Music as part of your Degree

An Introduction to Ethnomusicology

MU1006

Semester 2

2018/19

Please read in conjunction with the Music Undergraduate Handbook
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1. **Module Description**

“Ethnomusicology is the study of why, and how, human beings are musical” (Timothy Rice). It is interdisciplinary, and draws upon e.g. musicology, anthropology, cultural studies, and performance studies. This course aims to provide students with a broad overview of the emergence of the academic field; insights into its methods of enquiry using both emic (insider) and etic (outsider) approaches to recording and writing about musical activity; exposure to some important critical texts and questions; and some illustrative case studies from a variety of different cultural contexts.

1.1. Aims of MU1006

The learning goals of this module are to provide students with:

1. An understanding of the outline history of ethnomusicology as a field of study, and an opportunity to engage critically with some seminal critical texts discussing the purpose and methods used in ethnomusicology studies.
2. Consideration of how music might both express and shape individual and group identities, using a variety of case studies in contrasting global geographical and social contexts.
3. Awareness that western ideas about the role and function of music in society constitute only one of many different cultural models.
4. Informed awareness of, and sensitivity to, some key ethical issues raised by the capture and circulation of different musics, and of how the personal experiences and judgements of the researcher can affect the representation and interpretation of field data.
5. Awareness of a range of methods of representing musical data, including primary and secondary texts, sound and video recording.
6. Ability to recognise the basic characteristics of the various musics covered by this module.

1.2. Transferrable Skills Include:

Students taking this module will practice and develop:

1. their ability to put in place effective learning and study strategies and to take responsibility to improve their capacity to learn;
2. a critical awareness that western ideas about cultural value are only one of several different ways to view a phenomenon;
3. a reflective awareness of their own position as observer and the complex relationship of the observer to the observed, including insight into some ethical questions of ownership and usage associated with human subject-based data;
4. an experientially-based awareness of basic field data gathering techniques;
5. the capacity to express their own ideas in writing, to summarise the arguments of others, and to distinguish between the two;
6. communication and presentation skills (using oral and written materials and information technology);
7. scholarly skills, such as the ability to make a structured argument, reference the works of others, and assess evidence;
8. the ability to engage in constructive discussion in group situations.
1.3. Communication

The department uses the MMS system to provide lecture notes, power point presentations, handbooks and guidance notes, and also for general communication. Please check the MU1006 page regularly in order to keep up with any notices.

1.4. Diversity Statement

This module may bring you into contact with opinions and views that you don’t necessarily share. This is an important part of academic learning, and also part of the University’s core system of values. If discussion is to be frank, honest and open, there must be trust and respect for difference.

Any student who abuses any other student, staff member or member of the public verbally, or in any written media including social media, may be subject to the University’s code on non-academic misconduct.

See : https://www.st-andrews.ac.uk/media/student-services/documents/Non-Academic_Misconduct_Policy.pdf
2. Teaching and Assessment Overview

Module co-ordinator: Dr Jane PettgreSQL (email: jkp1).

Lecturers: Music: Dr Michael Ferguson (mcjf), Dr Jonathan Kemp (jk50), Dr Jane PettgreSQL (jkp1), Dr Bede Williams (bw23);
School of International Relations: Professor John Anderson (jpa);
School of Modern Languages: Dr Parmis Mozafari (pm215);
School of Psychology: Dr Maggie Ellis (mpe2)
Dept of Social Anthropology: Dr Stan Frankland (mcf1); Dr Tony Crook (tc23); Dr Stavroula Pipyrou (sp78); [Recorded interview: Pablo Herrera-Veilta (pddhv)];
Chaplaincy Team: Kitty Macintyre (klkm);
Independent Scholars: Dr Sarah Sneddon.

Semester: 2 Credits: 20

Teaching: 3 lectures and (from week 2) one tutorial per week.

Attendance at the weekly tutorial is compulsory.

Class hour: Lectures will be held on Monday, Tuesday and Thursday at 10pm in Arts Building Seminar Room 7.

Tutorials: These are held weekly starting in week 2. Signup using MMS.

Office Hour: Dr PettgreSQL is also available for consultation on Mondays at 11am and Fridays at 12 noon in her office in Beethoven Lodge, 65 North Street. Other staff: email to arrange consultation time.

Course assessment: Continuous Assessment 50% (auto-ethnography project 20%; discursive essay 30%). Two-hour final written examination = 50%

Re-assessment: 3 hour written examination

In order to pass this module students must:

1. Submit all pieces of continuously assessed written work (project; essay).
2. Sit the module exam.
3. Achieve a satisfactory level of attendance at tutorials. See the Departmental handbook for departmental regulations about attendance requirements.

The final grade will be the weighted average of all elements of assessment EXCEPT that a grade of 7 or above in BOTH continuous assessment and the final exam is needed to pass overall. A fail in one of these elements will result in the final grade being capped at 6.9.
### 3. **Schedule**

#### 3.1. Lectures

- Lectures in the first half of semester will address issues of methodology.
- Lecturers in the second half of semester will examine a topic each week that will allow some comparative connections to be discussed between different case studies and examples.
- Some lectures will take the form of ‘encounters’ with field-based research and/or practitioners who will talk about how music functions in particular cultural situations.

