

MUSIC COURSES IN ETHNOMUSICOLOGY

Music 6001 – Research Methods

This course introduces basic research methods with attention, in particular, to historical musicological questions. It is a core course for students in the Performance and Pedagogy program.

Music 6002 – Graduate Seminar

This course will explore the idea that all musicking (i.e., composing, playing, conducting, apprehending, interpreting, analyzing, and moving to music) is a fundamentally social enterprise. Throughout the semester we will touch upon the ways that media, institutional structures, economic status, gender, and other socially-constructed phenomena affect human beings' experience of music and the meanings they ascribe to it. In addition to works in musicology, the readings draw on research in other disciplines such as folklore, psychology, acoustics, and sociology.

Music 6100 – Folksong

An introduction to traditional verse, song, and music. Stress primarily on the songs of Canada, the United States and the British Isles, with special attention to Newfoundland. Examination of traditional vocal and instrumental styles as well as verse forms. Some reference to non-Western musical traditions.

Music 6700 – Career Skills for Musicians

Exploration of various aspects of the practical side of being a musician such as taxes, promotion, media, etc. Offered in alternate years.

Music 6750 – Music Industries Internship (2 credit hours)

Development of personal and professional competencies through part-time field placement. Placement must be approved before registration.

Music 6807 – Video Documentary Production

This course considers how video documentaries are made and guides collaborative student teams through the process of making one themselves. The hands-on approach will be supplemented by discussion of various topics, including documentary styles, issues of filmic representation, ethics in cross-cultural film-making, recording techniques and equipment, as well as the use of archival sound sources, and distribution of the final product. Students will be expected to view documentaries online and in class and be prepared to discuss what they see in relation to assigned readings.

Music 7001 – Research Problems and Methods in Ethnomusicology

This course will include a brief history of the field of ethnomusicology and an exploration of methodological issues. Among the latter will be audio and video recording techniques, discography and media study, ethnographic documentation of performance, the use of music or dance performance as a research strategy, interviewing about music, aural transcription, cross-cultural analysis, and issues of representation.

Music 7002 – Major Research Paper

The major research paper is a document of 50-80 pages in length. It should report on original research that will usually involve fieldwork. In some cases, it might be based solely on archival and library

resources. Like a thesis, a major research paper presents a well-articulated objective (a question or an issue), outlines the scope and methods of research, discusses the theoretical orientation, carefully situates the work in terms of relevant literature, and describes and interprets new data, demonstrating how the latter help fulfill the objectives or answer the central question.

Music 7005 – Performance Option

The Performance Option functions much like a Directed Reading course. It is designed by the student to incorporate (usually cross-cultural) music study in either a private or group setting, complemented by an academic inquiry of some sort. It is intended, primarily but not exclusively, to enable music making experience within a cultural tradition which the student has little or no opportunity to study in the university curriculum but which is relevant to his/her research interests. The teaching staff consists of a performance teacher who may be from the community, and a university faculty supervisor. If you want to work with a teacher or a group other than those associated with School of Music offerings, the credentials of the proposed community teacher must be vetted by the Graduate Program and the student must accept responsibility for any fees involved in taking lessons from this individual. The academic component of the course may be a documentation of the lesson process (e.g., a set of ethnographic field notes about the lessons, a journal regarding lessons and practice or rehearsal experiences), or it may take the form of a demonstration of the musical and cultural knowledge acquired. Students must propose an individual course of study to the Interdisciplinary Advisory Committee. This course will be added to the University registration system only after an individual's course of study has been approved.

Music 7006 – Urban Ethnomusicology

This course provides theoretical underpinnings for the study of music in urban settings, beginning with earliest articulations of the concept of urbanism in sociology and following through to contemporary approaches in cultural studies, geography, and other disciplines. Over the course of the semester, we will examine the city as a sociomusical system: urban soundscapes and sonic adaptations to urban environments; issues of power and identity in urban musical styles; specialization and status of town- and city-based musicians; urban performance events and contexts; and rural-urban links.

Music 7007 – Music in the Study of Gender, Race and Class

This course explores both the creation and reception of music in specific cultural contexts as it serves as a place for negotiating aspects of identity. Gender, race, and class are examined as intersecting social dimensions that may shape (constrain and enable) both the choices and access of musicians to repertoire, instruments or other sound producing technologies. Further, the marking of identity in the social structuring of music events, in the style of sonic detail itself, and in the responses of listeners will be examined. We will also consider the potential of music to mask identity or enable the forging of subjectivities that defy social conventions.

Music 7008 – Media Studies

A broad concept of “media” that encompasses sound producers, modifiers, and broadcasters will frame this course. We will examine how different media themselves shape the ways in which music is produced and constrain or enable different sorts of aural response. The history and impact of printed music, and recording technology will be explored. Issues of mimesis and cyborg theory will be relevant to the topics considered.

