

SYLLABUS – Spring 2018
MUH7938 – Section 207E
MUSICOLOGY SEMINAR

Applied Fieldwork Towards New (Ethno)musicologies

Monday's 6 – 7 periods (12:50-2:45) and Wednesday 3rd period (9:35 – 10:25 AM) by Welson A. Tremura, Ph.D. (tremura@ufl.edu) - Contact Information: Center for Latin American Studies – 319 Grinter Hall, # 382. Tel. 352-273-4728. Office Hours: MWF 4th period (10:40 – 11:30 AM) and by appointment.

The term 'field work' is a general descriptive term for the collection of raw data. The term is mainly used in the natural and social sciences studies, such as in anthropology, archaeology, folklore, biology, ecology, environmental science, ethnomusicology, geography, geology, geophysics, linguistics, paleontology, and sociology. Fieldwork in ethnomusicology refers to the gathering of primary source information related to one or more musical events for analysis and interpretation. While the goal may seem simple, the process itself is highly complex and involves personal relationships that are occasionally difficult and/or unpredictable. Decisions about what information to collect and how to document it most effectively require advance planning and even fairly explicit ideas about how the results may be used later. But, once the process is underway, even the best-conceived plans often need to be changed. As new forms and concepts of developing structured research methods, and finding the field and the informants within the new-ethnomusicologies, new methodologies, and ways of looking of information must be considered. There are so many variables involved that some researchers question whether fieldwork can be taught or learned at all, except through experience.

OBJECTIVES AND GUIDANCE

This seminar is devoted to an exploration of contemporary directions in fieldwork in ethnomusicology and the development of new trends in ethnomusicology. In it, we will examine methodological approaches, theoretical orientations, interdisciplinary dimensions, and compelling issues and concerns in developing an ethnomusicological research design that addresses the aspects and dynamics of gathering data and applying that data to construct an analytical and theoretical body of information to the understand of a specific subject matter 'topic' within your own research interests and problems in particular.

TEXTS

Required Purchases

1. Barz, F. G. & Cooley, T. J. (eds.) 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Second Edition. New York: Oxford University Press.
2. Emerson, Robert; Fretz, Rachel; Shaw, Linda. 1995. *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press.
3. Stobart, Henry 2008. *The New (Ethno)musicologies*. Lanham: Maryland Scarecrow Press, Inc.

4. Nercessian, Andy. 2002. *Postmodernism and Globalization in Ethnomusicology: An Epistemological Problem*. The Scarecrow Press, Inc. Lanham, Maryland, and London.
5. Aubert, Laurent. 2007. *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*. Ashgate Publishing Limited.

Recommended Purchases

- Pink, Sarah. 2006. *Doing Visual Ethnography*. Paperback: 240 pages. Publisher: Sage Publications Ltd; 2nd edition.
- Kvale, Steinar and Svend Brinkmann. 2008. *InterViews: Learning the Craft of Qualitative Research Interviewing*. Publisher: Sage Publications, Inc.
- Stone, Ruth M. 2008. *Theory for Ethnomusicology*. New Jersey: Pearson Prentice Hall.

SEMINAR ORGANIZATION

The seminar is organized around a series of topics from the textbooks and from your particular reading. In a seminar format each student is expected to come to class prepared to lecture and discuss the assigned topic (part of your final grade). The student leads the discussion, though organized and timed by the instructor. The goal is to have you to prepare an open discussion of the contribution on your specific reading assignment, and your personal input to the formation of ideas, towards the construction of analytical views.

In the first two weeks of classes, you must to identify **8-10 additional sources minimum** (reference/text books) that will be used towards writing a thesis/dissertation proposal for this seminar. These books will serve to provide the draft for your final presentation, including its methodology, literature survey, theoretical constructs, and the importance or contribution of your planned research to the field.

Assignments and Expectations

PART I – Every student will submit a two-page report on Monday's during our weekly presentation (Font Size: Times New Roman 12 / Space: 1.5 spaced). These assignments will be individualized and worked out between the student and the instructor, but the overall trajectory will encompass to identify issues related to research design and methodology; fieldwork related concepts and its application towards your own research topic; analysis and operations performed on field data; history, philosophy, epistemology of fieldwork and ethnography, and the development of the new (ethno)musicologies.

