



THE UNIVERSITY OF PENNSYLVANIA

Music 650-250 Field Methods in Ethnomusicology: Music and Islam in West Philadelphia

Spring Semester 2006
Wednesdays at 2 P.M.
Music Annex 210

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Office Hours: **Thursday 2.30-3.15 P.M. or by appointment**

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Blackboard is an indispensable tool in this class.

To access use the following url: www.courseweb.library.upenn.edu

To login you need your own Penn net username and password.

Course Description

This class is part of a series of Academically Based Community Service classes that examine the relationship between music and spirituality in West Philadelphia. This is the first with a focus on the Islamic community. Previous classes have had the history and contemporary practice of gospel music as their subject.

The purpose of the course is to give students a condensed version of the field research experience as required for their dissertations in ethnomusicology or the anthropology of music. We begin with doing the kinds of reading a student undertakes prior to taking special field examinations, we speak to community members to establish the parameters of the research—expectations, norms, values, limitations—and then proceed to do the field research. Each week students are given a limited amount of reading—both technical and theoretical—because the point of these seminars is to workshop particular projects—thick description, fieldnotes, photographic essays, recorded interviews, the recording of a musical event, and videography.

One of the major outcomes of the course is that students produce a series of ethnographic documents/representations in a variety of media. A key requirement of ABCS work and indeed of all field research, is reciprocity to the community one is researching. One way of ensuring some kind of longterm benefit, is to return these products to the community, or to make them publicly accessible in some way. So all materials produced by students should be made in several copies, and placed in html format so the work can be mounted on the course website: www.westphillygospel.org. Students are required to provide copies of the videos produced to the community, and even to particular individuals featured in the videos. All original research materials are to

be carefully labeled and deposited in Van Pelt Library so that they can be accessed by community members, future researchers etc., at a later date.

A further goal of the class is to use the research project as a means to fostering good relationships between the University of Pennsylvania and its West Philadelphia neighbors, so there is a community engagement component to this class as well. The specifics of the project will be worked out according to the requests from the community and the time students have available to work with the community. This is negotiated as part of the course.

Structure

Field methods in Ethnomusicology is taught as an Academically Based Community Service Project—which means that you will learn field research methods both by reading and discussing secondary literature but also in a learning-by-doing process. At the outset we will meet weekly for a three hour seminar, for discussion of assigned readings, with the occasional addition of guests: Eugene Lew from SAS Computing, and members of the Quba Institute, for example. Then we will move into a more applied mode of learning: the seminar will last closer to 2 hours in a “Theory/Practice” styled seminar. Students will read shorter pieces on research methods and reflections, and present weekly projects to the class for feedback from peers. The course requires community involvement beyond the confines of the seminar.

Grading

Assessment of your performance in this seminar will be evaluated in four areas: Journal Entries, Seminar Discussion, Final Projects (webpage and video), and Community Engagement. There is no specific breakdown of the grade, though the tangible products will constitute the major part of the final assessment.

Schedule

A. Music, Islam, the United States

1. Introduction (1/11)

Muller (unpublished)

2. Islam in the United States (1/18)

Haddad and Adair (1987), Recommended Qureshi (ed.), 1991.

3. Qur'an: Text and Recitation (1/25)

Qur'an, Sells (2005). Recommended Cook (2000).

4. Music and Islam (1): Music in the Islamic World (2/1)

Shiloah (1995), Excerpts: Qureshi (1997)

5. Popular/World Music and Islam (2): Sufism and Hip Hop (2/8)

Miyakawa (Pt. One), Chittick (2005), Excerpts: Erguner (2005)

B. Musical Ethnography: Theory and Practice

6. Participant Observation (2/15)

Theory Spradley (1980); Nussbaum (1997: Ch.4), Chow (1993, chapter—Where are all the natives?)

Practice Thick Description (posted to BB by midnight Tuesday 2/14)

7. Fieldnotes (2/22)

Theory Sanjek (1990)

Practice Fieldnotes (posted to BB by midnight 2/21)

8. Visual Documents: Photo Essay (3/1)

Theory Marcus and Fisher (1986: chs. 1,3, and 6). Warren (2003)

Practice Photo Essay with accompanying written narrative. Imagine you are doing a photographic essay for a magazine or website—post to webpage.

SPRING BREAK!!!!!! (3/3-3/15)

9. Ethnographic Interview (3/15)

Theory Spradley (1979), Clifford and Marcus (1986: 1-50, 234-261)

Practice Complete Interview Transcription, select highlights of interview for discussion. Posted to your webpage and in hardcopy.

10. Recording Music Events (3/22)

Theory Given by Eugene Lew (earlier in the semester!)

Practice Recording of (1) entire event which is then edited into a coherent narrative (combination of verbal/written narrative with selected audio clips to create a short radio clip (maximum of 10 minutes), posted to webpage. Take a good look at Sells book and accompanying CD, the Erguner book and CD, and Qureshi (1997) with CD.

11. Visual Documents: Video Clips (3/29)

Theory Heider (1976: chs. 1 and 3), Baily (World of Music, Ethnomusicological Filmmaking)

Practice Recording of (1) entire event which is then edited into a coherent narrative (combination of verbal/written narrative with selected audio clips to create a short television clip (maximum of 5 minutes), posted to webpage. Think of how this might form a substantial part of your final video.

12. Musical Analysis (4/5)

Theory Miyakawa (2005, Part Two) Qureshi (1997, Chs. 1,2, 5-8)

Practice Analyze an excerpt of your recorded music, bring in for discussion. Posted to webpage.