<table>
<thead>
<tr>
<th>Week 1 (w/c Mon 28&lt;sup&gt;th&lt;/sup&gt; Jan)</th>
<th><strong>Monday</strong></th>
<th><strong>Tuesday</strong></th>
<th><strong>Thursday</strong></th>
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<tbody>
<tr>
<td><strong>CONCEPTS</strong></td>
<td>What is Ethnomusicology? (JP)</td>
<td>Similarity and Difference: some case studies (JP)</td>
<td>Taxonomies: the importance of names (JP)</td>
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**Online signup for:** tutorials starting on Friday.

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<tr>
<th>Week 2 (w/c Mon 4&lt;sup&gt;th&lt;/sup&gt; Feb)</th>
<th><strong>EVIDENCE</strong></th>
<th><strong>Evidence: Quantitative Data (JK)</strong></th>
<th><strong>Evidence: Qualitative (MF)</strong></th>
<th><strong>Ethics (JP)</strong></th>
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<tr>
<td><strong>PERFORMANCE</strong></td>
<td>Ethnography and Self: Performance (1) (BW)</td>
<td>Ethnography and Self: Performance (2) (BW)</td>
<td>Musicology Field Work: Preparing for your Assessed Project (JP)</td>
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<tr>
<th>Week 3 (w/c Mon 11&lt;sup&gt;th&lt;/sup&gt; Feb)</th>
<th><strong>PARTICIPATION</strong></th>
<th><strong>Ethnography and Self: Listening (1) (JP)</strong></th>
<th><strong>Ethnography and Self: Listening (2) (WORKSHOP FORMAT) (JP)</strong></th>
<th><strong>Encounter:</strong> Ethnography and Self: Dancing (JK)</th>
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<tr>
<td><strong>GROUP IDENTITIES</strong></td>
<td>Ethnomusicology and Groups: 'Musicking' as a constructive social process (BW)</td>
<td>'World Music': questions of authenticity and appropriation (JP)</td>
<td><strong>Encounter:</strong> The music of the 'pygmies' (SF)</td>
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<tr>
<th>Week 4 (w/c Mon 18&lt;sup&gt;th&lt;/sup&gt; Feb)</th>
<th><strong>PLACE</strong></th>
<th><strong>Music in New Zealand/Aotearoa part 1 (BW)</strong></th>
<th><strong>Music in New Zealand/Aotearoa part 2 (BW)</strong></th>
<th><strong>Encounter:</strong> Papua New Guinean “soundscapes” (TC)</th>
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<tr>
<td><strong>POST-COLONIAL</strong></td>
<td>Colonialism, Post-colonialism and Hybrid Identity (JP)</td>
<td>Cuban Contexts (JP/PH-V)</td>
<td><strong>Encounter:</strong> Afro-Cuban musicking as citizenship (JP/PH-V)</td>
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<tr>
<td>HYBRIDITY</td>
<td>Week 8  (w/c Mon 1\textsuperscript{st} April)  RELIGION</td>
<td>Week 9  (w/c Mon 8\textsuperscript{th} April)  GENDER</td>
<td>Week 10  (w/c Mon 15\textsuperscript{th} April)  NATIONAL MUSIC</td>
<td>Week 11  (w/c Mon 22\textsuperscript{nd} April)  LIFE CYCLES – YOUTH, AGE &amp; MEMORY</td>
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<td>Choirs as communities (JP)</td>
<td>Gender and Musical Performance (JP)</td>
<td>Performance and Governance (SP)</td>
<td>Archives and other forms of artificial cultural memories (JP)</td>
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<tr>
<td>Local and Universal: Music in Scottish Catholic Parishes (MF)</td>
<td>Women Musicians in Iran (PM)</td>
<td>Russian Nationalism in Nineteenth Century Music (JA)</td>
<td>Acculturation and education (SS)</td>
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<td><strong>Encounter:</strong> Music and non-Abrahamic Religions (Chair: JP; Kitty Macintyre – chaplaincy team)</td>
<td><strong>Encounter:</strong> a cappella groups (Chaired: JP, with reps. from student groups)</td>
<td><strong>Encounter:</strong> ‘Folk’ song and ‘folk’ identities (JP)</td>
<td><strong>Encounter:</strong> Music and Old Age (ME)</td>
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The online electronic reading list will have recommended reading associated with each lecture and topic.

In addition, there is a MOODLE course that gives self-access technical information on how to record sound data for the ethnographic project.

Moodle course: https://moody.st-andrews.ac.uk/moodle/course/view.php?id=7263
Tutorials start in week 2. Preparation tasks set for tutorials weekly will be formative (ie not formally graded) and will mirror the topics covered in the previous weeks’ lectures. Preparation and discussion of these tasks will give you the opportunity to develop, practise and polish the analytical skills required in the course assignments and final examination.

