

Research Methods and Bibliography

MUS 6716:

Tues: 8:30-10:25am / Thurs. 9:35-10:25 am
University of Florida, School of Music
Class Location: MUB 142
Fall 2023

Instructor: Dr. Payam Yousefi

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Office hours: Mon. 9am-12pm by appointment

COURSE DESCRIPTION

This course provides an introduction to graduate-level music research and scholarship. As a class we will explore what it means to engage in musical research in today's world across music's sub-fields. We will take a hands-on approach and ask ourselves early on: What questions interest us, and where we can look to find the resources that may answer our questions? Additionally, we will familiarize ourselves with other research methods that take place outside libraries and online search engines—Research methods that engage with human interaction in methodologically grounded ways. By the end of this course students will have a deeper understanding of the different kinds of resources, the different methods for music research, and how research can benefit their careers as musicians and scholars.

COURSE OBJECTIVES

- To gain proficiency in effectively using different reference and research tools.
- To become knowledgeable about research methods across musicology, ethnomusicology, theory, and critical performance practice.
- To gain familiarity with our music library and its various resources.
- To develop strategies on how to frame, conceptualize, & carry out research projects.
- To engage critically with music scholarship and resources.
- To learn how to leverage research in their careers as musicians and/or scholars.

REQUIREMENTS AND GRADING

- **Attendance and Participation (30%):** Weekly attendance, genuine contributions to discussions, and short writing responses to occasional discussion prompts on Canvas.
- **Assignment 1—Group Wikipedia Project (10%)** due week four (9/13)
- **Assignment 2—Journal Article Review (10%)** due week seven (10/4)
- **Midterm Assignment:** “Preliminary Bibliography” (required for PhD students), or “Residency/ Project Proposal,” (20%) due week 9 (10/20)
- **Assignment 3—**“Ethnographic interview transcript,” or “Conference Paper Abstract,” (10%) due week 12 (11/8).
- **Final Project—** Annotated Bibliography (required for PhD students), Critical Edition of Score, or Short Ethnographic Film, (20%) due 12/15.

Rubrics and prompts for above assignments can be found in weekly Canvas modules and will be introduced to students in detail by the instructor.

GRADING RUBRIC

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	F

COURSE MATERIAL

This class does not have a course reader. All readings, audio/visual links, and classroom handouts will be posted in the class website for each week.

Students should check each week's Canvas module as the contents, reading materials, and assignment rubrics will be regularly updated to better suite our classes progression.

ACADEMIC HONESTY

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report and condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA. See honor code here:

<https://archive.catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx#:~:text=The%20Honor%20Pledge&text=The%20university%20requires%20all%20members,other%20acts%20of%20academic%20dishonesty>.

ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively. Accommodations for other circumstances may be available. Examples include childbirth or care, elder care, grieving, or trauma. Consult with your instructor or the Dean of Students Office for more information.

COURSE SCHEDULE

Week One

8/24 Introduction to Graduate Research Methods and Bibliography

Week Two

8/29 What is music research today?

8/31 Evaluating and Finding Sources/ Assignment 1 overview **(due 9/13)**

- **Required Reading:**
 - Mueller, Darren. 2019. "Wikipedia: The Free Encyclopedia." *Journal of the American Musicological Society* 72 (1): 279–95.
<https://doi.org/10.1525/jams.2019.72.1.279>.

Week Three

9/5 Music Library Tour*

9/7 Librarian session on using UF library search engines and databases effectively.

Week Four

9/12 Online and Research Strategies; LibGuides, Online Catalogues, Wikipedia

9/14 In class group presentations for Assignment 1.

Week Five

9/19 Research Approaches: How Scholars Write About Music

9/21 Academic Journals

- Assignment 2—Journal Article Review Explained **(due 10/4)**

Week Six

9/26 Bibliographies and the Research Process

9/28 Critical Music Performance and Research

- **Required Reading:** Conquergood, Dwight. 2013. "Performing as a Moral Act." In *Cultural Struggles*, 65-79. University of Michigan Press

Week Seven

10/3 Biographies

- **Required Reading:** Marian Wilson Kimber, “The ‘Suppression’ of Fanny Mendelssohn: Rethinking Feminist Biography,” *19th-Century Music* 26 (2002), 113-29.
- **Required Reading:** Danielson, Virginia. 1997. *The Voice of Egypt: Umm Kulthūm, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago: University of Chicago Press. (See, canvas week 7 module for reading excerpts)

10/5 Midterm project preparation **(Due 10/20)**

Week Eight

10/10 Musical Ethnography as a Research Method

- **Required Reading:** Thompson, Paul, and Brett Lashua. 2014. “Getting It on Record.” *Journal of Contemporary Ethnography* 43 (6): 746–69.
<https://doi.org/10.1177/0891241614530158>.