Music 7009 – Music and Place

This course considers how individuals and social groups fashion place through sound, how they name and story it, how they render it meaningful through commemoration, mimesis, or gestures of control. Topics will range from the fetishization of place in popular song, to the concept of multilocality, to the oral marking of sacred space.

Music 7010 – World Music: Music of Asia and Oceania

An examination of musical theory, genres, instruments, aesthetics, and functions of music in Asia and Oceania, including the classical music of the Indian subcontinent, ritual musics of East Asia, gong-chime ensembles of Southeast Asia, and traditional musics of Polynesia and Australia. This course has a strong listening component.

Music 7011 – World Music: Music of Africa and the Americas (co-scheduled with Music 3015)*

An examination of musical theory, genres, instruments, aesthetics, and functions of music in Africa and the Americas, including traditional African musics, neo-African musics of the Americas, Native American musics, and traditional South American musics. This course has a strong listening component.

Music 7012 – Canadian Musical Traditions

A survey of musical streams in Canadian music history from colonial times to the present, including indigenous and transplanted musical traditions, and Canadian art music. This course has a strong listening component.

Music 7013 – Music and Culture (co-scheduled with Music/Folklore/Anthropology 4400)*

Traditional music as an aspect of human behaviour in Western and non-European cultures. Examination of the functions and uses of music; folk-popular-art music distinctions and the relation of style to content. Outside reading, class exercises and individual reports will be required

Music 7017 – Folksong (co-scheduled with Music 3017/Folklore 3200)*

An introduction to traditional verse, song, and music. Stress primarily on the songs of Canada, the United States and the British Isles, with special attention to Newfoundland. Examination of traditional vocal and instrumental styles as well as verse forms. Some reference to non-Western musical traditions.

Music 7018 – Jazz and Blues: The Roots of Popular Music

And overview of blues and jazz as traditional musical forms. Lectures and listening will illustrate the development of regional music cultures and generic styles. To better understand the shift of blues and jazz from regional to global performance contexts, the course will examine the effects of changing transmission practices, from predominantly sensory media through contemporary media technologies. A term paper concerning musical style will entail library research and aural analysis.

Music 7026 – Directed Reading in Ethnomusicology (individual scheduling)

This course is a program of independent study, devised by a graduate student in consultation with faculty, to address their need to learn a body of material that cannot be studied in the available courses

offered by the program. It is intended to enable the student to tailor their program of study to their individual professional goals. Proposal for this course must be approved by the Interdisciplinary Advisory Committee for Ethnomusicology, after it consults the Dean of the School of Music regarding faculty workload. Normally, this committee does not approval a Directed Reading course for a student in the first semester of their program.

Music 7802 – Music and Intercultural Processes

The course interrogates the notion of "culture(s)" and examines different theories of the processes through which "cultures" can come into contact with and have transformative effects on one another. Both the ways music participates in these exchanges/transformations and the ways musical practices are themselves transformed through these exchanges are examined.

Music 7803 – Radio Documentary Production

This course considers how radio documentaries are made and guides students through the process of making one themselves. The hands-on approach will be supplemented by discussion of various topics, including documentary styles, recording techniques and equipment, as well as the use of archival sound sources, ethics of editing and representation, and distribution of the final product. Students will be expected to listen to online radio documentaries and be prepared to speak about what they have heard in class.

Music 7804 – The Body and Its Senses in Musical Performance

This course examines historic and contemporary scholarly literature which theorizes the body and its senses as they are culturally and socially constructed, expressed, and valorized in musical performance. The course explores how the body is taken out of the realm of object and given agency, and focuses on the moving body, the experiencing body, and the body transformed. Some course readings, including one of the textbooks, focus on the body in dance, but the course will be accessible to both the non-dancer and those without formal musical training.

Music 7806 – Issues in Contemporary Performance

This course is designed to utilize the resources of the Sound Symposium International Festival of New Music and Performing Art to help students gain a multi-dimensional understanding of contemporary trends in music and the performing arts. The course will introduce new approaches to performance theory, improvisation, sound and the environment, as well as recent artistic and pedagogical practices with particular emphasis on interdisciplinary and cross-cultural work. With a view to the preparation of a final paper on a specific aspect of contemporary performance and/or pedagogy, students will attend a carefully planned subset of Symposium events and prepare reflexive or ethnographic responses.

Music 8001 – Theoretical Issues in the Study of Music

This course introduces a wide range of theoretical perspectives in both the social sciences and humanities as they relate to the study of music in and as culture. More philosophical in tone than MU 7001, it will explore phenomenological and hermeneutic approaches as well as deconstruction and discourse analysis, feminism, performance theory, or semiotics. The focus will be on current issues including globalization, theories of the body, the mediation of music, hybridity, and post-colonial power relations. Events in a colloquium series will be integrated into the course design.

Note: Graduate students in courses cross-listed with undergraduate courses will be expected to read more, to make a class presentation, and to prepare a scholarly paper (ca 30 pages) on an independent research project. Graduate students may periodically meet with the course director independently from the undergraduate class.