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 their existence has been all along a political gesture no longer valid;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 “compleat 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 affect 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 cultures 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. Question 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. Cheetahs of the academic valley surrounded by the lion musicologists