- reading for each week: see electronic reading list (University webpages, links from MMS/Contents)

<table>
<thead>
<tr>
<th>Week</th>
<th>Tutorial Content and Recommended Course Preparation</th>
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<tbody>
<tr>
<td>2</td>
<td><strong>What is Ethnomusicology?</strong></td>
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<td>Tasks:</td>
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<td></td>
<td>• see set reading from week 1)</td>
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<td></td>
<td>• Prepare a <strong>short critical commentary</strong> (max 350 words) on one of the pieces of reading set for week 1. This should comprise: i) a summary of argument and content; ii) identification of key assumptions; iii) a brief critique; iv) assessment of contribution to the field ('why useful').</td>
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<td></td>
<td>• Familiarity vs unfamiliarity: how does familiarity affect your listening to and engagement with music? What are the opportunities and disadvantages in each case?</td>
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<td>• Think about the different musicking activities you habitually participate in / experience. Which involve direct social interactions with other people, and which are solitary activities? For solitary musical engagement, how is this socially shaped through less directly personal mediations? (c.f. DeNora 2008)</td>
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<td>• Be prepared to share these notes with the rest of the tutorial group.</td>
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<td><strong>Learning aims</strong>: a) Check students’ understanding of what is required in a critical commentary on secondary literature, and initial review of week 1 theoretical questions raised by this field of study. b) Initial discussion of how we engage with music as a social practice.</td>
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<td>3</td>
<td><strong>Field Method in Ethnomusicology: evidence and ethics</strong></td>
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<td>Tasks:</td>
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<td>• See set reading from week 2)</td>
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<td>• The recording of human experience as a field of study is called ‘ethnography’: it involves an observer, and an observed subject of study. Think about what this kind of writing involves, using the set reading to guide you.</td>
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<td>• Define terms: ‘etic’ and ‘emic’ (see Nettl, 2015). What advantages and disadvantages are presented by each of these perspectives?</td>
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<td>• Prepare notes for discussion: What constitutes evidence in studying social musicking? Why are ethics part of this course?</td>
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How do these questions apply to my own social engagement with music?

- Everyone should prepare a **short summary** of the content of the reading and teaching from week 2, thinking about how this could apply to their own music experiences. This should include: i) a summary of key points; ii) assessment of how you will define the parameters of data collection for your first graded assignment; iii) evaluation of any assumptions or limiting parameters that might affect your data gathering.

- Have found the online Moodle course on sound recording, and have a plan in place for what recording device you will use; identify any technical requirements.

**Learning aims:**

a) Check understanding of the opportunities and limitations of both etic and emic observational positions.

b) Discuss types of evidence, and key ethical questions around issues of informed consent and data ownership, in the context of students' own musical encounters.

c) Check everyone knows how to access the Moodle course on sound recording and data collection, and has identified what they need to prepare sound recordings. Nb while the Music Centre has a few sound recorders that can be booked out, mobile phones and tablets provide more flexibility. *If you need to book equipment, see the Music Module Administrator in the Music Centre office asap to reserve a recording device.*

- **Moodle course:** [https://moody.st-andrews.ac.uk/moodle/course/view.php?id=7263](https://moody.st-andrews.ac.uk/moodle/course/view.php?id=7263)

### 4

**Participatory vs Presentational Musicking.**

**Tasks:**

- See set reading from week 3).

- ‘The ethnographic self’ as a source of musicking field data. Prepare a ‘graphic’ time-line listening response to a short piece of music – present to the group (this might graph aspects of emotive or analytical response such as interest, mood, awareness of time passing or not, associations, etc (*relate this to your project)).

- Prepare notes for discussion: suggest some differences between participatory and presentational forms of “musicking”, and how these are relevant to your first assessed project. How might these differences impact on your field work? Referring back to your original observations in week 2, how are your ideas about the ‘social’ dimensions of your musicking developing?

- Have started to keep field notes noting the music you have encountered. **Be prepared to discuss your project outline,** and initial entries from your field notes.

- Discussion with the whole tutorial group should, *inter alia,* consider: which encounters have been participatory? What forms has this participation taken? Which encounters have
been presentational (ie involved listening to other people perform)? Which encounters have combined these methods of engagement? What kinds of questions are beginning to emerge about your own engagement with social musicking practices? What might limit your awareness of your responses to music? In what ways is performance a creative way of engaging with music? How might reactive forms of musical engagement such as listening and dancing also be considered in any way creative?

Learning aims: a) Understanding the differences between performance and participation, but also, thinking about ways in which both might be creative / constructive activities, both individually, and socially. b) Formative feedback on ethnographic project planning: discuss data collection and project frameworks.

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<th>5</th>
<th>Doing Sensory Ethnography: project checkpoint.</th>
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<td><strong>Tasks:</strong></td>
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| • See set reading from week 4)  
• **Key terms:** make sure you have definitions for new terms encountered this week e.g. phenomenology (listening); hermeneutics (hearing and interpretation); entrainment; ‘listening regimes’.  
• From the week 4 lectures and workshop: bring your field notes and listening / participation ethnography to the tutorial group, and be prepared to discuss the relationship between hearing, listening, and different sorts of responses (verbal representation, kinetic, etc).  
• Preparation for graded assessment: final refinement of project ideas and checkpoint on technical requirements. | |
| Learning aims: a) Practice reflective discussion of listening and kinetic response to music. b) Formative feedback on projects: last chance to check project ideas and issues arising. | |

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<th>6</th>
<th>‘World music’ concepts: opportunities and problems</th>
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<td><strong>Tasks:</strong></td>
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| • Consolidate lecture notes from week 1-5 and set reading from week 5)  
• Prepare notes summarising two contrasting case studies from different musicking cultures discussed in weeks 1 to 5, and be prepared to discuss what these show about the challenges of collecting, sharing and distributing music from one (emic) group to another (etic reader or listener).  
• Key discussion points: to what extent do ‘labels’ like ‘world music’ misrepresent musicking cultures? Is commercial commodity interest a problem or an opportunity for musicians? Should each culture be investigated as a *sui generis* case study? What are the | |
opportunities, and challenges, in comparative studies, or ones that look at the interactions between different musicking cultures?

