

ANTHRO 301

Contemporary Research in Music and Culture

S1 2018, 15 pts

PREREQUISITES AND RESTRICTIONS

ANTHRO 202 passed with a grade of B- or higher and 15 points from any Stage II courses available for the BA major in Anthropology or Music

COURSE CONVENOR/LECTURER

Dr. Sunhee Koo, s.koo@auckland.ac.nz

Offic & Hours: 817 HSB (Ext 89533)

Fridays, 11:00-13:00, or by appointment

MEETING TIME & LOCATION

Wednesdays, 09:00-11:00 (206-202, Arts 1, RM 202)

Fridays, 10:00-11:00 (260-319, OGGB, RM 319)

COURSE DESCRIPTION

A seminar-style course covering a range of current topics and methods in ethnomusicology. Examines selected theories, methods and perspectives on the roles and meanings of musical activity in contemporary human culture. We will view music as a symbolic component of cultural expression and as both focus and paradigm for cultural structures and behaviours.

OBJECTIVES/OUTCOMES

This course intends to enhance students' **critical thinking, expressing, reading and writing** which is one of the most important skills that students need to develop during their university education. Engaged to and evaluating various contemporary literature in ethnomusicology, students are guided to accomplish the three major goals:

- 1) acquiring new knowledge and insights,**
- 2) internalising those insights and making that knowledge your own and**
- 3) communicating your new understanding to others.**

It is essential that every student enrolled in ANTH 301 keep up with **the weekly reading schedule**, prepare notes for class discussion, and submit assignments on time via Canvas. At the conclusion of this course, students will become familiar with a variety of issues, theories, and methodologies in the field of ethnomusicology, and be able to apply them to the study of music from social sciences perspectives.

This course is highly recommended for students in ethnomusicology and musicology as well as for those who would likely pursue postgraduate studies in music, sociology, FTMS, and anthropology. ANTH 301 is structured as a 2-hour seminar course proceeded by the course convenor and students' discussion and presentation on weekly readings, topics, assignments, and final projects. Therefore, high levels of student participation are expected during class hours. All course readings can be accessed via Canvas.

COMMUNICATION

The course convenor is happy to talk with students during office hours or by appointment. Consult with the convenor for any matters related to the course assessments, assignments, projects, and even personal challenges that inhibit students' focus from university work. Students are highly encouraged to consult with the course convenor regarding their final projects from the beginning of semester. **DON'T WAIT TILL THE LAST MINUTE!**

COURSEWORK AND ASSESSMENTS

The assessment of students in this course will be based on "100% course-work." Class attendance and participation will be graded and also reflected on the decision of final grade. In this course, students should not undermine the weight of every single assignment which will be graded individually and provide useful information for the students' final project.

A. Participation and Writing Assignments (50%)

- **Attendance, discussion & participation (10%):** Students are required to finish assigned readings before the Wednesday seminar, be able to discuss them during the meeting time, and be ready to present one's own research finding in relation to the weekly seminar during the Friday discussion hour. **EACH** student needs to lead **WEDNESDAY** discussion at least **TWICE** throughout the semester.
- **4 Writing Assignments (20%):** There are SEVEN-Friday discussion topics. Among them, you choose **FOUR** topics and submit **500-600** word short paper for grading. The paper is due every **MONDAY (23:00)**, after the reading and discussion on the corresponding topic are completed (e.g., the seminar on 'Traditional Music' is held on 7th March <Wednesday> followed by a class discussion on 9th March <Friday>. If you choose to write your paper on 'Traditional Music,' this will be due on 12th March <Monday, 23:00>). Only a soft copy is required and should be submitted via Canvas course page.
- **Book Report (20%):** Write a 'book review' on ONE ethnomusicological work published between the year of **2000 and 2018**. Students write about **1000-1200** word review which is due **18th April (WK 6)**. Please look up several book reviews published in the journal of Ethnomusicology and make yourself familiar with the style and format of writing an academic publication review. Again only a soft copy is required and to be submitted on Canvas.

