



**Paper Code and Title:** NZSM453 Approaches to the Study of Ethnomusicology  
**CRN:** 13808 **Campus:** Kelburn  
**Year:** 2008 **Trimester:** 2

**Points Value:** 30

**Pre-requisites (P)** None **Co-requisites (C)** None

**Restrictions (R)** None

**Paper Co-ordinator:** Dr Megan Collins  
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**Office located at:** Room 303C, off the Gamelan Room, Music Building, Kelburn  
**Office hours:** Monday 12.30 – 2 and at other times by appointment.

**Other staff member(s):** Dr Allan Thomas  
**Contact phone:** (04) 4635863 **Email:** [allan.thomas@nzsm.ac.nz](mailto:allan.thomas@nzsm.ac.nz)

**Office(s) located at:**

**Class times:** Wednesday 9-11am **Venue:** Room 303 Gamelan Room  
Monday 10-11 class/tuts

**Workshops/ Rehearsals:** **Venue:**  
**Tutorial times:** Individual tuts **Venue:** Room 303C Gamelan Room  
Mondays 10-11am. Times for individual tutorials will be discussed in class.

### PAPER PRESCRIPTION

Study of ethnomusicology theory and methods and their application for research into the music of the worlds cultures especially through the study of the important texts in ethnomusicology from Africa, Asia, Oceania, the Americas and elsewhere, with consideration of the musical interpretation strategies employed by ethnomusicologists.

### LEARNING OUTCOMES

The student will

1. Understand a range of musical examples and styles in world Music.
2. Analyses the ethnomusicology strategies in creating an ethnomusicology text
3. Make comparisons of the different interpretation given to music and society in these works
4. Understand current discussions and different viewpoints in the fields
5. Develop skills in accessing and creating information upon which ethnographies are based.

### EXPECTED WORKLOAD

A 30-point one-trimester paper should require at least 450 hours work. This means that in term time, the midterm break and study week you should be prepared to spend on average 24 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

For example 3 hours class time and I recommend you spend on average 12 hours reading per week for this course. The other 9 hours should be made up with the assignment work. The major project should take the bulk of this.

**Paper Content** – See attached detailed schedule of Lectures and reading list of texts in the VUW library.

A weekly reading list will be handed out in first lecture and put on blackboard.

### **MATERIALS**

Weekly readings will be posted on Blackboard. Students must get a *blackboard* account Explanation of this will be given in week 1, if you have not yet got a blackboard account.

### **ASSESSMENT REQUIREMENTS**

This paper is internally assessed.

#### **Assignment 1 – Essay 1 up to 2500 words =20%**

Specific essay questions will be handed out in class.

#### **Assignment 2 – Interview transcription with evaluation write-up = 20%**

Interview should be approx an hour in length

#### **Assignment 3 – Seminar to be given in class 20%**

Write up to be handed in with a comprehensive bibliography 2500 words @ 25%

#### **Research project = 40%** Up to 5000 words.

Topic to be chosen in consultation with lecturer.

This will be

#### **Either**

primary source work, ie fieldwork, interviews, sound recordings and performance (observation and analysis)

**or** secondary source work, ie research essay and annotated bibliography.

The first assessment item relates to learning outcome 1, 2, 3 and 4, the second to outcome 1, 2 and 5, the third to outcomes 1- 5, the fourth to outcomes 1-5.

#### **Deposit and collection of written work**

All written assignments must be handed into Dr Megan Collins' box, under the stairs, at NZSM Kelburn VUW Campus, entry form Gate 7 off Fairlie terrace.

#### **Dates assignments are due**

**Assignment 1 – Essay 1 @ 20% -** Due in on Friday 1 August 4.30pm

**Assignment 2 – Interview transcription with evaluation write-up @ 20%** - Due in Friday 15 August 4.30pm

**Seminar– @ 20%**

- to be given in class on a Wednesday in September with write-up and bibliography handed in the Friday at 4.30pm.

**Research project = 40% Up to 5000 words.** Due in Friday 8 October 4.30pm

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. A fuller version entitled **NZSM Guidelines for Academic Work**, can be downloaded as a pdf file from the NZSM Website [http://www.nzsm.ac.nz/Study/Programmes of Study](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

**MANDATORY PAPER REQUIREMENTS**

Completing all the assessment items and attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by 12 November you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

**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.

**ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,

- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:  
<http://www.nzsm.ac.nz/about/statutes> and policies/plagiarism.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

### **GENERAL NZSM POLICIES AND STATUTES**

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes> and Policies). 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).