Learning aims: a) reflecting on the difference between the ideas expressed by the term ‘world music’ and the wider field of ‘ethnomusicology’; b) reflecting on the problems and opportunities afforded by encountering and using music from cultural groups different from your own; how western norms about what ‘music’ is, its value and meaning in society, etc, can make it difficult to understand or faithfully represent other ways of thinking about ‘musicking’.

ASSIGNMENT 1 (PROJECT) IS DUE AT THE START OF WEEK 6

Music and Place: soundscapes vs ‘music’ (focus on the Pacific cultures)

Tasks:
- Review lecture content and set reading for week 6.
- Prepare a short critical commentary (max 350 words) on one of the pieces of reading set for week 6. This should comprise: i) a summary of argument and content; ii) identification of key assumptions; iii) a brief critique; iv) assessment of contribution to the field (‘why useful’).
- Review terms: acoustemology; soundscape. How are these terms different from the “western” idea of ‘music’? Do these terms qualify what we (i.e. observers in a Scottish university) might normally understand by ‘music’ and ‘musicking’ respectively?
- Discussion topics: prepare notes using case studies examined so far on this course and particularly the material in week 6: what makes music ‘music’ and when is it something else? Is ‘music’ a universally valid concept? If something else, what? How do these different ideas intersect and potentially shape one another? Are encounters between different musical cultures destructive or constructive or a combination of both?
- (Outside of tutorial) Begin to think about essay topics for final essay.

Learning aims: a) shifting focus from emic-based observational processes to ‘etic’ encounters; b) reflecting on the idea of ‘music’ as a cultural construct, and awareness of contrasting notion of ‘soundscape’; c) reflecting on how individual and social identities relate to soundscapes and music in the case studies encountered – how different category concepts may produce different forms of musicking.

Hybridity and post-colonialism.

Tasks:
- Review lecture content and set reading for week 7 – read at least one background essay.
- Listen to the whole interview recording between JP and PHV (see Cuba 2 lecture powerpoint for link). Do you think the interviewer got the answers they expected to the questions asked? What are the challenges of researching a topic like this? What would you need to do before coming to this interview? What do you think are the key emerging points from this discussion?
- Discussion topics: what do you think is meant by a ‘post-colonial’ musical culture? What kind of historical factors deconstruct and reconstruct group identities, and to what extent is music a constructive element, or a side-effect, of these social processes? Why do post-colonial musics often display ‘hybrid’ characteristics (be prepared to discuss specific examples in the context of week 7’s teaching). What, in the Cuban context, are ‘hegemonic’ and ‘subaltern’ identities? Is there any significance in the ‘spaces’ where this music is performed and heard (e.g. club; domestic; street; radio and TV)?
- Review essay questions in tutorial and discuss initial thoughts and plans: highlight the need for thesis-led structure.

**Learning aims:** a) thinking about music as an active social force in the context of Afro-Caribbean diasporic musicking; b) the discursive formation of cultures and cultural hybridity; c) considering case-studies where the encounter may be particularly challenging for the etic observer (“music” as challenge).

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<th>9</th>
<th>Ritual, belief and community: commonality and differentiation.</th>
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<td>Tasks:</td>
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<td></td>
<td>• Review lecture content and set reading for week 8.</td>
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<td>• Prepare a <strong>short critical commentary</strong> (max 350 words) on one of the pieces of reading set for week 8. This should comprise: i) a summary of argument and content; ii) identification of key assumptions; iii) a brief critique; iv) assessment of contribution to the field (‘why useful’).</td>
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<td>• Discussion topics: how and why is religious music a powerful tool in creating and expressing group identities? What other aspects of human social and musical identities are likely to be included in the practise of religious identities? How does this music help to articulate the place of the individual within the group? How is dissent contained and negotiated? What other functions might religious music have, and how are these aims delivered? Are there any similarities between different types of religious music, and what might this suggest? What can a comparative approach to how different faith groups use of music offer us?</td>
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<td>• Review essay questions – check initial ideas for theses are clear and valid against selected questions; what kinds of evidence might be needed?</td>
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<td>Learning aims: a) thinking about religious music’s capacity to express and construct different relationships between humans, and between humans and ‘other’ entities – ‘god’, nature, etc; b) thinking about the place of music in ideologically contested group environments; c) thinking about how challenging it might be to identify one strand of thought or identity within a complex multi-faceted environment (research design); d) discussing what makes a good essay thesis.</td>
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<td><strong>10</strong> Gender and Nation: commonality and differentiation.</td>
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<td><strong>Tasks:</strong></td>
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<td>• Review lecture content and set reading for week 9) and 10)</td>
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<td>• Prepare a <strong>short critical commentary</strong> (max 350 words) on one of the pieces of reading set for week 9 or 10. This should comprise: i) a summary of argument and content; ii) identification of key assumptions; iii) a brief critique; iv) assessment of contribution to the field (‘why useful’).</td>
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<td>• Discussion topics: both gender and national identities often depend on oppositional constructions of ‘self’ and ‘other’ (in-group and out-group) identities (find examples from reading and teaching). Who is included and who is excluded in these activities? How problematic are ideas identities expressed by these practices? Is there any way to compensate for this? To what extent can these binaries be interrogated? What value do these particular musicking practices have in the 21st century?</td>
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<td>• Check understanding of citation and bibliography requirements for assignment 2.</td>
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<td>Learning aims: a) thinking about music’s ambiguous role in both confirming or challenging gender binaries and ethnicity; b) challenging ideas of ‘essential’ vs contingent forms of identity; c) confirming understanding of the critical commentary task (formative throughout this semester, and part of the content of the final module exam).</td>
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<td><strong>ASSIGNMENT 2 IS DUE AT THE END OF THIS WEEK</strong></td>
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<td><strong>11</strong> Musical Timelines / Revision discussions in preparation for the exam.</td>
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<td><strong>Tasks:</strong></td>
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<td>• Review lecture content and set reading for week 11);</td>
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<td>• Practice critical commentary: chose one piece of reading from week 11 and discuss how this relates to the study of ethnomusicology as you understand this field from the semester’s teaching.</td>
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<td>• Make a ‘musical timeline’ for yourself, and on this, note key musical memories that you remember as important in your life (infancy, childhood, adolescence, and now)</td>
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<td>• Discussion topics: think about the human lifespan as a series of</td>
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transitional points from childhood, youth, maturity, and old age. What function does music play at each stage? How does the musical life help to build and maintain a sense of individual humanity? How is ‘real’ memory extended / supplemented by virtual forms of memory (internet, archive, recording) and how might this impact on the musicking activity of contemporary humans?