B. Final Project (50%)

Each student must work on to produce a poster showing a contemporary issue and topics in ethnomusicology. Having consultation with the course convenor, students choose the topic and issue of their project. The course discussion topics and lectures are a good place to start, but you are free to have other ideas. Choose a musical phenomenon, specific to a geo-political area or at global level; find out pertinent issue/s, problems, obstacles, difficulties, or ironies; investigate, read, and compile relevant references; and effectively convey your research findings by combining written narratives (showing your comprehension of theoretical, methodological, and/or analytical tools) with visual representations.

- **Title, 250-300 word abstract, bibliography (at least 10 references) (10%):** Due 27th April (WK 7, Friday 7). Topic shared in class; paper submitted on Canvas.
- **Oral Presentation on Final Project (10%): Week 11 and 12**
- **Final Poster—Electronic Copy (20%): Due 1st JUNE (Friday),** soft copy submitted electronically.
- **Written Summary of Poster (10%): 1000-1200 written summary** of your research including the details that are not stated on the poster due to the lack of sufficient space. Provide the full list of references. **Due 1st JUNE (Friday),** soft copy submitted on Canvas.

All written assignments for Anthro 301 should be submitted through **CANVAS Course page**, the University's course support system. For the submission of documents, you do not need to use a cover page but include the following information:

- ▶ Your name and university ID number
- ▶ The name of the course
- ▶ The date of your submission
- ▶ The number of words if applicable

Academic Integrity

The University of Auckland will not tolerate student cheating, or assisting others to cheat; cheating and plagiarising are serious academic offence. Therefore, the work that you submit for grading must be **your own work**, reflecting **your own learning**. Where work from other sources is used, it must be properly acknowledged and referenced. Please see the University's **Student Academic Conduct Statute** for information on these matters: <https://policies.auckland.ac.nz/policy-display-register/student-academic-conduct-statute.pdf>

Many students who plagiarize do so inadvertently. If you are confused about what is and is not plagiarism, consult <https://www.academicintegrity.auckland.ac.nz/>. This information is helpful, but does NOT check your assignments as *Turnitin* does. You **MAY NOT** use **Wikipedia** under any circumstances; **DO NOT** cut and paste from web sites!

CANVAS

Before the deadline of your first assignment, please check and familiarize yourself with the CANVAS course page, and the assignment submission process. Visit <https://canvas.auckland.ac.nz>. If you need help on CANVAS, please inquire by writing to canvashelp@auckland.ac.nz or visiting <https://wiki.auckland.ac.nz/display/CANVAS/Canvas+LMS+Home>.

Seminar Topics and Schedule

Week 1

28/2 Introduction to Course;

Visit Ethnomusicology Collection in Music Library

Reading:

- ✚ Rice, Timothy. 2014. "Ethnomusicology in Times of Trouble." *Yearbook for Traditional Music* 4: 191-209.
<http://www.jstor.org/stable/10.5921/yeartradmusi.46.2014.0191>
- ✚ Wong, Deborah. 2014. "Sound, Silence, Music: Power." *Ethnomusicology* 58 (2): 347-353. <http://www.jstor.org/stable/10.5406/ethnomusicology.58.2.0347>
- ✚ Bruno Nettl. 2006. "We're on the Map: Reflections on SEM in 1955 and 2005." *Ethnomusicology* 50 (2): 179-189. <http://www.jstor.org/stable/20174446>
- ✚ Beaster-Jones. 2014. "Beyond Musical Exceptionalism: Music, Value, and Ethnomusicology." *Ethnomusicology* 58 (2): 334-40
<http://www.jstor.org/stable/10.5406/ethnomusicology.58.2.0334>

02/3 Research in Ethnomusicology

- ▶ Access Library Database and find TWO peer-reviewed journal articles of ethnomusicology/musicology that deal with non-European music, i.e., not Western Classical Music (Focus appx last 15 years of publication). Be ready to present the contents of each article by summarizing its topic, research method, issue, and theoretical perspectives.
- ▶ Since you will be soon reviewing one monograph/edited volume published in ethnomusicology this semester, start browsing Music/General library collection and select a book that you want to review for ANTH 301.

