



PAPER OUTLINE

Welcome to MUSC 250 – Ethnomusicology Techniques

The performing observer knows their subject from the coffeehouse, to the stage, to the Nat Geo documentary. Learn to sing and dance like a local.

In this course you will learn techniques to document music of the world's cultures from a performer's point of view. You will participate in music making, make observations in a journal, complete transcriptions of the music and record concerts of the final performances

CRN: 15594

Year: 2008

Points Value: 20

Campus: Kelburn

Trimester: One

Pre-requisites (P) 30 100-level points

Co-requisites (C) **Restrictions (R);** 133.261, NZSM 250

Paper Co-ordinator: Dr Megan Collins

Contact phone: 4639796 **Email** megan.collins@nzsm.ac.nz

Office located at: Room 303A, Gamelan Room, Music Building, Kelburn

Office hours: Wednesday 12.30 – 2 and at other times by appointment.

Guest Performers Egypt, Indonesia, Tibet and New Zealand

Lecturers

CLASS TIMES

Lectures: 10-11 Monday, 9-11 Wednesday.

Venue: Rm 303 Gamelan Room, VUW Kelburn Campus

Workshops/ Rehearsals:

Venue: Room 303, Gamelan Room, Music Building, Kelburn, or Adam Concert Room, Music Building, Kelburn.

Tutorial times: N/A

PAPER PRESCRIPTION

Understanding and application of technical skills for research into music of the world's cultures.

LEARNING OUTCOMES

Students will

1. Demonstrate an understanding of sound/video recording in world music
2. Demonstrate analysis through transcription and trait analysis
3. Understand the fieldwork basis of research in ethnomusicology

Lecture Schedule MUSC 250 Ethnomusicology Techniques

Dr Megan Collins

Week	Lec	Topic	Date
1	1	Randai - Indonesian dance theatre Course intro and practical - <i>Read Meyers and Pauka</i>	27/02 Wed 2 hrs
	2	Lec 2:A History of Ethnomusicology - <i>Read B.Malinoswki</i>	28/2 Thurs. 1hr
2	3	Randai – Indonesian dance theatre Lec 3: Anthropology – Ethnos’ ancestor and randai practical - <i>read Haviland -Anthropology</i>	5/03 and 6/03
	4	Fieldwork 1 - The ethnography of music and how to write a journal <i>Read Spradely</i>	
3	5	Randai – Indonesian dance theatre <i>read Haviland - Nature of Culture</i>	12/03 and 13/02
	6	Sound recording <i>read Meyers field technology</i>	
4	7	Randai – Indonesian dance theatre and ethnographic observation. <i>read, Geertz “Thick Description”</i>	17/3
	8	Musical transcription: the written sound <i>read Charry and Ellingson</i>	
		<i>Easter 21st-25th March</i>	
5	9	Maori Waiata with Teurikore Biddle	26/03
	10	Fieldwork 2 – The performing observer <i>read Kisliusk</i>	
6	11	Maori Waiata with Teurikore Biddle	31/3
	12	Fieldwork 3 – Finding the context, interviews and “the informant” – <i>read Williams</i> <u>Transcription due in today 4.30pm</u>	
7	11	Maori Waiata with Teurikore Biddle	7/4
	12	<u>Individual tutorials for journal.</u>	
		<i>Mid Trimester break no lectures April 14-27</i>	
8	13	Gamelan – Java practical and theory	28/04
	14	Sound recording <i>read Meyers field technology</i>	
9	15	Gamelan – Java	5/5
	16	Video recording – Paul Wolfram	
10	17	Egyptian Ud –Hany and Grace Samuel	12/5
	18	<u>Journal Part Two tutorials today and essay handed in by 4.30pm</u>	
11	19	Egyptian Ud –Hany and Grace Samuel	19/5
	20	Organology <i>read Kartomi and Hornbostel/ Sachs</i>	
12	21	Egyptian Ud	26/5
	22	<u>In class Test</u> <u>Sound recording project due in today at 4.30pm</u>	

MATERIALS

Students will use *Blackboard* and weekly handouts will be given at lectures. Explanation of this will be given in week 1. There are no set texts for this course but a list of recommended reading is listed at the end of this information sheet.

ASSESSMENT REQUIREMENTS

The course is internally assessed.

1. **Transcription – 20%** - Transcription of a selected example.
2. **Journal of Observations –30%** - A fieldwork journal from notes taken at every practical class, rehearsal and concert, including considerations of recording, fieldwork and reflecting the diversity of genres observed. The journal will have three parts to it. Part one consists of rough notes taken in class, part two is these notes written up into expanded journal entries. Neither or these are handed in but viewed in tutorial with the lecturer twice during the course. Part three is handed in for grading. This will be a write up of 1500 words about your experience of becoming a performing observer, using your notes as the primary source material.
3. **Recording project –30%** - A recording of an approved performance, workshop or rehearsal, with a written musical ethnography of the event. That is an analysis of the musical and cultural processes observed.
4. **Test – 20%** - In class written test of course work.