- Review format of final exam.

*Learning aims:* a) reflecting on the links between music and memory: how, together, this helps to map the connections between individual and social identities.
5. ASSESSMENT DETAILS

5.1. Continuous assessment overview & deadlines

Students must complete 2 graded assignments for the module, and a 2-hour final exam sat during the May examination diet.

The deadlines are as follows:

- **Assignment 1: Auto-ethnographic Project**
  
  Due: 23:59, Monday Week 6 (Monday 4th March)
  
  Worth 20% of overall grade.
  
  MMS submission. No paper copy required.
  
  NB Two files required:
  
  a) 1200-1500 word reflective report supported by
  
  b) 2-3 minute consolidated mp3 file with audio evidence for the report.

  *Learning objectives:* to demonstrate how music might be used in an auto-ethnographic project; to explore any obvious methodological issues raised by this investigation, including awareness of the tensions between emic and etic observation; to gain experience of compiling field data, and to use this data as evidence reflective observation.

  See Auto-ethnographic Project Marking criteria, section 5.3.

- **Assignment 2: Discursive Essay**
  
  Due: 23:59, Friday of week 10 (Friday 19th April)
  
  1800-2000 words, including citations but excluding bibliography.
  
  Worth 30% of overall grade.
  
  MMS submission. No paper copy required.
  
  Topics – see MMS. Questions will cover themes taught in weeks 5 to 8. (Themes from weeks 9 to 11 will be addressed in the final exam).

  *Learning objectives:* In common with most essays in the humanities, the point of an essay is to develop a thesis applied to a body of knowledge, using evidence from case studies (primary evidence), and evaluation of secondary reading, to develop and support this. Also, to write clearly and communicatively, ensuring that citation and referencing reflects good academic practice. And finally, to engage with ongoing academic debate by ensuring that the essay engages with a set question. See marking criteria in Music Department Handbook (replacing ‘primary evidence’ with ‘musical material’).

- Written and recorded submissions may be up to 10% over the recommended length before length penalties will apply. Under-length submissions will receive marks commensurate with their quality and response to the task. **Penalties for late assignments are set out in the Departmental Handbook.**
5.2. Auto-Ethnographic Project Brief

Marked out 20
Weighted: 20% of overall grade
Due: Monday of Week 6

Task summary
This assignment requires you to write a reflective analysis based on your own habits of musicking, exploring how this helps you to express both your own subjectivity and your relationship to a wider social / cultural group. You should reflect on how emic observation (cultural familiarity) impacts on your engagement, and, if relevant, the challenge posed by any unfamiliar musical experiences you might choose to document. Your analysis must be informed by recorded field data that you will create yourself, using yourself as the data subject. The usage and circulation of this data will be restricted to those marking your work for the purposes of assessment, and archiving it in MMS. Please make sure that your field recordings do not record other people’s music-making without their awareness or permission. A short sample of commercially recorded music may be included for illustrative purposes without compromising copyright, so long as it is only a short part of a longer work, particularly if you also record yourself in real-time reacting to this.

Musicking activities include: listening; dancing; playing; singing, performing; sharing; discussing; rehearsing. Any other ideas, please discuss with your tutor.

Method: you, yourself, are the data subject for this project; the data must be your data. Use the data you have gathered to reflect upon patterns of your ‘musicking’ behaviour, and what these tell you about how you use music to understand yourself and your relationship to others.

a) Prepare sound files examples of your musicking activity. These will eventually be edited down to form one 2 to 3 minute mp3 file.

b) Keep field notes showing the time, date, and context of each recording event. Ideally, this should happen as close as possible to the musicking experience. Either at the time, or soon after by listening to the sound files prepared for step a), write down or record your immediate thoughts, reflections and reactions to these experiences, and your memory of how you felt at the time. (You may be able to record your impressions at the time of first engagement, but sometimes this is not practical e.g. if you are dancing). This stage of the project should comprise some quantitative data fixing the event in time and place, and an instinctive set of your reactions and immediate thoughts.

