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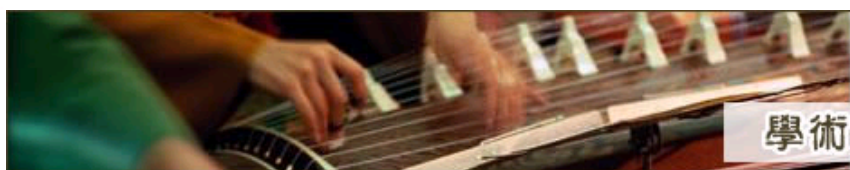
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论坛会员注册

学院动态 WHAT'S NEW?

- 仪式音乐研究课题征集公告
- 上海音乐学院中国仪式音乐研究
- ICTM东亚音乐研究小组第一
- “东亚音乐：历史进程中的传统
- 东亚音乐：“历史进程中的传统
- 现代与后现代论域中的音乐人类
- 音乐研究中的社会性别和性的翻
- 热烈祝贺中国传统仪式音乐研究
- 记上海高校音乐人类学E-研究
- 美国加利福尼亚大学洛杉矶分校
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- “音—视频采录与保存”专家讲



學術動態

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2006-1-12

本院特邀Mercedes M. DUJUNCO教授来我校讲学

由上海高校音乐人类学 E—研究院特邀，美国纽约大学、巴特大学民族音乐学教授吕梅丝女士将赴本院进行研讨授课。

授课内容：民族音乐学理论与实践四讲

- 1、人类学对民族音乐学的影响
- 2、民族音乐学的形态分析方法与理论
- 3、城市音乐学的兴起与发展
- 4、民族音乐学研究中的社会性别问题

授课时间：2005年12月27日—30日（每日1次）

主讲：吕梅丝教授（纽约大学 巴特大学）

主办单位：上海高校音乐人类学E—研究院

具体内容安排见下表：

INTENSIVE ETHNOMUSICOLOGY PROSEMINAR  
 Prof. Mercedes Dujunco, Bard College  
 Dec. 27-30, 2005, Shanghai Conservatory of Music

Course Description

The Intensive Ethnomusicology Proseminar is an abbreviated survey of landmark studies and important figures, as well as the recent major paradigms, theories, issues and approaches in ethnomusicology (and the relations of knowledge and power that have produced them). Because of time constraints, only four main themes/topics have been selected for discussion (sections B-E below). The first section, "Disciplining Ethnomusicology," which consists of an introductory overview of the discipline of ethnomusicology, will be handled by Prof. Luo prior to the Intensive Ethnomusicology Proseminar proper.

学术动态

- 院内动态
- 校内动态
- 国内专栏
- 国际专栏



Goals of this class:

- familiarizing students with the discipline and its principal methods and theories
- enhancing academic critique
- improving academic writing and research abilities
- exposing students to scholarly societies, publications, websites, archives & resources in the field

#### A. Disciplining Ethnomusicology: Defining and Institutionalizing the Field

- The nature of ethnomusicology
- Definitions and scope of the field
- Formation of the ethnomusicological "canon"
- The present-day ethnomusicological framework

Merriam, Alan. (1977). "Definitions of 'Comparative Musicology' and 'Ethnomusicology': An Historical-Theoretical Perspective," *Ethnomusicology* 21(2): 189-204.

Titon, Jeff and Mark Slobin. "The Music-Culture As World of Music" in *Worlds of Music*, pp. 1-14.

Rice, Tim. (1987). "Toward the Remodelling of Ethnomusicology," *Ethnomusicology* 31(3): 469-88

Prepare for Discussion: *Discuss and debate the meaning and implications of the individual notions of music in culture, music as culture and music-culture that respectively form the basis of various scholars' understanding of what ethnomusicology is about.*

#### B. The Influence of Anthropology

- Structuralism
  - Correlation of musical style and cultural characteristics
- Feld, Steven. 1984. "Sound Structure as Social Structure," *Ethnomusicology* 28(3): 384-410.
- Seeger, Anthony. (1987). "Introduction." In *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Cambridge, UK: Cambridge University Press.
- Turino, Thomas. "The Coherence of Social Style and Musical Creation Among the Aymara in Southern Peru," *Ethnomusicology* 34(3): 399-412.

Prepare for Discussion: *Anthony Seeger describes his monograph, Why Suyá Sing, based on his work amongst the Suyá of the Upper Xingu in Brazil, as a "musical anthropology" as opposed to an "anthropology of music". Drawing on Seeger's work and those of other ethnomusicologists, discuss the difference(s) between these two kinds of approaches and debate the fine points and shortcomings of each one.*

#### C. Musical Analysis and Cultural Analysis

- Relevance and use of musical transcription & analysis in

## ethnomusicology

- Combining musical analysis with cultural analysis

Barwick, Linda. (1990). "Central Australian Women's Ritual Music: Knowing Through Analysis versus Knowing Through Performance," *Yearbook for Traditional Music* 22: 60-79.

Zemp, Hugo. (1979). "Aspects of 'Are' Theory," *Ethnomusicology* 23(1): 5-48.

Prepare for Discussion: *What are the uses of musical analysis in an ethnomusicological study? How effective is musical analysis by itself in the representation of a music? When do we need to incorporate musical analysis in an ethnomusicological study and when does a cultural analysis suffice by itself and when does it need to be combined with musical analysis? Cite some examples of topics of study.*

### D. Ethnomusicology & Cultural Studies

- Cultural studies & the "trinity" of class, race, & gender
- Studies of musical ideology, hegemony, resistance
- Poststructuralism & agency
- Neo-Marxist frameworks & political economy
- Modernity & postmodernity

Wang Ning (2003). "Cultural Studies in China: Towards Closing the Gap Between Elite Culture and Popular Culture," *European Review* 11(2): 183-91.

Sterne, Jonathan, (1997) "Sounds Like the Mall of America: Programmed Music and the Architectonics of Commercial Space," *Ethnomusicology* 41(1): 22-40.

Slobin, Mark. "Opening Thoughts" and Chapters 1 & 2 from *Subcultural Sounds: Micromusics of the West*

Prepare for Discussion: *What is cultural studies? How is it different from anthropology, which is also the study of culture? To what extent could one effectively make use of theories derived from cultural studies in an ethnomusicological study? How can it be effectively combined with anthropological theories and research methodologies ethnomusicological study?*

### E. Broadening Ethnomusicology

- influences from musicology, gender/feminist studies, popular music studies, etc.)

Shelemay, Kay. (1996). "Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology," *Musical Quarterly* 80(1): 13-30.

Sherinian, Zoe. (2005). "Representing *Dalit* Feminist Politics Through Dialogical Musical Ethnography," *Women and Music* 9: 1-12.

Meintjes, Louise. (1990). "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning," *Ethnomusicology* 34(1): 37-73.

Prepare for Discussion: *Based on all your readings in this*

*course thus far, to what extent do you think can ethnomusicology be truly interdisciplinary and yet retain its identity as a field/subfield in its own right, distinct from others that also deal with music culture? In other words, try to delineate the outline/borders of the field if you can.*

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