:

Instructor:

Office:

Email:

Phone:

Office Hours:

**COURSE DESCRIPTION**

This course is run as an intensive and immersive seminar on current trends, directions, ideas, and orientations in Musicology. In this class, students will read, reflect on, and discuss a series of recent monographs in the discipline, books which challenge, reimagine, and seek to further develop (or critique) what it means to *do* Musicology today.

**COURSE REQUIREMENTS**

Work for this course consists of intensive reading (one monograph/week) and regular and thoughtful writing. Each week, all students will submit a short 1-page response paper (single spaced, 12 pt. font), which should directly address the assigned texts, and prepare a series of questions and comments to be discussed in class. These papers are due no later than 11:59pm on the Wednesday preceding each Thursday session (if T/TH), or if W/F the Thursday preceding each Friday session, and should be uploaded to the Canvas course website. Note: Response papers should reflect on the reading from the preceding T/TH (or W/F) class sessions. I will also ask one student to present the material for each session and lead the class discussion with a 15-minute introductory statement, followed by questions, criticisms, and commentaries. Students will be asked to present twice during the term. It goes without saying that students should be present at every class meeting, have read the assigned text in its entirety, and be prepared to engage in thoughtful discussion on the selected topics of the day. The final project for the class will be a book review of a recent musicological monograph not included on the syllabus. For this assignment, students will not only carefully and critically read and respond to their chosen text, but also locate and appeal to a particular scholarly audience with reference to a target journal in the field, such as: *JAMS*, *Current Musicology*, *Ethnomusicology*, *Ethnomusicology Forum*, *Popular Music and Society*, *Popular Music*, or any number of relevant interdisciplinary, area, and/or cultural studies publications. Reviews should be approximately 1000-1500 words in length (I encourage you to follow the guidelines of the target journal you choose for your review). The

final two class sessions will be devoted to in-class presentations of the texts you and your peers have chosen to review.

### **REQUIRED TEXTS**

The following texts can be accessed in one of several ways: Most (if not all) texts are available as e-books through the OSU University Libraries. If texts are unavailable via OSU library holdings, these can be borrowed through OhioLink and Interlibrary Loan—please make these requests as soon as possible, as transit times from regional and national libraries can vary. If you wish to purchase any of these texts, they are widely available through online vendors.

(Note: These texts are those assigned for the AU21 section of this course; other offerings of 8886 will use different texts from the musicological literature)

1. Abdurraqib, Hanif. 2021. *A Little Devil in America: Notes in Praise of Black Performance*. Random House
2. Berger, Harris M., and Ruth M. Stone, eds. 2019. *Theory for Ethnomusicology: Histories, Conversations, Insights* (second edition). Routledge.
3. Bickford, Tyler. 2020. *Tween Pop: Children's Music and Public Culture*. Duke University Press.
4. Redmond, Shana L. 2020. *Everything Man: The Form and Function of Paul Robeson*. Duke University Press.
5. Sonevtsky, Maria. 2019. *Wild Music: Sound and Sovereignty in Ukraine*. Wesleyan University Press.
6. Weidman, Amanda. 2021. *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*. University of California Press.

### **Assessment**

20% 2 class presentations  
50% 5 weekly response papers  
20% book review  
10% book review presentation

### **Grading Scale**

A = Excellent  
B = Good  
C = Fair  
D = Poor  
F = Failing

Minuses and Pluses will reflect incremental adjustments (e.g. B+ = Very Good)

### **COPYRIGHT DISCLAIMER**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### **COURSE TECHNOLOGY**

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743

#### **√ Baseline technical skills necessary for online courses**

- Basic computer and web-browsing skills
- Navigating Carmen

#### **√ Technology skills necessary for this specific course**

- CarmenZoom text, audio, and video chat
- Streaming vis [drm.osu.edu](http://drm.osu.edu)

#### **√ Necessary equipment**

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

#### **√ Necessary software**

[Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

### **UNIVERSITY POLICIES:**

#### **LAND ACKNOWLEDGEMENT**

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of

Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

### **DIVERSITY**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **ACADEMIC MISCONDUCT**

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. **For additional information, see the OSU Code of Student Conduct:** <https://trustees.osu.edu/bylaws-and-rules/code>

## **CLASS GRIEVANCES**

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23.