Week 2

07/3 Traditional vs Contemporary Music Today

Reading:

- ✚ Hobsbawm, E., & Ranger, T. O. 1992. "Introduction: Inventing Traditions." In *The Invention of tradition* (Canto ed., Past and present publications), 1-14. New York, NY: Cambridge University Press.
- ✚ Ogude, James. 2012. "The Invention of Traditional Music in the City: Exploring History and Meaning in Urban Music in Contemporary Kenya." *Research in African Literatures* 43 (4): 147-65.
<http://www.jstor.org/stable/10.2979/reseafrilite.43.4.147>
- ✚ Yang, Hon-Lun, and Michael Saffle. 2010. "The 12 Girls Band: Traditions, Gender, Globalization, and (Inter)national Identity." *Asian Music* 12 (2): 88-112.
<http://www.jstor.org.ezproxy.auckland.ac.nz/stable/40930323>
- ✚ D'Evelyn, Charlotte. 2014. "Driving Change, Sparking Debate: Chi Bulag and the Morin Huur in Inner Mongolia, China." *Yearbook for Traditional Music* 46: 89-113.
<http://www.jstor.org/stable/10.5921/yeartradmusi.46.2014.0089>

09/3 Traditional Music? (Topic 1)

- ▶ Choose a music labelled and marketed as "traditional" sound or an example that you think it conforms to the category of traditional music. What aspects of the music are traditional? Interrogate the concept of "tradition" or "traditional music" based on the ideas argued by Hobsbawm and Ranger. What sort of action and/or negotiation has been done to the music even if we perceive it as a "traditional culture"? Why does a tradition/traditional music matter (today or in the context of music research)?

Week 3

14/3 Individuals and Ethnographic Writing

Reading:

- + Ruskin, Jesse D., and Timothy Rice. 2012. "The Individual in Musical Ethnography". *Ethnomusicology* 56 (2): 299-327.
<http://www.jstor.org/stable/10.5406/ethnomusicology.56.2.0299>
- + Jonathan P. J. Stock. 2001. "Toward an Ethnomusicology of the Individual, or Biographical Writing in Ethnomusicology." *The World of Music* 43 (1): 5-19.
<http://www.jstor.org/stable/41699350>
- + Mahon, Maureen. "The Visible Evidence of Cultural Producers." *Annual Review of Anthropology* 29: 467-92. <http://www.jstor.org/stable/223429>
- + Regula Burckhardt Qureshi. 2001. "In Search of Begum Akhtar: Patriarchy, Poetry, and Twentieth-Century Indian Music." *The World of Music* 43 (1): 347-86.
<http://www.jstor.org/stable/41700039>

Or

- + Amelia Maciszewski. 2001. "Stories About Selves: Selected North Indian Women's Musical (Auto)biographies." *The World of Music* 43 (1): 139-72.
<http://www.jstor.org.ezproxy.auckland.ac.nz/stable/41699355>

16/3 Research on Music Individuals (Topic 2)

- ▶ Find one or a small group of music individuals who you find or think invaluable subject(s) for musical study. Discuss the individual(s) in terms of why you think s/he/they are so ubiquitous, deserve academic or social attention/documentation/recognition. Are they meaningful subjects in terms of their musical/artistic creativity, or social/historical/cultural values, or both? You might also think about in what way you shall illuminate their value and contribution as music individual(s). In other words, what would be the potential/useful research angles to project their significances?

Week 4**21/3 More than Acoustics: Music as Material, Visual, and Healing Cultures****Reading:**