** This should be included as an appendix to your main report – not included in the word count for the written report.

c) Read back over your field notes, and use a) and b) together to prepare some reflective observations. These will become the substantial points you want to make in your final report. At this stage, new questions might emerge: how was the beginning and end of the musicking activity indicated? Is this listening state different from what went on before and afterwards? How did you feel, think, or behave at
different points in the experience?

d) From a) to c), draft your **project report** of what this reveals about your ‘musicking’ habits. You can quote from any of the data in steps a) to c) to provide evidence in this report. The report will comprise between 1200 and 1500 words, describing your field of observation within the wider context of questions raised by secondary literature you have read; the questions you set out to address; a more detailed analysis of a body of field work data compiled in steps a) to c). You may find that your findings open up new questions, or change the questions you thought you originally wanted to ask: this is fine. Use the conclusion to explore this issue if necessary.

e) The project report should contain:

: **A short introduction** that lays out the theoretical questions that informed the project, and what you thought you might find when you set out initially to document your musicking (‘hypothesis’). Signpost here whether or not this hypothesis was found true or if it needed to be modified.

: **A summary of initial assumptions**: insofar as these might affect your data gathering, reflective awareness of what you think has shaped your musicking habits (relevant to this particular body of data): suggest what these assumptions enabled, and what they might obscure or exclude from your enquiry.

: **Short Overview of Fieldwork Method**: Your project plan should show what kind of musicking ‘events’ you set out to document. Regularity? Context? How did you record sound data and make field notes alongside this? This section should provide precise information (i.e. not discursive).

: **Detailed analysis of field data**:

For each musicking data capture point you should provide:

a) **Quantitative description** e.g. date, time, place, duration, group and/or individual context. Make sure this provides as much precise information as you can capture in your written field notes about the actual music and context of the experience (e.g. instruments, players, any names of songs or pieces, listening, performing, rehearsing, etc).

b) **Qualitative evaluation** - analysis that reflects on how the ‘musicking’ was shaped by your own and your wider group’s interests, aptitudes, opinions, capacities, and needs, and what you thought you were getting from the experience. Be selective: think about what was most powerful and engaging, and which might have stayed with you after the event.

A short **conclusion** explaining what you think the data findings prove. If your initial questions or assumptions have been altered by the field data, this is a good place to describe this.
Unlike normal academic essays, your commentary can be (must be!) personal, i.e. written from a first-person perspective. You should attempt, however, to balance subjective reactions (present in the field data) against more objective observation (the reflective writing). This will be helped if you frame your project questions with reference to properly cited secondary sources.

f) The **audio file** of supporting field evidence should be submitted as one consolidated audio file **in mp3 format**, 2 to 3 minutes in duration. This may either be one continuous recording, or a consolidated compilation of short files, the whole not exceeding the upper limit of 3 minutes. See the Moodle course for online guidance on sound recording and editing.

g) **Equipment**: To satisfy the learning outcomes, the audio file does not need to be of high sound quality: only good enough to demonstrate field data gathering activity. Students may use a smart or android phone, or simple voice recorder, or tablet with a voice recorder, for gathering their recorded data, and computers in the computer classrooms, or their own computers, to prepare the short audio file using AUDACITY free software.

If you do not have a smart phone or android phone or tablet with a voice recorder, there is a small pool of devices that may be booked out from the Music Centre **for a maximum period of 24 hours**. Give yourself ample time to book out and return any borrowed devices. The design of your project will depend on the technology you are going to use to gather the data, so think about this early on.

h) **Citation of field notes**:

Citing field notes: `<time + date>` of observations, which might be particularly relevant if different from the originally activity.

A transcript of your field notes should be included as an **appendix** to your main report. This is not included in the main word count.

Citing sound recorded evidence within the report:
`<filename + start time in 00hours.00mins.00secs + end time in 00mins.00secs>`

**Bibliography reference**
You may have one simple file, or several files combined in one file. For each recording event, provide a reference in your bibliography as follows:

`<filename>: <start and stop time of audio file segment>; <time and date>; <short context description>`

**e.g.**
“My first data project.mp3”: 00.00.00 – 00.02.03.; 6am on 01/04/2018; St Andrews West Sands Beach, after running.
i) Your bibliography may also need to record details of actual music (depending on the nature of your investigation). You should know the composer and the name of the piece you are discussing. If your data refers to engagement with commercially recorded music, your bibliography should also include details about Artist, Album title (if relevant), Track name, Record label and date of recording.

j) **Uploading your project to MMS:** MMS will have TWO upload slots for this assignment: ONE slot for you to upload the written report (please use either .doc, .docx. or .pdf format), and ONE slot for your supporting audio file evidence (.mp3 format). Please ensure you upload the correct file to the correct slot (hopefully the MMS file format will throw you out if not – but be careful!

Your ethnomusicology project may fit one of these models:

- **A diary of a pattern of repeated “musicking” activities** reflecting on your pattern of engagement with music. Your field notes might contain your immediate reactions to this activity, which may be impressionistic and unstructured. The reflective report will go back and reflect on the comments you recorded proximate to the events. You will need to document more than one listening event to be able to prove any arguments based on “patterns” of behaviour. It would be sensible to have at least three examples: less than that looks unsystematic. **OR**

- **A reaction to one particular live musical event** e.g. dancing, a concert, a rehearsal, a religious service, etc. Your field notes might capture thoughts, feelings and impact before, during and after the event (i.e. make sure you have more than one data gathering point).

