

THE SHAPE OF THE STORY: SOME REMARKS ON HISTORY

1. What is the shape of our history?
 - 1.1. the history of our identity,
 - 1.2. the relationship to musicology,
 - 1.3. a periodization,
 - 1.4. and the questions we have been asking in the past and the present.
2. where in the academy ethnomusicology belongs?
 - 2.1. "Good heavens, it certainly is colorful,"
 - 2.2. "each of them knows something different, and there doesn't seem to be much that they all know."
 - 2.3. "The development of ethnomusicology is the most significant thing that has happened in musicology since 1950."
 - 2.4. "Should ethnomusicology be abolished?"
 - 2.5. "What Is Ethnomusicology Doing in a Music Department?"
3. Ethnomusicology has no future... (German journal *Musikforschung*)
 - 3.1. what the people who have called themselves ethnomusicologists do shouldn't have been done,
 - 3.2. because of recent culture change, their task is no longer available,
 - 3.3. they have accomplished what they set out to do and they should hang up their hats,
 - 3.4. they should have no standing as a specialized field,
 - 3.5. their existence has been all along a political gesture no longer valid;
 - 3.6. they have enough in common to deserve to have a name, whether
 - 3.7. part of the political and economic oppressors
4. whether ethnomusicology has developed into a coherent field, and whether we know what that field is.
 - 4.1. little to hold it together and much to tie it to older, more established fields.
 - 4.2. Now, ethnomusicology have begun to have an impact on related fields.
5. Landmarks and moments of glory
 - 5.1. relationship to other disciplines (musicology, anthropology)
 - 5.2. 1880 – 1900: first paradigms established.
 - 5.3. Influence of cultural evolutionism
 - 5.4. Later emerged the belief that all musical systems were equally natural
 - 5.5. A. J. Ellis's study "On the Musical Scales of Various Nations" (1885)
 - 5.6. field recording (1890).
6. Second high point (after World War II)
 - 6.1. "where do we belong"
 - a) Last years of study,
 - b) mostly anthropology.
 - c) degree in music,
 - d) a kind of musicologist, one that had to know something about
 - anthropology
 - folklore
 - linguistics
 - 6.2. ambivalence? ambiguity? Ambidexterity?
 - 6.3. "Cheetah among the Lions," (teaching job - 1950)
 - a) music history (maybe)
 - b) there would never be any jobs!
 - c) only courses on non-western and folk traditions?
 - 6.4. New York Musicological Society
 - a) Began with
 - theorists (Joseph Yasser and Joseph Schillinger)
 - composers (Henry Cowell)
 - librarians (Harold Spivacke and Oliver Strunk)
 - ethnomusicologists (George Herzog and Helen Roberts)
 - traditional historians (a couple)
 - Charles Seeger.
 - b) Turned into historians of Western art music
 - 6.5. Ethnomusicologists responded
 - a) Ethnomusicology Newsletter in 1953
 - b) SEM in 1955 (AAA)
 - c) A school of ethnomusicology
 - music of non-Western,
 - Asian cultures
 - d) UCLA, Wesleyan, Michigan, and Seattle

- art or classical traditions
 - teaching non-Western traditions through performance
- e) Alan Merriam X Mantle Hood
- anthropological or
 - musical ethnomusicologists
7. Musicologists have always included the kinds of things that ethnomusicologists do
- 7.1. Never mind that they don't always adhere to these criteria.
- 7.2. Now, one can't be a "complete musicologist" without knowing something about ethnomusicology.
8. Anthropologists are glad to have ethnomusicology around, but most feel that they can live without it.
9. Where are we now?
- 9.1. that when members of SEM got together, there was hardly anything that you could reasonably expect all of them to know about.
- 9.2. Activities changed enormously.
- a) Preserving the world's music: recordings, LPs, CDs, videos,
 - b) Transcription techniques.
 - c) concerned with history as those other historians.
 - d) how musics and musical cultures affects each other.
- 9.3. Ethnomusicologists X music historians X systematic musicologists
- a) Rethinking Music, Cook and Everist (1999)
 - b) Grove's Dictionary of Music in Musicians (enlarged in 1980)
10. Influences
- 10.1. 1980s - "new musicology."
- a) busting the traditional canons of great music;
 - b) gender studies,
 - c) gay and lesbian studies,
 - d) critical theory,
 - e) cultural criticism,
 - f) music can be understood fully only if one takes into account the culture from which it comes
 - g) Where did they get these ideas?
 - h) common ground, common areas of interest.
- 10.2. 1993 meeting of the AMS (panel Music Anthropologies and Music Histories)
- a) five scholars,
 - two ethnomusicologists
 - two historians,
 - one theorist
 - b) subjects
 - Renaissance perceptions of ancient Mexico,
 - Western ideas of African rhythm,
 - jazz,
 - 18th-century opera,
 - Indian music scholarship
- 10.3. the ethnomusicological study of our own backyard.
- a) investigation the musical culture of academic institutions
 - b) Henry Kingsbury's (1988) study (music conservatory in the Eastern U. S)
 - c) Kay Shelemay (2001) (early music movement in Boston)
11. A grand march (four periods)
- 11.1. Initial examination and discovery, and of generalization.
- a) non-Western and folk musics are worthy of study,
 - b) comparisons can be made
 - c) separation of field and laboratory work,
 - d) insistence on the collection and preservation of authentic artifacts.
- 11.2. greater specialization
- a) leadership of Hornbostel,
 - b) individual and idiosyncratic research
 - c) a career to one or two of the world's societies.
- 11.3. consolidation of gains and increased interest in generalized theory and methodology.
- a) origins of music,
 - b) universals,
 - c) comparative study.
 - d) Analytical approaches from linguistics and semiotics
- 11.4. emphasis on theory, and the insistence on interpretation of data
- a) the observer's position determines the way data is perceived and interpreted.

- b) insistence on interpretation
 - c) enormous changes on the world of music
12. three very broad questions (1950s)
- 12.1. What is it that causes different cultures to have differently sounding music? Or, what determines a culture's principal musical style?
 - 12.2. What do the world's peoples use music for? What does music do for them?
 - 12.3. How do the world's musics transmit themselves, maintaining continuity and also engaging in change?
13. Questions we were not asking fifty years ago
- 13.1. The role of ethnomusicologists in relation to the people in their field of study,
 - a) obligations
 - b) protection and use of intellectual property?
 - c) performers' or informants' rights
 - d) cultural insiders and outsiders, can we make such a distinction?
 - e) who speaks for a culture,
 - f) the definition of culture
 - 13.2. The relationship of ethnomusicology to the technologized world.
 - a) study of recording,
 - b) distribution,
 - c) globalization,
 - d) the role of the Internet,
 - e) control and ownership,
 - f) effects of recording and computer technologies
 - 13.3. The role of ethnomusicology in education.
 - a) interpreting historical and recent events,
 - b) relation of performer and audience,
 - c) the history of performance practice,
 - d) reception of music.
 - e) origins of music
 - f) relationship of animal sounds and human music
14. Cheethahs of the academic valley surrounded by the lion musicologists