### **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](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>

Ethnomusicology

**MUSC 350/NZSM453**

**Dr Megan Collins**

Subject to change

<b>Week</b>	<b>Topic</b>	<b>Date</b>
1	Mon - Introduction to course, read Feld and Seegar Weds Interviews and ethics – read Bernard	Mon 7/07 Wed 9/07
2	Mon Ind tuts- discuss inter/essay topic Wed Structural-functionalism in Ethno – read Merriam and Blacking	Mon14/07 Wed16/07
3	Mon- Classic texts 1980s Structuralism and Feld –Megan Wed - Allan Thomas, Musical Anthropology, Chernoff and Seegar	Mon21/07 Wed23/07
4	Mon- Indiv tuts/Ngata's waiata video Wed – Allan Thomas New Zealand Approaches read Royal, McLean <b>Essay 1 due in Friday 1 August</b>	Mon28/07 Wed 30 /07
5	Mon- Interview practice in class Wed- Allan Thomas Interview experiences.	Mon4/08 Wed6/08
6	Mon – <b>Indv. tuts for NZSM453 only</b> Wed - Linguistic apps.-Semiotics and ethnoscience read Turino, Kartomi <b>Interview due in Friday 15 August 4.30pm</b>	Mon11/08 Wed13/08
	<b>Mid trimester break two weeks 18 August – 31 August</b>	18/08-31/08
7	Mon - <b>Seminar 453 student</b> Wed - Phenomenology - read Rice and	Mon1/09 Wed3/09
8	Mon - <b>Seminar 453 student</b> Wed – Post Modernism, Globalisation debates – read Feld and Nercessian	Mon8/09 Wed10/09
9	Mon - <b>Seminar 453 student</b> Wed- Gender approaches- read Sugarman, Sanday	Mon15/09 Wed17/09
10	Mon- Workshop tbc (randai Pauka) Wed – Pauka Music Forum /Postgrad.	Mon22/09 Wed24/09
11	Mon – Essay tuts Wed – Post Colonial and Ethnicity –Stokes and Royal	Mon29/09 Wed1/10
12	Mon – <b>research paper tuts</b> Weds Exam prep for MUSC 350 <b>Research project NZSM453 Friday 8 October 4.30pm</b>	Mon6/10 Wed8/10

Reading List MUSC350/NZSM453

**For essay one choose one of the following classic ethnomusicology texts-they are on three day loan in the library**

Chernoff, John Miller, 1979, African rhythm and African sensibility- Aesthetics and Social Action in African Musical Idiom, Chicago, University of Chicago Press.(1 copy).

Feld, Steven. 1982, Sound and Sentiment: birds, weeping, poetics, and song in Kaluli expression. Philadelphia, University of Pennsylvania Press. (4 copies).

Seeger Anthony, 1987.Why Suya Sing : a musical anthropology of an Amazonian people, Cambridge, Cambridge University Press. (2 copies).

Stone, Ruth M, 1982, Let the Inside be Sweet; The interpretation of Music event among the Kpelle of Liberia, Bloomington, Indiana University Press. (1 copy).

McLean, Mervyn, 1996, Maori Music, Auckland, Auckland University Press. (3 copies).

Firth, Raymond William, 1990, Tikopia songs : poetic and musical art of a Polynesian people of the Solomon Islands with Mervyn McLean, Cambridge ; New York : Cambridge University Press (1 copy).

Qureshi, Regula Burckhardt 1986.Sufi music of India and Pakistan : sound, context, and meaning in qawwali, Cambridge ; New York : Cambridge University Press. (2 copies).

**Current ethnographies for essay two – in the general shelves.**

Djedje, Jacqueline, 2008, Fiddling in West Africa, Bloomington, Indiana University Press

Emoff, Ron, 2002, Recollecting from the Past, Middletone, Wesleyan.

Guilbault, Jocelyne, 1993, Zouk- World Music in West Indies. Chicago, Chicago University Press.

Hagedorn, Katherine, 2001, Divine Utterances- the performance of afro-cuban santena, Washington, Smithsonian Institute Press.

Herbst Edward, 1997, Voices in Bali, Middletone, Wesleyan.

Jones, Stephen, 2004, Plucking the Winds- Lives of village musicians in old and new China, Leiden, Chime Foundation.

McAlister, Elizabeth, Rara- Vouod, Power and Performance in Haiti and its Diasporas, Los Angeles, UCLA Press.

Reily, Suzal, 2002, Voices of the Magi-Enchanted journeys in South East Brazil. Chicago, Chicago University Press.

Rice, Timothy, 1994, May it Fill your Soul- Experiencing Bulgarian Music, Chicago, Chicago University Press.

Shelemay, Kay Kaufman, 1991, A Song of Longing: An Ethiopian Journey. Urbana, University of Illinois.

Sugarman, Jane.C, Engendering Song- Singing and Subjectivity in Prespa Albanian Songs.Chicago, Chicago University Press.

Stubington, Jill, 2007, Singing the Land- the power of performance in Aboriginal Life” Strawberry hills, NSW, Currency House.

Williams, Sean, 2001. The sound of the ancestral ship : highland music of West Java, Oxford: Oxford University Press.

### **Theory and method texts**

Arjun Appadurai, 2001, (ed.) Globalization, Durham, Duke University Press.

Barz, Gregory F. and Timothy j. Cooley, 1997, Shadows in the Field- New Perspectives in Ethnomusicology.

Magrini, Tullia, Music and gender: perspectives from the Mediterranean / edited by Chicago University of Chicago Press, 2003.

Nercesiiian, Andy, Postmodernism and Globalization in Ethnomusicology: An Epistemological Problem

Qureshi Regula, 2002, Music and Marx: Ideas, Practice, Politics New York, Routledge. 2002.

Stokes, Martin, 1994, Ethnicity, identity, and music: the musical construction of place Oxford, Berg.

Shelemay, Kay Kaufman (ed). 1992, Ethnomusicology : history, definitions, and scope : a core collection of scholarly articles. New York : Garland.

Stone M, Ruth, 2008, Theory for Ethnomusicology, New Jersey, Pearson Prentice Hall.