- + Tsuge, Gen'ichi. 1983. "Raiment of Traditional Japanese Musicians—Its Social and Musical Significance." *The World of Music* 25 (1): 55-69.
- + Kim, Suk-Young. 2011. "Dressed to Kill: Women's Fashion and Body Politics in North Korean Visual Media (1960s-1970s)." *Positions: East Asia Cultures Critique* 19 (1): 159-91.
- + Yamada, Keisuke. 2018. "Shamisen Skin on the Verge of Extinction: Musical Sustainability and Non-scalability of Cultural Loss." *Ethnomusicology Forum* <publication details are not available yet>.
<https://doi.org/10.1080/17411912.2018.1423575>.
- + Stige, Brynjulf. 2008. "Dancing the Drama and Singing for Life: On Ethnomusicology and Music Therapy." *Nordic Journal of Music Therapy* 17 (2): 155-71. <http://dx.doi.org/10.1080/08098130809478206>
- + Tobias, James. 2003-4. "Cinema, Scored: Toward a Comparative Methodology for Music in Media." *Film Quarterly* 57 (2): 26-36.
<http://www.jstor.org/stable/10.1525/fq.2004.57.2.26>
- + Moskowitz, Marc L. 2014. "Seeing Sound: Perhaps Love, YouTube, and Hong Kong's Cultural Convergence." *Visual Anthropology* 27: 149-65.
<http://dx.doi.org/10.1080/08949468.2013.852919>

- ✚ Finchum-Sung, Hilary. 2012. "Ensembles in the Contemporary Korean Soundscape." *The World of Music* (new series) 1 (1): 121-44.
<http://www.jstor.org/stable/41699979>

23/3 Discuss Music in Material, Visual, or Medical Context (Topic 3)

- ▶ Choose a music, performance practice, or a publication that invites us to take our perception of music beyond the acoustic phenomena. For example, what aspects of music have been little illuminated by ethnomusicologists or in ethnomusicological scholarship; or what sort of matrix of interdisciplinary works can be done on musical study in the future? You might want to look for some previous research cases to share in class.

Week 5

28/3 Book Review Workshop

Suggested Reading & Examples:

- ✚ "Writing Book Reviews"—Indiana University Bloomington
(http://www.indiana.edu/~wts/pamphlets/book_reviews.shtml accessed 18 Feb 2015)
- ✚ Patterson, John S. 1995. Neil V. Resenberg and Alan Jabbour, *Transforming Tradition: Folk Music Revivals Examined*. Review in *American Music* 13 (3): 357-359.
- ✚ Malik, Saeed. 2005. Greg Booth, *Drums, Pipes and Cymbals: A History of Processional Music*. Review in *Economic and Political Weekly* 40 (19): 1967-1968.
- ✚ Slobin, Mark. 2014. Richard K. Wolf, ed., *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond*. Review in *Yearbook for Traditional Music* 46: 214-215.
- ✚ Sherinian, Zoe. 2011. Richard K. Wolf, ed., *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond*. Review in *The Journal of Asian Studies* 70 (1): 299-301.
- ▶ **Find ONE ethnomusicology monograph or publication from General or Music Library for your book review exercise. Bring the hard copy to class for discussion and introduction. Get to know your book a bit before class time so that you can give a short introduction to it.**

30/3 Good Friday (No Meeting)

30/3 – 14/4, Mid-Semester Break

Week 6

18/4 Migration, Diaspora, and Transmigration (Book Review Due)

Reading:

- ✚ Ramnarine, Tina K. 2007. "Musical Performance in the Diaspora: Introduction." *Ethnomusicology Forum* 16: 1-17. <https://doi.org/10.1080/17411910701276310>
- ✚ Reed, Daniel. 2015. "An Ivorian Wedding in an Indiana Cornfield: "Ballet" Discourse and New Diasporic Community." *The World of Music* 4 (2): 15-36.
- ✚ Schiller, Nana Glick, Linda Basch, and Cristina Szanton Blanc. 1995. "From Immigrant to Transmigrant: Theorizing Transnational Migration." *Anthropological Quarterly* 68 (1): 48-63.

- ✚ Adam Chapman. 2005. "Breath and Bamboo: Diasporic Lao Identity and the Lao Mouth-Organ." *Journal of Intercultural Studies* 26 (1-2):5-20.

20/4 Diaspora music discussion (Topic 4)

- ▶ Discuss on diaspora music. Find one genre, style, group, or artist that represents diasporic music, and discuss why it is so and what the music constructs, expresses, reinforces, and conveys in the context of diaspora. Think about how a diasporic musician or performance can be seen in relation to ethnic or racial identities, nationalism, or minority resistance, etc.