  - This is **not** a conventional music “review”.
  - There are other possibilities – but please discuss these in tutorials (see tutorial tasks above).
  - **Remember you must concentrate on the effect the music, and the social context, has on both you directly, and on your perceived relationship with others sharing, producing or in any other way mediating the activity.**

**Hints for good practice:**

- **Description** needs good attentive answers to the questions ‘WHAT’ ‘WHERE’ and ‘WHEN’: but these shouldn’t be reduced to a technical tick-list for the event.

- **Analysis** needs you to think about HOW and WHY: these both open up opportunities for deeper reflection. WHY is a particularly useful word: one ‘why’ often opens up another.
5.3. Marking Criteria for Ethnomusicology Project

17 and above (1st class / distinction level work)

The following characteristics will be in evidence for a distinction level grade:

1. Original and insightful framing of the project investigation, showing a sophisticated understanding of key theory and concepts.
2. Excellent reflective awareness of any assumptions or data limitations, and how these might impact on the investigation.
3. The student shows an excellent understanding of how field data can be used to support or undermine particular theoretical points. You won’t be able to discuss everything you encounter: what you chose to describe should be thoughtful and illuminating.
4. Thoughtful and original use of secondary reading and/or other secondary material / information. This should be significantly greater than the bare minimum required for the module.
5. Excellent structure and presentation of findings, using a clear and communicative thesis and argument.
6. Technical competence demonstrated in collecting, preparing and submitting field data.
7. The project must demonstrate good academic practice in referencing primary evidence and secondary works, including the details of any live music performances discussed.

14-16 (2.1. level work)

A 2.1. mark may be awarded to work that shows SOME of the above qualities but is underdeveloped in some respects (individual feedback will provide details). The following points are core:

1. Evidence of thoughtful framing of the investigation, framed by a reflective awareness of assumptions brought to the task.
2. The student shows a good understanding of how field data can be used to support or undermine particular theoretical points, and of any limiting factors in the data that might impact on the findings.
3. Good use of secondary material/information beyond the bare minimum required for the module.
4. A report that follows a clearly structured line of thought through to an interesting conclusion.
5. Writing that is clear and well referenced.
6. Technical competence demonstrated in collecting, preparing and submitting field data.

11-13 (2.2. level work)

A 2.2. mark may be awarded to work with the following characteristics.

1. Some evidence of thoughtful framing of the investigation. There may be a few insightful moments but these may not be fully integrated within a strongly argued whole.
2. Weaker grasp and awareness of assumptions and data gathering issues that might impact the investigation.
3. Work that may make some use of secondary material but which in general fails to move beyond lecture notes and basic reading.
4. Writing may contain errors of grammar, spelling or some citation weaknesses that compromise its clarity to the reader.
5. The supporting sound file may be short, or less than adequate either in content or technical competence.
6. A low 2.2. may also be awarded to a project that contains informative sections but which is not convincingly consider how personal engagement might relate to a wider social context.

8-10 (3rd class work)

A 3rd class mark may be awarded to work with the following characteristics.

1. The project is limited in its framing of the investigation, with little awareness of relevant critical theory and concepts.
2. The report shows little engagement with any secondary reading.
3. The report shows poor understanding of how to use field data as evidence; e.g. although there may be some factual description of an event, the writing does not move from description to reflective analysis.
4. The writing may be persistently hard to understand due to errors in grammar or narrative structure, or where citation practice is poor.
5. The supporting audio file of field data may be compromised (but should still be present).
6. A low 3rd class mark may be awarded to a diary that shows some musical understanding but which fails to engage with the both the questions of personal and social engagement.

7 (pass)

A 7 may be awarded to work which in many respects shares the characteristics of 3rd class work but in which one or more elements is particularly weak. A 7 may be awarded to a diary which shows very little engagement with data (e.g. if the sound file is either very short, or not referenced adequately in the written report), but which does nevertheless provide some good evidence of engagement with ethnographic theory and musical concepts and/or practice in the written report.

4 to 6 (fail with right to resit)

This level of mark may be awarded if any of the following characteristics are present:

1. The report may be very short and superficial
2. The report shows almost no command of ethnographic theory or method
3. The sound file is absent or unplayable, or unrelated to the content suggested in the written report (this latter may constitute falsification of data, which is poor academic practice).
4. A mark in this category may also be given to work that has significant citation or referencing errors, or where the comprehensibility of the writing is extremely limited.
0 to 3 (fail with no right to resit)

This level of mark may be awarded if several of the above fail characteristics is present.

5.4. Examination

The end of course assessment consists of a 2-hour examination; this is worth 50% of the overall grade of the module.

Students will be expected to complete 2 equally weighted sections.

**SECTION A**: answer a set of short questions on ONE out of a choice of excerpts from *theoretical* set reading set during the term. Questions will ask students to identify key points of argument, discuss assumptions made in the context of what they have learnt about the practise of ethnomusicology, and to relate the issues raised by the excerpt to case studies they have encountered over the course of the semester. Tutorial exercises will have provided examples.

**SECTION B**: write ONE essay from a choice of essay questions based on *topics* taught in weeks 9 to 11 (to ensure there is no overlap with other coursework).