PART II – Lecture/power point presentation and a full-draft thesis/dissertation proposal. This final project should be of approximately 20 pages in lengths (Font Size: Times New Roman 12 / Space: 2.0 spaced) and will include either 1) A layout of chapters, where each chapter presents and describes a brief of your methodology and research of your intended project. Ex.: Definition of Topic, Background, and History; Procedures. Material Culture; Sound and or Video Info. Other Relevant Information; 2) A completed chapter of your research towards your thesis or dissertation. Depending on the lengths of your work and other related assignments we might consider having a second chapter added to your assignment.

SCHEDULE OF READING TOPICS AND ASSIGNMENTS (Subject to Change)

Shadows in the Field (Book 1)

Writing Ethnographic Fieldnotes (Book 2)
The New (Ethno)musicologies (Book 3)
Postmodernism and Globalization in Ethnomusicology (Book 4)
The Music of the Other (Book 5)

*** Additional Readings pertinent to each individual research will be assigned based on the additional sources pertinent to your individual research.

PART I ASSIGNMENTS

Week 1 (Jan. 8)

(Book 1) 1. Foreword, Contributors, Casting Shadows: Fieldwork is Dead! Long Live Fieldwork! 2. Knowing Fieldwork. **(Book 2)** 1: Preface & Fieldnotes in Ethnographic Research. **(Book 3)** Foreword, Introduction – 7. E-Fieldwork: A Paradigm for the Twenty-first Century?

Week 2 (Jan. 15)

(Book 1) 3. Towards a Mediation of Field Methods and Field Experience in Ethnomusicology, Timothy Rice; 4. Phenomenology and the Ethnography of Popular Music: Ethnomusicology at the Juncture of Cultural Studies and Folklore. **(Book 2)** 2: In the Field: Participating, Observing, and Jotting Notes. **(Book 3)** 1. Perspectives on Ethnomusicology (1a, 1b, 1c).

Week 3 (Jan. 22)

(Book 1) 5. Moving: From Performance to Performative Ethnography and Back Again, 6. Virtual Fieldwork. **(Book 2)** 3: Writing Up Fieldnotes I: From Field to Desk. **(Book 3)** 2. We Are All (Ethno)musicologists Now.

Week 4 (Jan. 29)

(Book 1) 7. Fieldwork at Home: Asian and European Perspectives. 8. Working with the Masters. **(Book 2)** 4: Writing Up Fieldnotes II: Creating Scenes on the Page. **(Book 3)** 3. Exorcising the Ancestors?

Week 5 (Feb. 5)

(Book 1) 9. The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition, Kay Kaufman Shelemay; 10. Shadows in the Classroom: Encountering the Syrian Jewish Research Project Twenty Years Later. **(Book 2)** 5: Pursuing: Members' Meanings. **(Book 3)** 4. Other Ethnomusicologies, Another Musicology: The Serious Play of Disciplinary Alterity.

Week 6 (Feb. 12)

(Book 1) 11. What's the Difference? Reflections on Gender and Research in Village India, 12. (Un)doing Fieldwork: Sharing Songs, Sharing Lives. **(Book 2)** 6: Processing Fieldnotes: Coding and Memoing. **(Book 3)** 5. Ethnomusicology, Intermusability, and Performance Practice.

Week 7 (Feb. 19)

(Book 1) 13. Confronting the Field (note) In and Out of the Field: Music, Voice, Texts and Experiences in Dialogue, 14. The Challenges of Human Relations in Ethnographic Inquiry: Examples in Arctic and Subarctic Fieldwork. **(Book 2)** 7: Writing an Ethnography. **(Book 3)** Toward an Ethnomusicology of Sound Experience.

Week 8 (Feb. 26)

(Book 1) 15. Returning the Ethnomusicological Past, Philip V. Bohlman
16. Theories Forged in the Crucible of Action: The Joys, Dangers, and Potentials of Advocacy and Fieldwork. **(Book 2)** 8: Conclusion. **(Book 3)** 8. New Directions in Ethnomusicology: Seven Themes toward Disciplinary Renewal – 9. Afterword.