Week 7

25/4 Anzac Day (No Meeting)

27/4 Poster Planning Workshop (Title, Abstract and Bibliography Due)

- ▶ Share your own final project in class

Week 8

02/5 Sustenance and Sustainability: What Matters Today?

Reading:

- ✚ Titon, Jeff Todd. 2010. "Music and Sustainability: An Ecological Viewpoint." *The World of Music* 52 (1): 702-20. <http://www.jstor.org/stable/41700054>
- ✚ Titon, Jeff Todd. 2009. "Music and Sustainability: An Ecological Viewpoint." *The World of Music* 51 (1): 119-37 <http://www.jstor.org/stable/41699866>
- ✚ Bendrups, Dan & Huib Schippers. 2015. "Ethnomusicology, Ecology and Sustainability of Music Cultures." *The World of Music* (new series) 4 (1).
- ✚ Bendrups, Dan & Donna Weston. 2015. "Open Air Music Festivals and the Environment: A Framework for Understanding Ecological Engagement." *The World of Music* 4 (1).
- ✚ Booth, Alison. 2015. "Producing Bollywood: Entrepreneurs and Sustainable Production Networks." *The World of Music* 4 (1).

04/5 Music and Sustainability (Topic 5)

- ▶ Choose a music (style, genre, context, performance methods, agency, etc) which has been endangered but whose sustainability deserves attention and protection at society level. Explain how and why it has been endangered and what sort of action needs to be done? In other words, what is the significant value of that particular art for us and our society?

Week 9

09/5 Technology, Social Media, and Online Research

Reading:

- ✚ Jung, Eun-Yung. 2014. "Transnational Migrations and YouTube Sensations: Korean Americans, Popular Music, and Social Media." *Ethnomusicology* 58 (1): 54-82. <http://www.jstor.org/stable/10.5406/ethnomusicology.58.1.0054>
- ✚ Garcia, Luis-Manuel. 2016. "Techno-tourism and post-industrial neo-romanticism in Berlin's electronic dance music scenes." *Tourist Studies* 16(3): 276-95. DOI: 10.1177/1468797615618037.
- ✚ Merrill, Bryce. 2010. "Music to Remember Me By: Technologies of Memory in Home Recording." *Symbolic Interaction* 33 (3): 456-74. <http://www.jstor.org/stable/10.1525/si.2010.33.3.456>

- ✚ Pinch, Trevor. 2008. "Technology and Institutions: Living in a Material World." *Theory and Society* 37 (5): 461-83. <http://www.jstor.org/stable/40345597>

11/5 Technology discussion (Topic 6)

- ▶ Discuss the impact of technology on your musical life; how your music consumption is related with new technology, media, and SM? Discuss the impact of new media on a genre, festival, diaspora music or something else you have already researched for this course.

Week 10

16/5 Fieldwork, Colonialism, and Decolonization

Reading:

- ✚ Cooley, Timothy J. 2003. "Theorizing Fieldwork Impact: Malinowski, Peasant-love and Friendship." *British Journal of Ethnomusicology* 12 (1): 1-17. <http://www.jstor.org/stable/30036866>
- ✚ Graber, Katie. "Francis La Flesche and Ethnography: Writing, Power, Critique." *Ethnomusicology* 61 (1): 115-39 <http://www.jstor.org/stable/10.5406/>
- ✚ Barz, Gregory. 2008. "The Challenges of Human Relations in Ethnographic Inquiry: Examples from Arctic and Subarctic Fieldwork." In *Shadows in the Field New Perspectives for Fieldwork in Ethnomusicology*, edited by Gregory Barz and Timothy Cooley. 2nd edition. New York: Oxford University Press (Library E-Book).
- ✚ Appert, Catherine M. 2017. "Engendering Musical Ethnography." *Ethnomusicology* 61(3): 446-67. <http://www.jstor.org/stable/10.5406/ethnomusicology.61.3.0446>

18/5 What to do in the field (Topic 7)

- ▶ Imagine yourself being an ethnomusicology student who is about to begin a field research. Select a topic, sketch your fieldwork plan using your imagination, and discuss the value of each activity. State some contributions that you hope your ethnographic work make to the study of ethnomusicology and also provide reasons why they are important.

