

**SYLLABUS – Spring 2023**  
**MUH7938 – LAS 6938**  
**RESEARCH SEMINAR**

*Applied Fieldwork Towards New (Ethno)musicologies*

Wednesday 3 – 5 periods (9:35 AM – 12:35 PM) @ LAS # 305

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The term 'fieldwork' is a general descriptive term for collecting raw data. The name is mainly used in the natural and social sciences studies, such as in anthropology, archaeology, folklore, biology, ecology, environmental science, cultural studies, ethnomusicology, ecomusicology, geography, geology, geophysics, linguistics, paleontology, and sociology. Fieldwork in ethnomusicology refers to gathering 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 or unpredictable. Decisions about what information to collect and how to document it most effectively require planning and even reasonably bright ideas about how the results may be used later. But, once the process is underway, the best-conceived plans often need to be changed. New methodologies and ways of looking at information must be considered contemporary forms and concepts of developing structured research methods and finding the field and the informants within the new-ethnomusicologies. There are so many variables involved that some researchers question whether fieldwork can be taught or learned except through experience.

**OBJECTIVES AND GUIDANCE**

This seminar is devoted to exploring historical and contemporary directions in fieldwork in ethnomusicology and further developing new trends in advanced research. In it, we will examine methodological approaches, theoretical orientations, interdisciplinary dimensions, and compelling issues and concerns in developing an ethnomusicological 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 understanding of a specific subject matter 'topic' within your research interests and problems. The seminar also intends to help prepare a final graduate document that could either reflect a particular chapter of a thesis or dissertation or assist in designing or laying a research proposal.

**TEXTS**

Required Purchases (some of these are now available in pdf or can be easily purchased)

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.
6. Allen, Aaron S. and Dawe, Kevin. 2017. *Current Directions in Ecomusicology: Music, Culture, Nature*. Routledge, Taylor and Francis Group. New York and London.

#### Additional Recommended Resources

- 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 specific readings. In a seminar format, each student is expected to come to class prepared to lecture on a given assigned text (part of your final grade). The student leads the discussion, though organized and timed by the instructor. The readings consist of diverse scholars with specific theoretical and applied issues linked to fieldwork. The goal is to have you prepare an open discussion of the contribution of a particular reading assignment and your input to the formation of ideas toward the construction of an analytical or theoretical view on issues related to research.

In the first two weeks of classes, you must identify 5-8 **additional sources minimum** (reference/textbooks) that will be used towards writing a thesis/dissertation proposal for this seminar. That can also be associated with a specific chapter of your developing work. These additional references should also provide supplementary information for your final presentation, which can include methodology, literature survey, theoretical constructs, and the importance or contribution of your planned research to the discipline.

#### **Assignments and Expectations**

**PART I** – Every student will submit a two-page weekly report on Wednesdays' during our seminar (Font Size: Times New Roman 12 / Space: 1.5 spaced). These assignments will be individualized and worked between the student and the instructor. The overall trajectory will encompass identifying issues related to your weekly readings and their application to your research topic and analysis of field data. There will be instances in history, philosophy, an epistemology of fieldwork and ethnography, and the development of the new

(ethno)musicologies will be included. These reports will add to the body of our discussions and to your view of conducting research.

**PART II** – Lecture/PowerPoint presentation and a full-draft thesis/dissertation proposal or chapter. This final project should be approximately 16-18 pages in length (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 a topic, cultural background, and history; procedures and material culture; sound and or video ethnographic Info. Other Relevant Information to your research.

2) A completed researched chapter towards your thesis or dissertation. Depending on the length of the document and other related assignments, we might consider adding a second chapter.

### ***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)**

**Current Directions in Ecomusicology: Music, Culture, Nature (Book 6)**

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

### **PART I ASSIGNMENTS**

Week 1 (January 11)

**(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 (January 18)

**(Book1)** 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 (January 25)

**(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 (February 1)

**(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 (February 8)

**(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 (February 15)

**(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 (February 22)

**(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 (February 22)

**(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 1) – **(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 10 (March 8) – **(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.

- **MIDTERM & DRAFT TURNIN OF FINAL PROJECT PROPOSAL PRESENTATION**

Week 11 (March 15) – **SPRING BREAK!!!**

Week 12 (March 22) **(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 (March 29) **(Book 6)** Ecomusicologies Pgs. 1 – 15 and Part II Fieldwork Directions Pgs. 82 – 146.

Week 14 (April 5) **(Book 6)** Pgs. 147 – 211. Part III Critical Directions

Week 16 (April 12) – **PART II PRESENTATION ASSIGNMENT** (Lecture and PowerPoint Presentation)

Week 17 (April 19) – **PART II PRESENTATION ASSIGNMENT** (Lecture and PowerPoint Presentation)

Week 18 (April 23) – **TURNIN YOUR FINAL DOCUMENT** (hard and electronic copies of final paper and PowerPoint presentation) (2 DOCUMENTS)

## GRADING

Grades are 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 (PowerPoint) _____	20%
Final Paper _____	20%

  

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
Turn in a draft of Final Project	Week before Spring Break (March 8)
Individual Final Presentation	April 12 and 19 (Weeks 16 and 17)
Final Documents deadline (electronic and hard copy)	(Wednesday, May 3)

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

## 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 course will suffer from a 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 before the anticipated absence. Extra three points will be awarded for 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).

## BIBLIOGRAPHY

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