Each question will be marked out of 20.

The assessment criteria are based on your ability to:

1. orientate theoretical knowledge that you have gathered over the course of the semester against information that you have gained from engaging with specific ethnomusicology case studies;
2. present arguments that are significant, accurate and precise.

Your ability to analyse material in an insightful way rather than merely listing facts is of particular importance in addressing these questions. This involves your acquiring a thorough knowledge not just of facts but also how music functions in different cultural contexts, and what larger questions this might raise about the nature of music as a human activity. The difference between a good answer and a great answer to a more complex question often relates to differences in the level of insight and deployment of ethno-musicological evidence in support of your proposals.

5.5. Re-assessment Examination

The 3-hour re-assessment examination will require you to write three equally weighted essays.

- **SECTION A** will require you to write a critical commentary on an excerpt of theoretical literature (as 5.4.).

- **SECTION B** will require you to write TWO essays out of a choice of questions, each of which will be framed against one of the themes covered in the course. Your answer will demonstrate your ability to combine material and insights gained from both theory-based and practice-based lectures (‘encounters’).
5.6. Ethics and subject-based data

You will, over the course of this module, encounter various people from different musical fields, who will discuss their practise and experiences with you; you will also be asked to discuss collectively your encounters with music in tutorial activities. These discussions may and should feed into your writing, but you should consider the ethics surrounding drawing on third party data (a core part of this module).

- Good academic practice in handling field data means protecting the identities of research subjects.
- Good academic practice in handling field data means recording the time, date, and locational context of the case study.
- Good academic practice in handling field data means that data subjects should give informed consent to what happens to their data.

It is assumed that students who enrol for this module by doing so give their implicit consent that they will participate in group discussions, sharing their observations and their opinions honestly with their peers, in full understanding that these discussions might form part of the field notes developed for assignments prepared for assessment.

- If a LECTURER talks to you, you can cite their name, lecture title, and date of lecture in essays – lecturers are paid salaries to talk, and their opinion is therefore in the public domain. Comments made by a TUTOR, however, during the course of tutorial discussion, should be anonymised in written assignments.
- The anonymity of FELLOW STUDENTS should be protected in written assignments. If a student contributes to interactive discussion in lectures, or if your tutorial group discussion has produced interesting discussion from any of your fellow students, you should ensure that any mention of these individuals’ contributions is NOT IDENTIFIABLE BY NAME in your essays. e.g. ‘In the lecture dd/mm/yyyy, a member of an a capella group said …. ’ or ‘tutorial discussion suggested that….’. Your essay should provide enough information about the occasion of the discussion to allow those marking your work to recognise bona fide contextual evidence – but you must not name individual fellow students.
- Both the above steps also help to protect YOUR OWN anonymity during the marking process.

Essays written for this course are submitted to MMS, and will be archived there securely, compliant with University data protection policies. Your fellow students all know they are contributing to work on a University module. They have not given you consent to share their contributions on any other online platform. So even if you think your essay is a brilliant, inspired piece of original work, you should not upload it to any public essay database. You will have the opportunity to publish your work once you embark on more advanced research work, at which time any project you do will have passed through full ethics clearance and informed consent processes.
6. BOOKLIST AND RESOURCES

There is an electronic reading list for this module – see link on MMS and below.

Core texts are:


And for definitions of terms see -
- Oxford Online Music Dictionaries – see [http://libguides.st-andrews.ac.uk/music](http://libguides.st-andrews.ac.uk/music)

The library has some multiple copies of these books, but core readings will also be digitised and available from the online reading list for MU1006.

Minimum set reading for tutorials each week will be set using texts available on the reading list.

You should also use the reading list to prepare essays and it goes without saying, reading more than the minimum set will better prepare you for the final examination.

If you are interested in pursuing this subject further, we recommend you read at some point Alan P. Merriam’s seminal study *The Anthropology of Music* (Northwestern University Press, 1964), which set ethnomusicology on track to be a field of study in modern universities.

You will need to use secondary reading to support your written assignments for this module. Some students think they can use Google as their only research tool. This is not a good idea. Google is an amazing engine, but it is not going to help you to achieve high marks at University as the data returned is of very variable quality. Use reading lists to help you select potentially richer sources; teaching staff have put time into pre-screening what we think you will find useful, and library staff have helped us find electronic texts and digital scans.

- USE THE LIBRARY ELECTRONIC READING LIST FOR MU1006. This will allow you both to see recommended texts and give you direct links to electronic versions and digital scans.
  See: [http://resourcelists.st-andrews.ac.uk/index.html](http://resourcelists.st-andrews.ac.uk/index.html)

- The University Library subject guide music webpage is also an invaluable portal to many core online resources. This webpage has links to core online dictionaries such as Oxford Music Online, to music libraries such as the Naxos Music Library, and to RILM, a database containing abstracts of longer articles, which you can use to fine-tune your research.
  See: [http://libguides.st-andrews.ac.uk/music?hs=a](http://libguides.st-andrews.ac.uk/music?hs=a)
Finally, the University website also has links to databases of peer-reviewed academic journal articles. JSTOR is the one most often used by Music undergraduates. You will still need to think carefully about the keywords you type into searches; learning how to do this effectively is a useful research skill. See http://www.st-andrews.ac.uk/library/resources/electronic/