Week 11

23/5 Poster Presentations

25/5 Poster Presentations

Week 12

30/5 Poster Presentations

01/6 Poster Presentation and Semester Wrap-up

FINAL PROJECT DUE on 01 June 2018 (Friday)

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warning may expose you to legal action for copyright infringement and/or disciplinary action by the University.”

OTHER IMPORTANT INFORMATION

E-MAIL and CANVAS

It is essential that you are receiving your university e-mail as we will make use of e-mail throughout the semester. By the end of the first week of classes you should have received at least one e-mail pertaining to this course. If you have not, please contact the I.T. Helpdesk (see below for contact details). Please note that if you do not regularly use your university e-mail address, consider having it redirected to your usual e-mail address.

This course also makes extensive use of CANVAS, the University of Auckland's new Internet-based information system. Through CANVAS you will be able to download assignment instructions, material from the PowerPoint slides used in lectures, grades, announcements, and other course-related information. The address is <http://canvas.auckland.ac.nz>. If you are unable to log in, please contact the I.T. Helpdesk.

Be sure you are receiving course e-mails and can log onto CANVAS. Both are necessary for successful completion of this course. The I.T. Helpdesk can be reached at 373-7599 ext 88044 or ext 82333.

RECONSIDERATION of GRADES

We are not perfect and are anxious to be fair. If you are dissatisfied with the outcome, you are welcomed to approach either/both lecturers to consider re-grading your work. The two most common outcomes of a request for remarking are a raised or unchanged grade. However, be aware that grades can also be lowered on re-grading, and that this occasionally occurs.

FEEDBACK and STUDENT REPRESENTATIVES

We welcome feedback from you. If you have suggestions about how this course could be improved, please send us an email or come and see one of us. In addition, suggestions and comments can be sent to us through the class student representative. One student who volunteers or is elected in an early lecture will represent the class on the Department of Anthropology's Staff-Student Consultative Committee which meets several times during the semester. Also, please participate in the end-of-semester course evaluation through which you can contribute to the future development of the course.

HELP with ACADEMIC PROBLEMS

Please see us if you are having problems with any aspect of the course. We are happy to see you and to do what we can to help you get the most out of this course. We can be most helpful if you see us when you initially have a problem, before the problem gets too big. (We are also happy to see you if you are not having a problem!)

STUDENT LEARNING Services at Library

You can access a wide range of academic support services at the Student Learning Services at Library. They aim to facilitate the development of effective learning and performance skills in students and help those who encounter difficulties in their studies.

They offer workshops, one-on-one consultation and drop-in hours with qualified and experienced tutors in many areas such as reading, concentration, time management, writing, punctuation, and oral skills. They have special programmes for Māori students and Pacific Islands students, as well as a Language Exchange and Computer Skills Development. Find more information at: <http://www.library.auckland.ac.nz/student-learning/index.php?p=app>

DISABILITY SERVICES

If you have a disability that affects your capacity to participate in or complete the requirements for this course, please talk to the disability services and find them at: Room 036, Clock Tower (basement level) www.disability.auckland.ac.nz

DELNA: Get your English assessed

If you struggle with your written English or English is not your first language, consider having your English assessed through the DELNA programme. They can administer a test, free of charge, that will help you pinpoint the areas you need to work on in your written and spoken English and advise you on where you can get the help you need. <http://www.delna.auckland.ac.nz>

ELSAC: English Language Self Access Centre

If you have difficulty with writing essays, understanding lectures, reading effectively, giving presentations, speaking English, or any other aspect of English, then the English Language Self-Access Centre (ELSAC) is the place for you. You can study individually by using their fun and innovative computer programs, DVDs and print material. They can also meet with you to help you plan a course of action. Their services are free of charge. Level 1, Kate Edger Information Commons, <http://www.elsac.auckland.ac.nz>