10/12 Performance as a Research Process and Participant Observation

- **Required Reading:** DeWalt, Kathleen M. and Billie R. DeWalt. 2011. *Participant Observation: A Guide for Fieldworkers*, 2nd ed. Lanham, MD: Rowman & Littlefield, pp. 79-97.

Week Nine

10/17 The Archive and Primary Sources

- **Required Reading:** Carl Philipp Emanuel Bach and Johann Friedrich Agricola, “The World-Famous Organist, Mr. Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, and Music Director in Leipzig,” in *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, eds. Hans T. David and Arthur Mendel, 297-307.

10/19 Score Studies, Facsimiles, Manuscripts

Week Ten

10/24 Archives: Newspapers, Letters, Public Documents, Music Criticism.

- **Required Reading:** Jacques Barzun, “Introduction;” Hector Berlioz, “First Evening: The First Opera — Vincenza — The Vexations of Kleiner the Elder,” in *Evenings at the Orchestra*

10/26 Discuss Assignment 3 Rubric (**Due 11/8**); and Discuss Ethnographic Interviews

- **Required Reading:** Spradley. 1979 [2016]. *The Ethnographic Interview*. Read 78-91; 120-131; 155-172

Week Eleven

10/31 Theory, Positivism, Musical Analysis; and Community Based Research

- **Required Reading:** Lawrence Kramer, “The Musicology of the Future,” *Repercussions* 1 (1992), 5-18.

11/2 Digital Archives, Multimedia Sources, and Social Media.

- **Required Reading** Pink, Sarah, Heather A. Horst, John Postill, Larissa Hjorth, Tania Lewis, and Jo Tacchi. 2016. *Digital Ethnography: Principles and Practice*. Thousand Oaks, California: SAGE Publications. (Look through book generally but read chapter six closely for discussion, “Researching Social Worlds.”)
- **Required Reading:** Abidin, Crystal, and Gabriele de Seta. 2020. “Private Messages from the Field: Confessions on Digital Ethnography and Its Discomforts.”

Week Twelve

11/7 Discussing Annotated Bibliographies/Critical Editions for Final Project (**Due 12/15**)

11/9 Critical Editions, Musical Work Editions, and Collected Editions

Week Thirteen

11/14 Community Based Research Cont....; and Bias and Scholarship

- **Required Reading:** Ashifa Kassam, “‘They deserve a place in history’: music teacher makes map of female composers,” *The Guardian* 19 August 2021, <https://www.theguardian.com/music/2021/aug/19/they-deserve-a-place-in-history-music-teacher-makes-map-of-female-composers>

11/16 Ethnographic Films as a Recourse and Research Approach

- Browse through the [Journal of Audiovisual Ethnomusicology](#) website. Choose a film or two to watch and come prepared to speak about some of the audio/visual techniques that

were used in the films. How were the frames and sequences composed? Consider closely what the visual medium can do that written mediums cannot? How do moving images themselves speak in the place of texts as a form of research? **Post your response (500 words max)** to the course website.

Week Fourteen

11/21 Music Scholarship, Data, and the Digital Humanities

- **Required Reading:** Mary Caton Lingold, Darren Mueller, and Whitney Trettien, “Introduction,” in *Digital Sound Studies*, eds. Mary Caton Lingold, Darren Mueller, and Whitney Trettien, 1-28.

11/23 THANKSGIVING BREAK – NO CLASS

Week Fifteen

11/28 Research and Ethics: Copyright and Intellectual Property

- **Required Reading:** Tan, Shzr Ee. 2008. “Returning to and from “Innocence”: Taiwan Aboriginal Recordings.” *Journal of American Folklore* 121 (480): 222–35.

11/30 **Final Presentations**

Week Sixteen

12/5 **Final Presentations**

12/7 **Final Presentations**