

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

**MU 3181**

**Ethnomusicology: Theory, History, and Field Methods**

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>3181</b>
<b>Course Title:</b>	<b>Ethnomusicology: Theory, History, and Field Methods</b>
<b>Units:</b>	<b>3</b>
<b>C/S Classification #:</b>	<b>C-04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	<b>NO</b>
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	<b>NO</b>
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major Course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	<b>None</b>
<b>Date Prepared:</b>	<b>10.29.15</b>
<b>Prepared by:</b>	<b>Dr. Jessie M. Vallejo</b>

**I. Catalog Description**

Introduction to the field of ethnomusicology, including its history, theory, and ethnographic field methods.

3 lectures/problem solving

**II. Required Coursework and Background**

MU 1030 (World of Music) and MU 1040 (Careers in Music)

**III. Expected Outcomes**

**A. Class Outcomes**

1. Students will understand and be able to describe common ethnographic field methods used in ethnomusicology and related social sciences.
2. Students will be able to design and conduct original field research using these methods and appropriate technology to document a musical practice.
3. Students will be aware of issues related to ethics and integrity when working with human subjects and documenting musical practices. They will be able to critically examine their

own field methods and those of others, and will also be able to apply this understanding when designing an original ethnographic project that is sensitive to culturally specific concepts, such as ownership of music.

### **Music Student Departmental Learning Outcomes**

#### **Bachelor of Arts (BA)**

1. Discuss and appraise the role of music in a balanced life, using appropriate vocabulary and examples.
3. Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.
4. Demonstrate creativity, musicianship skills (including those involving technology), and conceptual understanding.

#### **Music Industry Studies (BA)**

1. Interpret relationships between music and: commerce; technology; media; and audience.

#### **Bachelor of Music (BM)**

2. Utilize current/recent technologies appropriate to the musical endeavor.
6. Analyze, interpret, and defend judgments of various musical works for audiences of scholars and amateurs.
8. Promote musical culture in the community.
9. Think, speak and write clearly at the college level.

#### **Pre-credential Music Education (BM)**

6. Integrate specialized skills for teaching music literacy, including composition and improvisation

## **IV. Instructional Materials and Readings**

Barz, Gregory F., and Timothy J. Cooley, eds. 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press.

Blacking, John. 1973. *How Musical is Man?* Seattle: University of Washington Press.

Fargion, Janet Topp. 2009. "‘For My Own Research Purposes’?: Examining Ethnomusicology Field Methods for a Sustainable Music." *The World of Music* 51(1):75-93.

Harrison, Klisala. 2012. "Epistemologies of Applied Ethnomusicology." *Ethnomusicology* 56(3):505-529.

Langness, L.L. 2005 [1974]. *The Study of Culture*, 3<sup>rd</sup> ed. Novato, California: Chandler & Sharp Publishers.

- Merriam, Alan P. 1964. *The Anthropology of Music*. Evanston, IL: Northwestern University Press.
- Nettl, Bruno. 2010. *Nettl's Elephant: On the History of Ethnomusicology*. Champaign, IL: University of Illinois Press.
- . 2005 [1983]. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Champaign, IL: University of Illinois Press.
- Rice, Timothy. 2014. *Ethnomusicology: A Very Short Introduction*. New York: Oxford University Press.
- Seeger, Anthony. 2002a. "A Tropical Meditation on Comparison in Ethnomusicology: A Metaphoric Knife, a Real Banana and an Edible Demonstration." *Yearbook for Traditional Music* 34:187-192.
- . 2002b. "Changing Lives with Recorded Sound: Recordings and Profound Musical Experiences the CMS Robert M. Trotter Lecture 2001." *College Music Symposium* 42:1-8.
- . 1992. "Ethnomusicology and Music Law." *Ethnomusicology* 36(3):345-359.
- Small, Christopher. 1998. *Musicking: The Meanings of Performance & Listening*. Hanover, NH: Wesleyan University Press.
- Society for Ethnomusicology, The. 2001. *A Manual for Documentation, Fieldwork, & Preservation for Ethnomusicologists*, 2<sup>nd</sup> ed. Bloomington, IN: The Society for Ethnomusicology.
- Stone, Ruth M. 2008. *Theory for Ethnomusicology*. Upper Saddle River, New Jersey: Pearson Education.
- Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press.
- Titon, Jeff Todd, et al. 2009. *Worlds of Music: An Introduction to the Music of the World's Peoples*, 5<sup>th</sup> ed. (Boston: Cengage Learning.
- Tuhiwai Smith, Linda. 2004 [1999]. *Decolonizing Methodologies: Research and Indigenous Peoples*. New York: Zed Books.

## **V. Minimum Student Materials**

Notebook, text, pencil, access to Internet, a computer, and some audio-visual equipment (e.g. smartphones, field recorders, cameras)

## **VI. Minimum College Facilities**

“Smart classroom” (capability of showing videos and films, sounds system for audio playback, Internet access)

## **VII. Course Outline**

Week 1-3: Introduction & overview of the history, theory, and field methods of ethnomusicology

Week 4: Intellectual property, ownership, copyright, legal issues and concerns

Week 5: Fieldwork preparation, materials, preparing documents, IRB overview

Week 6: Interviewing techniques and practice

Week 7: Photography in the field

Week 8: Audio recording in the field

Week 9: Transcription and notation

Weeks 10-11: Film, planning, recording, editing

Weeks 12-13: Writing workshop, grants, and translation/interpreting

Weeks 14-15: Archives, depositing one's work, project presentations

## **VIII. Instructional Methods**

Classes will be taught via lecture, with frequent use of classroom discussion in large and/or small groups about special topics and reading assignments. Some presentation of recordings and videotapes will be used. Classes will also involve training and hands-on learning with audio-visual technologies appropriate for fieldwork (field recorders, DSLR cameras, video recorders, computer software, smart phones and apps).

### **IX. Evaluation of Outcomes**

Student work will be evaluated by a number of projects assigned throughout the term. These will include a photography assignment, audio field recording, transcription/notation assignment, planning, filming, and editing a short documentary (approximately 5 minutes), an interview, and a final project that will include an essay and be based on ethnographic fieldwork and documentation conducted throughout the course.

### **X. Assessment of the Course**

Students will demonstrate their comprehension of topics covered in the course through regular class discussions and the application of concepts in designing and completing an original ethnographic final project. This project will include a written essay based on field research, which will entail participant observation, audio-visual documentation, and at least one interview. Students will also conduct traditional text-based research, drawing from published literature related to their research topic. Additionally, students will prepare permissions documents suitable for submitting their fieldwork to archives and preparing them for the IRB process.