

MUSICAL ETHNOGRAPHY. DUE DEC. 2nd.

Requirements of the project:

- Original musical ethnography employing concepts and relevant terminology from class;
- Clear statement of subject, hypothesis, methodology;
- Good use of supporting data: secondary sources, quotations/other information gathered in ethnographic observation and interviews
- Organization and clarity of paper; well-stated conclusion

Paper presentation

Your paper should be **6-8 typed, double-spaced pages (12 point Times New Roman or similar font)** of well-organized prose. Paragraphs should elaborate a single idea developed in a topic sentence. All sources (interviews and other resources) should be properly cited both in-text (parenthetical; see example below) and the paper must include a separate listing of references.

Format of the musical ethnography:

Section 1 (Paragraph 1)

CLEARLY identify and describe: subject, hypothesis, and methodology.

Section 2 – Historical/Social context for subject and theoretical framing.

How does your subject fit into the larger discussion of this music? What have other scholars had to say about this music culture? What theoretical positioning are you taking? Draw from class readings and discussions that support the argument you want to make.

Section 3 – Discussion of ethnographic findings IN RELATION TO YOUR HYPOTHESIS

This is where you elaborate upon your findings.

What did you discover?

Ask questions and answer them: what ideologies are being reproduced or challenged through these musical performances? Are musicians drawing attention to particular ways of thinking? Are they performing alternative models of gender and sexuality? Are the participants organized according to ethnicity? Class? Is there a disjuncture between the musicians' perceptions and the audiences' interpretations? What are your theoretical insights? Are they trying to perform traditional music in new ways? Is there a political message?

Situate your project in relation to other scholar's approaches. Which authors did you read that used a similar methodology, conceptual approach? Asked similar questions? If there was a particular reading that was meaningful, cite it, and explain the relationship.

Be creative...I accept almost any approach, but then I ask you to support it with material we have discussed and outside sources you found.

Be reflexive...was interviewing harder than you thought it would be? Did your position affect the research? How so? Were you an insider an outsider...or somewhere in between? This paper is unique because it asks you to insert your own voice as well. Each of you has a position, let me know what it is.

Section 4- Summary/conclusion:

summary of points made

conclusion: what is the answer to your hypothesis? Does your research encourage any further questions?

References:

follow citation format; see page 3.

Grading criteria:

1) Clear delineation of subject, hypothesis, methodology. (10 pts)

2) Clear organization of material: (15 pts)

-Each paragraph begins with **topic sentence;** use citation for **ALL** data (see page 3 for

format);

-Statements are supported by appropriate, cited information from the following sources:

1. Quotations taken from interviews (note: include ONLY those quotes which are pertinent to your specific point; do **not** transcribe the entire interview into your paper)
2. Observations from events attended
3. Written (secondary) research materials
4. Lecture material

3) Use of 4 verifiable sources and at least 2 ethnographic interviews: (15 pts)

-Include AT LEAST 3 relevant secondary sources for background information:

-books written by scholars

-journal articles from academic journal source

-encyclopedia entry from the *Garland Encyclopedia of World Music* or *The New Grove Dictionary of Music and Musicians*

****WIKIPEDIA IS NOT A VALID SCHOLARLY SOURCE!****

-Use information from **AT LEAST 2 ethnographic interviews**

-Non-scholarly websites (discussion forums, bands' own websites, commercial sites devoted to promoting a particular music, etc) may be used as part of a *discourse analysis* – to help understand beliefs and behaviors in a music culture, or as additional quasi-ethnographic evidence, but should not be treated as an authority.

-IF you use a website source, you **MUST**:

provide the URL in your bibliography & attach a printed copy of the page as accessed OTHERWISE NO CREDIT FOR SOURCE

-you can cite class lectures, but it does not replace your other sources

4) Correct use of terminology and topics covered in class, applied to your topic (25 pts)

5) Correct use of citations -- any uncited data will be discounted against your grade.

6) Complete sentences, correct spelling and punctuation. (10 pts)

7) Well-thought out subject, hypothesis, and ethnographic data. (25 pts)

Total: 100 points

NOTE: As this is a University course, I expect that you will synthesize the information in your own words AND cite your sources. Any use of information without citing your sources and/or wholesale copying of information is considered plagiarism. The university has very strict regulations regarding plagiarism and will have serious consequences for the student.

Citation format

(check out noodlebib for help with citations)

Your citations will be in two places and in two formats:

1) In the body of your paper, after the information used, in parenthesis cite the author's last name, date of publication and page #; for websites, author, date that you acquired the info from the website, and url. For interviews, cite the last name of the person interviewed and year.

2) All citations must be listed at the end in **REFERENCES CITED**.

1) EXAMPLE OF CITATIONS WITHIN PAPER:

Anoushka Shankar's father, Ravi Shankar, was the first major artist to tour outside of India, bringing North Indian classical music to the United States (Marcus 2002: 134).

“When I entered the punk rock scene in Santa Barbara, most of the artists were politically active leftists. They used their lyrics and their music to promote political activism” (Philips 2003). [for an interview]

Polish Highlander music has been promoted as a touristic form of art for mass consumption since the 1980s (<http://www.polishmusic.org; 5/4/3>).

NOTE: All of your citations must have an entry in **REFERENCES** at the end of your paper.

2) REFERENCES section follows at the end of your paper.

This is a list of all sources that you refer to in your paper.

You must use the following format:

- 1) under REFERENCES, list books, articles, and websites together in alphabetical order.
- 2) list interviews in separate section under subheading INTERVIEWS.
- 3) list observed events in separate section under subheading EVENTS OBSERVED.

EXAMPLES:

REFERENCES:

Sugarman, Jane. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press. [book]

Buchanan, Donna A. 1996. “Wedding Musicians, Political Transition, and National Consciousness in Bulgaria.” In *Retuning Culture: Musical Changes in Central and Eastern Europe*. Mark Slobin, ed. Durham: Duke University Press. [for essay in collected, edited volume]

Buchanan, Donna A. 1997. “Review Essay: Bulgaria’s Magical Mystery Tour: Postmodernism, World Music Marketing, and Political Change in Eastern Europe.” *Ethnomusicology* 1(41): 131-157. [for article in journal]

Morrison, Blaire. 2002. http://www.passionmusic.co.uk/articles/s_radulescu_part_1.htm(11/13/2). [for website YOU MUST INCLUDE DATE DOWNLOADED (see above) and INCLUDE COPY OF HOME PAGE WITH YOUR PAPER.

DISCOGRAPHY:

Feld, Steven. 1991. *Voices of the Rainforest*. Rykodisc RCD 10173 Ryko.

FILMOGRAPHY:

Ward, Penny. 1997. *The Whirling Dervishes of Turkey*. New York: World Music Institute.

INTERVIEW:

Eckelberg, T.J. 2005. Interview conducted at Eckelberg home, Austin Texas. February 8.

Trout, Kilgore. 2007. Interview conducted at UT-Austin School of Music, Austin, Texas. February 19.

EVENTS OBSERVED:

Concert of North Indian Classical Music, featuring Ravi and Anoushka Shankar. March 1, 2005. Arlington Theatre, Santa Barbara, CA.