Week 9 (March 5) – **SPRING BREAK!!!**

Week 10 (March 12) – **MID TERM ON MONDAY & DRAFT TURNIN ON WEDNESDAY OF FINAL PROJECT PROPOSAL PRESENTATION**

Week 11 (March 19)

(Book 4) Pgs. 1 – 46. Part 1: Preliminaries (Introduction and A Temporary Outline of Postmodernism (As Manifested in the First Set of Assumptions and Its Problems). Part 2: Postmodernism and Its Position in the Western Intellectual Tradition. **(Book 5) Vii – Xi** Foreword by Anthony Seeger, Preface, and Chapters 1 – 6 (Pgs. 1 – 46).

Week 12 (March 26)

(Book 4) Pgs. 47 – 77. Chapter 4: Bourdieu, and Chapter 5: The Music Meaning Debate. **(Book 5)** Chapters 7 – 11 (Pgs. 47 – 89).

Week 13 (April 2)

(Book 4) Pgs. 79 – 132. Chapter 6: A Musical Meaning Test, Chapter 7: A Theoretical Model for Explaining the Results of a Test, Chapter 8: Objections to the Epistemological Validity of the Test, Chapter 9: A Theory, Chapter 10: What is Music.

PART II PRESENTATION ASSIGNMENT

Week 14 (April 9)

Week 15 (April 16)

Student Lecture and Power Point Presentation

Week 16 (April 23) – **Last Week of Class**

TURN IN YOUR FINAL DOCUMENT (Hard and Electronic copies of Final Paper and PowerPoint)

GRADING

Grades will be based on your class participation, written work, homework assignments, and oral presentations within the following percentages:

Attendance, participation, and presentation in class discussions related to class reading assignments _____	13%
Homework assignments _____ 11 X 3%	33%
Midterm Project Draft Due _____	14%
Final presentation (power point) _____	10%
Final Paper _____	30%

A 95-100%	A- 91-94%	B+ 88-90%	B 84-87%
B- 81-83%	C+ 78-80%	C 74-77%	C- 71-73%

D 64-67%

D+ 68-70%

D- 61-63

E 60% or below

PRELIMINARY DUE DATES

Reading and Homework Assignments	Every class meeting
Midterm Draft of Final Project	Monday, March 12
Turn in draft of Final Project	Wednesday, March 14
Individual Final Presentation	April 16 and 23 (Weeks 15 and 16)
Final Paper deadline (electronic and hard copy)	(Wednesday, April 25)

Final Presentation is both, a lecture and a PowerPoint project presentation (.ppt) intended to discuss your thesis/dissertation research project and the potential problem finding. The presentation should reflect your ability to propose ideas, concepts, and an all-analytical and theoretical approach associated with your individual project research.

GENERAL POLICIES

Attendance is required. Please show up to class on time. Class sessions will be conducted as seminars and your participation in critically discussing the topics is essential. Assignments are part of your grade, if you do not come to class prepared—i.e., having completed the readings—the class will suffer from lack of diverse perspectives. Do not hesitate to challenge ideas found in the readings and expressed in class. You are allowed a total of Two unexcused absences during the semester. Each additional unexcused absence will result in a lowering of your semester course total by six points. The criteria for officially excused absences are (1) medical reasons accompanied by a signed statement from your doctor, (2) unanticipated family emergencies accompanied by a signed statement from your parent or guardian, (3) a religious holiday conflict, or (4) an official University of Florida conflict accompanied by a signed statement from the faculty sponsor and a pre-arranged agreement with the instructor. For conflicts of type (3) or (4) above, you must notify the instructor at least one week in advance of the anticipated absence. Extra three points will be awarded for a perfect attendance. A late arrival (5 or more minutes) is an absence!

(STUDENT CONDUCT AND HONOR CODES) at <https://sccr.dso.ufl.edu/students/student-conduct-code/> (The Dean of Students Office) Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or plagiarizing is subject to an automatic E for the course and further disciplinary action by the Student Honor Court.

For students with disabilities—to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

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http://www.vermontfolklifecenter.org/res_audioequip.htm

Audio Recording Terms Glossary.

<http://www.recordingeq.com/glossary/glosae.htm#sectA>

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"Threat Seen to Oral History." <http://www.insidehighered.com/news/2008/01/03/history>

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