Deposit and collection of written work.

Please hand in all written work to Megan Collins' box under the stairs, opposite the office, in the NZSM foyer, Kelburn Campus. The music building is at the Victoria University Kelburn campus Gate 7 Fairlie Terrace. All assignments are registered in the music school office. DO NOT hand work to the Course Coordinator, or leave assignments under the Course Coordinator's door. Please keep a copy of your work.

Assignment due dates and in-class test.

Transcription – 20% Due in on 10th April

Journal essay – 30% Due in on 22nd May

Recording Project - 30 % Due in on 29th May

Test – 20% In class on 29th May

NB. The office closes at 4.30pm daily.

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, work handed in late will be subject to a reduction in grade.

Students who, for exceptional reasons, can justify an extension for the reviews, must apply to the Paper Co-ordinator (Megan Collins), before the due date. A Doctor's certificate is the only acceptable evidence of illness.

Bibliographic Style:

Assignments must be presented according to the guidelines described in class and set down by the Paper Co-ordinator. A referencing style sheet will be given out.

Suggested reading list

Barz, G and T.Cooley, ed., 1997, *Shadows in the Field* Oxford, Oxford University press.

Charry, Eric, 2000, *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of West Africa*, Chicago: Chicago University Press.

Clayton Martin, 2000, *Time in Indian music : rhythm, metre, and form in North Indian rag performance*, Oxford : Oxford University Press.

Collins, Megan, 2002, "Bongai in Tanjung Ipoh, Negri Sembilan", *JMBRAS*, 125 (1): 91-114.

Errington, F., 1984, *Manners and Meaning in West Sumatra: The social context of consciousness*, New Haven: Yale University Press.

Haviland, William A., 1985, *Anthropology* 4th edition. New York, Holt Rinehart and Winston.

Feld, Steven, 1990, *Sound And Sentiment: Birds, Weeping, Poetics, And Song In Kaluli Expression*, Pennsylvania. University of Pennsylvania Press.

Kartomi, M, 1990, *On Concepts and Classifications of Musical Instruments*. Chicago: University of Chicago Press.

Kartomi, M, 1998, "The Music Culture of South-Coast West Sumatra: Backwater of the Minangkabau "Heartland" or Home of the Sacred Mermaid and the Earth Goddess?", *Asian Music* 30 (1): 133-181.

Myers, Helen, ed., 1992, *Ethnomusicology: An Introduction*, Hampshire, Macmillan Press.

Nettl, Bruno, 1983, *The Study of Ethnomusicology : Twenty-nine Issues and Concepts*, Urbana : University of Illinois Press.

Nettl, B. and M. Russell, 1998, *In the course of performance: Studies in the world of musical improvisation*, Chicago: University of Chicago Press.

Pauka, Kirsten, 1998, *Theatre and martial Arts in West Sumatra: Randai and Silek of the Minangkabau*, Southeast Asia series No.103, Athens: Ohio University.

Phillips, Nigel, 1981, *Sijobang: Sung narrative poetry of West Sumatra*, Cambridge: Cambridge University Press.

Rees Helen, 2000, *Echoes of history : Naxi music in modern China*, New York ; Oxford : Oxford University Press.

Rice, Timothy, 1984, *May it fill you soul: Experiencing Bulgarian Folk Music*, Chicago, University of Chicago Press.

Sanday, Peggy, 2002, *Women at the Centre: Life in a Modern Matriarchy*, Ithica, Cornell University Press.

Seeger, Anthony, 1987, . *Why Suya Sing: An Anthropology of music of an Amazonian people*. Cambridge Studies in Ethnomusicology, Cambridge, Cambridge University Press.

Williams, Sean, 2001, *The Sound of the Ancestral Ship: Highland Music of West Java*, Oxford: Oxford University Press.

MANDATORY PAPER REQUIREMENTS

Attending at least 80% of lectures, workshops, concerts and tutorials is a mandatory requirement for this paper. A roll will be kept. If for health reasons you are unable to complete all the work required for assessment purposes by the *given date* you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Integrity and Plagiarism, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website

([http://www.nzsm.ac.nz/About/Statutes and Policies](http://www.nzsm.ac.nz/About/Statutes%20and%20Policies)).

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn/Mt Cook/campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-Ordinator will specify if Blackboard will be used.

Events

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email:
debbie.rawnsley@nzsm.ac.nz
website: <http://www.nzsm.ac.nz/events/>