

Trabalho duro inofensivo? (3351-9925 Breno)

1. You're an ethnomusicologist?
 - 1.1. 1950
 - a) "folk" music
 - b) "primitive music"
 - c) "ancient music"
 - d) tape recorder
 - 1.2. By 1960
 - a) Indonesian gamelan
 - b) ability to "play" many of the world's odd instruments.
 - 1.3. 1970s
 - a) "ethnic" music
 - b) "ethnomusic"
 - 1.4. 1980, 1990
 - a) "diversity"
 - b) "world music."
2. Definitions: history (changes in intellectual orientation and emphasis)
 - 2.1. Ellis (1885), Baker (1882), and Stumpf (1886)
 - 2.2. "Musikologie" (in the 1880s)
 - 2.3. "comparative musicology" (through about 1950)
 - 2.4. "ethno-musicology" (1950-ca. 1956)
 - 2.5. "ethnomusicology"
 - 2.6. "cultural musicology" (Kerman 1985)
 - 2.7. "socio-musicology" (Feld 1984)
3. Difficulty to find a single, simple definition (Merriam cites over 40 - 1976)
 - 3.1. What each ethnomusicologist must do or be
 - 3.2. What the entire group does
 - 3.3. What has transpired in terms of research activity
 - 3.4. What should in fact have been done or what must eventually be done
 - 3.5. Body of data to be gathered and studied
 - 3.6. Activities undertaken by typical scholars
 - 3.7. The questions that are asked of the raw data
 - 3.8. Broaden limits or narrow specialty
4. How can one group the definitions:
 - 4.1. the material that is contemplated:
 - a) folk music, and music that used to be called "primitive,"
 - b) non-Western and folk music;
 - c) all music outside the investigator's own culture;
 - d) all music that lives in oral tradition;
 - e) all music of a given locality, as in "the ethnomusicology of Tokyo";
 - f) the music that given population groups regard as their particular property;
 - g) all contemporary music (Chase 1958);
 - h) all human music.
 - 4.2. Type of activity
 - a) comparative study, a basically musicological activity;
 - b) analysis of the music and musical culture of one society (anthropological);
 - c) the study of musics as systems (linguistics or semiotics);
 - d) the study of music in or as culture, or perhaps music in its cultural context ("anthropology of music");
 - e) historical study of musics outside the realm of Western classical music (historians and folklorists)
 - 4.3. Our ultimate goals
 - a) the search for universals;
 - b) the description of "all factors which generate the pattern of sound produced by a single composer or society" (Blacking 1970a:69);
 - c) a "science of music history," aiming at the establishment of laws governing musical development and change.
 - 4.4. Disciplinary identity of ethnomusicology
 - a) a full-fledged discipline;
 - b) a branch of musicology, or
 - c) of anthropology;
 - d) an interdisciplinary field;
 - e) the kind of all-encompassing discipline that "musicology" ought to be, but hasn't become.
5. About 1985, however, the obsession with defining ethnomusicology has declined

6. Who they are?
 - 6.1. 1950-1980 may be found in Myers (ed. 1992) and Hood (1971).
 - 6.2. Since about 1980
 - a) initial background in academic music, as a student of performance, theory, or composition (bachelor's degree in music).
 - b) backgrounds in popular music,
 - c) motivated from prolonged residence – perhaps as teenagers – abroad.
 - d) exposure to third-world cultures as members of the Peace Corps, teachers of English abroad, missionary work (love or fascination with some music).
 - e) exposure to a culture or society, and then often more formal study of culture,
 - f) graduate study of anthropology, or of a field of area studies such as South Asia, Africa, the Middle East.
 - g) after a period of living in a non-Western culture as a teacher of Western music.
 - 6.3. Graduate study
 - a) Where
 - free-standing programs in their universities,
 - attached to music departments (one of a number of specializations within musicology)
 - anthropology, popular culture, media studies and folklore departments.
 - b) a central core (what)
 - some study of performance of the music in which one plans to undertake research
 - perhaps incidentally also performance of other non-canonic musics that may be available
 - considerable reading and study of anthropology, or of anthropologically-related theory.
 - field research in a society or culture or sub-culture or perhaps a genre or repertory (specialist).
 - c) Fieldwork
 - preceded by cultural and linguistic preparation
 - a year or more of residence in the field venue.
 - d) Analysis
 - transcription of recordings into musical notation,
 - musical insights,
 - analysis of human activities and attitudes revolving about the musical sounds should follow,
 - interpretation of data in accordance with certain theoretical approaches or positions.
 - 6.4. Work
 - a) teaching positions in higher education,
 - "musics of the world,"
 - far beyond the scope of their specialized research,
 - along with something more in their particular line of expertise.
 - Advanced courses may be devoted to world areas
 - South Asia
 - sub-Saharan Africa
 - Topical
 - world perspectives of children's music,
 - improvised music around the world,
 - or the study on a global basis of musical change
 - b) librarianship,
 - c) museology,
 - d) public service of various sorts,
 - e) publishing
 - 6.5. Middle age: second area of interest
 - a) Nettl: Native American and classical music of Iran.
 - b) Thomas Turino, Andeanist, and the music of East Africa
 - c) Charles Capwell South Asia and Indonesia
 - d) Paul Berliner, East African mbira music, and jazz.
7. A typical ethnomusicologist's profile?
 - 7.1. Carry out research about non-Western, folk, popular music, and vernacular music,
 - a) Non western ethnomusicologist do study their own music
 - b) When they study European music outside their culture call themselves music historians or just musicologist
 - 7.2. the study of non-Western and folk music
 - 7.3. Asian and African ethnomusicologists
 - 7.4. interested in music as a component of culture.
 - 7.5. between 1950 and 1970 divided into two groups

