

General Exam in Ethnomusicology

August 2007

Part I: World Music

A. Two Essays (two hours)

Answer TWO of the following three long essays (one hour each)

1. Regarding *hossori pŏmp'ae* when it is performed with dance and outdoor band, Byong Won Lee writes: "simultaneous performance of chant, instrumental accompaniment and dance may contain apparently unrelated elements, but these actually relate quite effectively to the overall concept." Discuss issues of melodic and rhythmic coordination in Korean Buddhist chant accompanied by band and dance (e.g. in the performance of "Toryanggye") and place this in the larger context of coordination among instruments, dancers, vocalists, and audience members (as appropriate) in at least two other Korean genres (e.g. *chŏngak* and *p'ansori*). What arguments can you make, or what arguments have others made, for or against the fundamental "Koreanness" of rhythm or melody in these genres? What "overall concept" in Lee's terms, or "concepts," govern the coordination of elements in these genres?

2. Provide an overview of the literature on Karaoke with a focus on American contexts. Then, reflect on how the specific mimesis of voice in this genre articulates with other possible acts of musical affiliation with Asian and/or Asian American categories of identity.

3. Discuss distinguishing features of scholarship by Koreans on Korean music.

B. Shorter questions. Select four from the following six items (1 hour inclusive)

1. samullori
2. biwa
3. mŏt
4. bhangra
5. Fred Ho
6. "Silk and Bamboo Music in Shanghai"

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Part II: General Ethnomusicology

A. Two Essays (1 hour each)

Answer TWO of the following three long essays (one hour each)

1. What insights have particular ethnomusicologists gained by virtue of their degree of status as “participants” in a musical tradition? Cite three ethnomusicologists working on contrasting musical traditions; feel free to draw on your own experience as a performer in one or more traditions as well. What do you think are the prospects for mastering local musical style(s), language, social habits while maintaining the more general expertise in theory and cross-cultural repertoires required of professional ethnomusicologists teaching in the academy? How have the three scholars mentioned above negotiated the specialist-generalist divide?
2. Assess recent advancements in the representation and theoretical treatment of timbre in ethnomusicology. To what extent is attention to timbre important to the study of all musical genres? Use several musical examples to discuss the usefulness and relevance of timbre as an analytical and/or native category.
3. In what ways have various interpretive and theoretical perspectives such as semiotics, practice theory, and performance studies been influential in ethnomusicology? Please cite specific works.

B. Shorter questions Select four from the following six items. (1 hour inclusive)

1. participatory discrepancies
2. saron
3. Frances Densmore
4. jeli
5. sarali varisa
6. tarab

General Exam in Ethnomusicology

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Part III: Interdisciplinary Approaches

(August 24, 9 A.M.–12 P.M.)

Two essays (three hours)

Answer TWO of the following three long essays (1.5 hours each)

1. In *Modernity at Large*, Arjun Appadurai draws the distinction between “locality” as a “dimension of value” and the “neighborhood” as the actually existing social form in which locality is made manifest. “Neighborhood” as a kind of frame for meaningful social activity is a kind of “context” in Appadurai’s terms. In what ways can musical activities be both “context-driven” and “context-generative”? Discuss one or two examples involving music in which the potential of neighborhoods to produce locality is “profoundly affected” by the capability of encompassing, large-scale social formations to shape all neighborhoods under their control. Using these discussions and examples, reflect more broadly on ways in which members of societies use music to “produce” locality.
2. Discuss concepts of “flexible citizenship” and their applicability to studies of music. Provide specific examples.
3. Compare and contrast the aims and methods of ethnography in ethnomusicology and anthropology. Cite specific sources from both fields.

General Exam in Ethnomusicology

August 2007

Part IV: Analysis – Part A

(August 30, 9 P.M.–5 P.M.)

This is a recording of the Pansori *Kuhmoongo Sanjo*, performed by Kim, Yoon-duk, *kuhmoongo* and Chi, Young-hee, *changgo*. The recording was made during Asia Society Performances in New York City by the artists in 1972.

In your commentary about the recorded example, you should feel free to engage any aspects of the piece that interest you—e.g., tonal or timbral detail, rhythm, “form” or the emergence of events, ensemble interaction, virtuosity, improvisation, repetition, style, -- but please attempt to show connections among whatever aspects you choose to discuss.

You may provide, but are not required to do so, any analytical examples you deem appropriate, such as charts or musical transcriptions. If you do transcribe, you are not required to transcribe the entire piece!

You may consult the ethnomusicological literature for historical or contextual information if you wish to do so, but this is not required and should not be the focus of your analysis.

General Exam in Ethnomusicology

August 2007

Part IV: Analysis – Part B

(August 31. 9 A.M.–5 P.M.)

Comment analytically on Schubert's *Moment Musical* Op. 94, No. 2, the score of which is attached. Your discussion may include brief references to such broad aspects as style, genre, quotations, and historical context, but should focus primarily on providing an analysis of the work. In this, it is less important to give a measure-by-measure account of the entire work than to focus analytically on salient points in the score (discussing meter, harmony, melody, texture, form, etc.) that are relevant to the piece as a whole. You are encouraged to make use of annotated musical examples wherever it helps clarify your argument or substantiate your observations. No reference to secondary literature and library materials is expected for this part of the exam. A recording of the work can be accessed through the Naxos site on e-resources. You may of course also use a piano in the process of studying the score.