## **DISABILITY SERVICES**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## **MENTAL HEALTH**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

## **Sexual Misconduct/Relationship Violence (TITLE IX)**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu) **Course**





## COURSE CALENDAR

**(Note: This is the schedule for the AU21 offering of MUSIC 8886)**

Week of October 11-15

*Theory for Ethnomusicology: Histories, Conversations, Insights*, 2<sup>nd</sup> Edition (Harris M. Berger and Ruth M. Stone, 2019)

Week One:

10/19: Class introduction; discuss *Theory for Ethnomusicology*

10/21: *Wild Music: Sound and Sovereignty in Ukraine* (Maria Sonevytsky, 2019): Introduction and Chapter 1

Week Two

10/26: *Wild Music*: Chapters 2-5 and Conclusion

- Zoom discussion with Dr. Maria Sonevytsky (UC-Berkeley)

10/28: *Tween Pop: Children's Music and Public Culture* (Tyler Bickford, 2020): Introduction and Chapter 1

Week Three

11/2: *Tween Pop*: Chapters 2-5 and Conclusion

11/4: *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India* (Amanda Weidman, 2021): Introduction and Chapter 1

Week Four

11/9: *Brought to Life by the Voice*: Chapters 2-7

- Zoom discussion with Dr. Amanda Weidman (Bryn Mawr College)

11/11: Veteran's Day observed (no classes)

Week Five

11/16: Workshop with Rachel Gonzalez (University of Texas at Austin) and Sophia Enriquez (Duke University): "Revisioning our canons"—a joint session w/ Katey Borland's

“Philology of the Vernacular” seminar (Ohio State) and David McDonald’s “Introduction to Ethnomusicology” graduate course (Indiana University)

- **Note:** this workshop will take place from 2-5pm on Zoom. Details TBA.

11/18: *Everything Man: The Form and Function of Paul Robeson* (Shana L. Redmond, 2021)

Week Six

11/23: *A Little Devil in America: Notes in Praise of Performance* (Hanif Abdurraqib, 2021):  
Movements I & II

11/25: Thanksgiving (no class)

Week Seven:

11/30: *A Little Devil in America*: Movements III-V

12/2: Book Review Presentations

Week Eight:

12/7: Book Review Presentations

*\*Book Reviews are due (uploaded to Canvas) Friday, 12/10, by 11:59pm\**

## **Music 8886: Theory and Methods of Ethnomusicology**

School of Music, The Ohio State University, spring 2014

2 1-hour 20-minute classes  
2 credits  
Prerequisite: grad standing in Music

Professor:  
Contact information:  
Office and office hours:

### **Course Description and Goals**

This course deals with scholarly approaches rather than the subject matter of ethnomusicology. Students will get to know a spectrum of theoretical and a range of methodological approaches that are currently used in Ethnomusicology. They will learn how to apply various ethnomusicological approaches in order to analyze and understand music within its socio-cultural context.

### **Topics and Schedule (books will be assigned for individual reports)**

1<sup>st</sup>. Week: Introduction

Nettl 1964, Nettl 1983, Seeger

2<sup>nd</sup>. Week: Postmodernism/ Cultural Studies

Best and Kellner, Gellner, Smith, Wuthnow

3<sup>rd</sup>. Week: Traditional societies, Ethnicity, Acculturation

Clifford and Marcus, Geertz

4<sup>th</sup>. Week: Orality, oral cultures

Beisele and Tyler, Finnegan, Lord, Ong, Will

5<sup>th</sup>. Week: Functionalism, structuralism; phenomenology, semiology

Deely, Clifton, Nattiez

Term project due

6<sup>th</sup>. Week: Ethnological and anthropological research methods.

Bernard, Blacking, Harris, Merriam, Turner

7<sup>th</sup>. Week: Experimental studies: design and analysis

Clayton et al., D'Andrade, Dowling, Gardner

### **Requirements and Grading**

Attendance and participation, 30%: Excuses for missed attendance should be offered in advance. Participation grades will be based on attentiveness, preparation, and contributions to discussion.

Book presentations and in-class assignments, 30%: to be assigned in class.

Term project, 40%: a 10-page paper on a relevant topic of the student's choice. The topic must be approved in advance by the professor. Any style guide is acceptable. Written work must be

typed or word processed, double-spaced, except for musical examples or diagrams, which may be done by hand.