- a) one concentrating on the music "itself,"
 - properly studying the main point of focus,
 - looking down on these others "contextualists" as amateurs unable to deal directly with music,
 - b) another on the cultural context.
 - considered their opposite numbers as naive,
 - they could not deal with it as a product of culture, and
 - unwilling to deal with musical concepts, attitudes, or forms of behavior other than the piece of music itself.
- 7.6. After about 1980, the two groups tended to merge
- a) Anthropologists, know how to deal with the interaction of various domains in culture;
 - b) musicologists are distinguished by their fundamental ability to make sophisticated analyses of musical artifacts.
 - c) Most ethnomusicologists try to be both.
- 7.7. associate themselves with music schools and departments;
- 7.8. many of the intellectual leaders come from anthropology.
- 7.9. a field which frequently asks questions that are fundamental to musicology,
- 7.10. many scholars see themselves not as musicologists at all, but as anthropologists, folklorists, sociologists, linguists;
- 7.11. Ethnomusicology may function well as an independent field, and surely it has multiple disciplinary associations, but I wish to assert that ethnomusicological findings, insights, and theories, no matter to whatever other disciplines they may also contribute, belong in the first instance to musicology.
8. First generations of ethnomusicologist
- 8.1. from ca. 1900 to maybe 1970
- a) academic oddballs
 - b) subject of no interest outside the academy (or even inside).
- 8.2. After 1960
- a) issuing records
 - b) promoting concerts (of, say, Indian, Japanese, Arabic, West African musics),
 - c) played a role in interchanges of musics ("world music")
 - d) they are a concept and a term known to all levels of education, in the mass media, in the world of government.
- 8.3. Since the 1980s, contributed to
- a) changes in the world of music,
 - b) what is now taught in public school music programs,
 - c) the variety of musics available on recordings to all,
 - d) and the resources used by composers.
9. Ethnomusicology and "musicology."
- 9.1. Similarity
- a) All musicologists deal with music as sound and in culture.
 - b) All dictionary definitions of musicology include the work that ethnomusicologists do
- 9.2. Difference
- a) the centrality of fieldwork.
 - nineteenth century - speculation on the basis of little supporting evidence
 - 1900 - "armchair" research
 - after World War II, a sine qua non.
 - Future - there will again be more research done with the use of other people's field data.
 - Early publications had disinclination to reveal the emotional impact of relationships
 - Exposure to another culture stimulates empathy with both the strangeness and the common humanity,
 - dichotomy between one's own culture and all others
 - dividing the world into categories of "ours" and "not ours," into "familiar" and "strange."
 - b) the maintenance of an interculturally comparative perspective.
 - they look at each musical culture from a viewpoint that relates it to the world of music,
 - an interculturally comparative perspective is, like fieldwork, a hallmark of ethnomusicology,
10. Excursion to terminology
- 10.1. Merriam (1977a: 192-93) believed that (...) this field is no more comparative than others,
- 10.2. Quickly adoption of the term "ethnomusicology" as a replacement for "comparative musicology"
- a) The participation of a number of anthropologists (America)
 - b) term paralleling the names of several anthropological subfields:
 - ethnolinguistics
 - ethnohistory

- ethnobotany
 - ethno-science
- c) musicological study was frequently regarded as the refuge of the unsuccessful player or composer.
- d) The new term attractively symbolized association with anthropology
- 10.3. Most of the comparisons that are made involve observations of change and its processes, or questions of origin.
- 10.4. The ultimate contribution... the understanding of the world of music how it exists in the present and how it came to be.
11. A credo
- 11.1. A definition that is central to this book.
- a) Is the study of music in culture.
- b) Is the study of the world's musics from a comparative and relativistic perspective.
- study each music in its own terms,
 - music that is accepted by an entire society as its own
 - what is typical of a culture (lesser role for the personal, idiosyncratic)
- c) Is study with the use of fieldwork (intensive work with small numbers of individual informants)
- d) Is the study of all of the musical manifestations of a society.
- society's own hierarchy
 - not only what is excellent but also what is ordinary and barely acceptable.
 - musics of lower socio-economic classes or of oppressed minorities.
- 11.2. Two major but apparently conflicting motivations.
- a) Search for universals
- Generalize
 - Understand human music in the context of human culture as a unitary phenomenon.
- b) Egalitarians.
- attached to cultures which they study
 - consciously or tacitly believe in superiority of certain musics
 - Each music, is equally an expression of culture, and each culture and each music must be understood first and foremost in its own terms.
 - all musics worthy of study
- 11.3. A sense in which ethnomusicologists are usually not relativists.
- a) the right of each society to determine its own way of life,
- b) social and political activism in opposition
- c) support of minorities
- d) musical activism
- protected,
 - preserved,
 - taught,
 - and the musicians treated fairly and with respect.
- e) the teaching of their subject will in a small way promote intercultural – maybe even international -- understanding,
- f) combat ethnocentrism
- g) build respect for the traditions
- h) music of oppressed people is something worthy of attention and respect
- 11.4. These attitudes are not a prerequisite of graduate study or a teaching position, not part of the definition of the field; and they are surely also found among members of other professions. But there are few ethnomusicologists who do not share them.