MUS 711 - SEMINAR IN ETHNOMUSICOCOLOGY

Intensive research-based study of specific problems and topics in ethnomusicology.

Recent seminars:

**Fields of Music Making** (Spring 2016, Turino)

Cutting across received music categories and genres, I propose five ideal type *fields* of music making--*participatory performance, presentational performance, high fidelity music, studio audio art, and telemusic.* Each field is differentiated by its own goals, ethics, aesthetics, practices, contexts, roles and sound features, and each is based on different conceptions of what music is and is for. Early in the semester each participant will choose a case study pertinent to a given field, or which is of interest because of the way it confounds the model. Students are encouraged to research traditions that blend aspects of, or cross, the different fields (e.g., karaoke, hip hop, concert pieces for tape and instruments, jazz recording sessions, “folkloric” presentations of participatory traditions). Projects based on local ethnographic fieldwork are encouraged but are not necessary.

**Approaches to Music, Space and Place: Theory, Ethnography and Ecomusicology** (Spring 2014, Kwon)

In this ethnomusicology graduate seminar, we will investigate the importance of sound and music in constructing our space and place in the world. In this vein, we will read and discuss key works theorizing space, place and other related terms (soundscape/landscape, country/city, local/translocal, utopia/heterotopia, etc.) from multiple disciplines such as anthropology, critical geography, phenomenology and philosophy. This seminar will also be devoted to investigating recent concerns in musicology and ethnomusicology in the emerging and converging interest areas of ecomusicology, acoustic ecology and sound studies. In terms of methodology, there will be a focus on ethnography although other methods can be explored in your own research such as historical musicology and ecomusicological analysis.

**Music, Shamanism and Ritual** (Fall 2011, Kwon)

This course will center on music and other forms of expressive culture that spring from shamanist and other ritual practices from around the world. While we will be exploring examples of shamanism and ritual from Eurasia, East Asia, North and South America, South Asia and Africa, there are some overarching questions that will inform our inquiry throughout the course. For example, how do we define concepts such as "shaman," "shamanism," and "ritual"? How have these concepts shifted over time, from antiquity to the present? More importantly, how does one go about studying shamanism and ritual in the contemporary world?