### Grading Scale:

93-100:	A	73-77:	C
90-92:	A-	70-72:	C-
88-89:	B+	68-69:	D+
83-87:	B	63-67:	D
80-82:	B-	below 63	E
78-79:	C+		

### **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/Info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/Info_for_students/csc.asp)).

### **Disability Services**

Students with disabilities that have been certified by the Office for 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>

### **Bibliography**

**(All items are in the university library system.)**

Bernard, H.R., 1988: *Research Methods in Cultural Anthropology*. Newbury Park, CA: Sage Publications.

Best, St. and Kellner, D., 1991: *Postmodern Theory: Critical Interrogations*. New York: The Guilford Press.

Biesele, M. and Tyler, S. A., eds., 1986: *The Dialectic of Oral and Literacy Hermeneutics*. Washington: *Cultural Anthropology*, special no. 7.

Blacking, John, ed., 1977: *The Anthropology of the Body*. Association of Social Anthropologists. Monograph, 15. London: Academic Press.  
pp. v-x, 1-28

Clayton, M., Sager, R., Will, U. , 2005: *In Time with the Music: The concept of entrainment and its significance for ethnomusicology*. *ESEM-Counterpoint*, vol.1.

- Clifford, J. and Marcus, C. E., eds., 1986: *Writing Culture: the Poetics and Politics of Ethnography*, Berkeley: University of California Press.
- Clifton, Thomas, 1983: *Music As Heard: A Study in Applied Phenomenology*, 1 - 18, 50-80. New Haven: Yale University Press.
- D'Andrade, R., 1995: *The Development of Cognitive Anthropology*. Cambridge: Cambridge University Press.
- Deely, John, 1990: *Basics of Semiotics*. Bloomington, IN: Indiana University Press.  
pp.1-21
- Dowling, W. Jay, and Dane L. Harwood. 1986. *Music Cognition*. Academic Press Series in Cognition and Perception. San Diego: Academic Press.
- Finnegan, Ruth H., 1988: *Literacy and Orality: Studies in the Technology of Communication*. Oxford, New York: Blackwell.  
pp.139-174 first, and then pp.123-138
- Gardner, Howard, 1985: *The Mind's New Science: A History of the Cognitive Revolution*. New York: Basic Books.  
pp. 1-45
- Geertz, Clifford, 1973: *The Interpretation of Culture*. NY: Basic Books.  
chapter 1 (pp.3-30)
- Gellner, Ernest, 1992: *Postmodernism, Reason and Religion*. London: Routledge.
- Harris, Marvin, 1968: *The Rise of Anthropological Theory*. Routledge & Kegan Paul, London.
- Lord, Albert, 1960: *The Singer of Tales*. Cambridge, Mass.: Harvard University Press.  
chapters 1-6
- Merriam, A.P., 1964: *The Anthropology of Music*. Evanston, IL: 1964.
- Nattiez, Jean-Jacques, trans. Carolyn Abbate, 1990: *Music and Discourse: Toward a Semiology of Music*. Princeton: Princeton University Press.
- Nettl, Bruno, 1983: *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. Urbana: University of Illinois Press.  
"prelude" (pp.1-li)
- Nettl, Bruno, 1964: *Theory and Method of Ethnomusicology*. New York: Free Press of Glencoe.
- Olson, D.R., 1994: *The World on Paper: The Conceptual and Cognitive Implications of Writing and Reading*. Cambridge: Cambridge University Press.
- Ong, W., 1982: *Orality and Literacy: The technologizing of the word*. London and New York: Methuen.

Seeger, Charles, 1977: "Toward a Unitary Field Theory for Musicology," in *Studies in Musicology, 1935-1975*, pp. 102-138. Berkeley: University of California Press.

Smith, Philip, 2001: *Cultural Theory*. Malden, Mass.: Blackwell.

Turner, Victor, 1987: *The Anthropology of Performance*. New York: PAJ Publications.

Will, U., 2004: "Oral Memory in Australian Song Performance and the Parry-Kirk Debate: a Cognitive Ethnomusicological Perspective." In Hickmann, E. and Eichmann, R., eds, *Studies in Music-Archaeology*, vol. 4, pp.161-180.

Wuthnow, R., et al., 1984: *Cultural Analysis: The Work of P.L. Berger, Mary Douglas, M. Foucault, and J. Habermas*. Boston, London: Routledge and Kegan Paul.