13. Video: Rough Cut (4/12)

Theory—what are yours?

Practice: Bring the goods for comment and assistance

14. Video: Near Final Edit (4/19)

Theory—what are yours again?

Practice: Bring the goods for comment and assistance

C. Culminating Event (TBA)

Books on Reserve

1. *Al-Ghazzali on Listening to Music*. 2002. Intro by Laleh Bakhtiar, Translated by Muhammad Nur Abdus Salam. Chicago: Great Books of the Islamic World. (www.kazi.org)
2. Anderson, Elijah et al., (Eds.) 2004. *Being Here and Being There: Fieldwork Encounters and Ethnographic Discoveries*. The Annals of the American Academy of Political and Social Science 595.
3. Barz, Gregory and Timothy Cooley (eds.). 1997. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. NY: Oxford UP.
4. Behar, Ruth and Deborah Gordon. 1995. *Women Writing Culture*
5. Chittick, William. 2005 (2000, 2001, 2003). *Sufism: An Introduction*. Oxford: One World.
6. Chow, Rey. 1993. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies*.
7. Cook, Michael. 2000. *The Koran: A Very Short Introduction*. Oxford: OUP
8. Erguner, Kudsi. 2005. *Journeys of a Sufi Musician*, with CD. London: SAQI
9. Haddad, Yvonne Yazbeck and Adair T. Lummis. 1987. *Islamic Values in the United States: A Comparative Study*. NY: Oxford UP.
10. Heider, Karl. 1976. *Ethnographic Film*
11. James Clifford and George Marcus. 1986. *Writing Culture: The Poetics and Politics of Ethnography*.
12. Jaarsma, Sjoerd (ed). 2002. *Handle With Care: Ownership and Control of Ethnographic Materials*.
13. Khan, Hazrat Inayat. 2005 (1983, 1988). *The Music of Life: The Inner Nature and Effects of Sound*. New Lebanon, NY: Omega Publications (www.omegapub.com)
14. Marcus, George and Michael Fisher. 1986. *Anthropology as Cultural Critique: An Experimental Moment in the Human Sciences*.
15. Miyakawa, Felicia. 2005. *Five Percenter Rap: God's Hop Music, Message, and Black Muslim Mission*. Indiana UP
16. Nussbaum, Martha. 1997. *The Study of Non-Western Cultures*. IN *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*. Cambridge, MA: Harvard UP.

17. Qur'an/Koran
18. Qureshi, Regula. 1997. *Sufi Music of India and Pakistan: Sound, Context, and Meaning in Qawwali*. Chicago: U of Chicago Press.
19. Qureshi, Regula (ed.) 1991. *Muslim Families in North America*. Edmonton: University of Alberta Press.
20. Sanjek, Roger. 1990. *Fieldnotes: The Makings of Anthropology*
21. Sells, Michael. 2005 (1999). *Approaching the Qur'an: The Early Revelations*. With CD. Ashland, Oregon: White Cloud Press.
22. Shiloah, Amnon. 1995. *Music in the World of Islam: A Socio-Cultural Study*. Detroit, MI: Wayne State UP.
23. Spradley, James. 1980. *Participant Observation*
24. Spradley, James. 1979. *Ethnographic Interview*.
25. Warren, Bruce. 2003. *Photography: The Concise Guide* (In Fine Arts Library Reserve, Two Copies).

Website and Journals

Projects

Keep weekly records in **personal journals**, 1-2 single spaced pages posted to BB weekly, by Tuesday at midnight PRIOR to each seminar. These included responses to readings, field notes, other relevant questions, issues, ideas pertaining to the class. Submit final journals TYPED only.

The Interview/Event

- Your preparation for the interview/Event—background reading, what you read where you found it, what you learnt basically
- Description of the interview/event itself
- Evaluation of the interview/event itself—what you expected, what happened, what was unexpected
- Evaluation of the interview/event content once transcribed –how you selected the important moments for the audio files, what you would ask if you could do a follow up interview—remembering the ethnographic cycle

The Research Process as a Form of Learning

- Reflect on what your expectations of the project were, what actually happened, what you would like to have happened that didn't and so forth
- What do you think about research like this as a form of learning as an undergraduate, what kinds of skills did you acquire through this kind of learning that you may not have acquired had you not taken a class like this
- Are there particular skills you have acquired in this kind of learning environment that will be useful for the rest of your life? What are they and how might you use them in other areas of work or human engagement?

Preparing your Website Material

- Remember that the website is best in a combination of visual, aural, and written materials. So don't just rely on text

- This is a record of the class you have taken, the learning process that you want to share with a virtual and real public
- You are wanting to educate your website reader/viewer in a straightforward way
- Frame your ethnographic materials--videos, audio clips, tell the story of your interview/project, who the person is, why you interviewed the person, and why this person is significant in the reconstruction of Philly's gospel history
- Be sure to have all the names of your group members in the page—if you want to put signatures on particular parts of the site that is fine too
- Label all pictures with people's names
- You must somewhere indicate that you have permission from individuals concerned to post this material (and say where the permission is housed—Van Pelt Library).
- If you have done extra reading around your subject you think would help your web readers, then put a list of relevant literature—journal article, journal date of publication, or even relevant websites etc
- If your interviewee pointed you to particular newspapers or archives or buildings, see if you can find weblinks to those and post them in “related links” or embedded in the text you write.
- Use your imagination, if you are unsure of what to do, email or talk to me about possibilities.

Information for Quba Institute

www.qubainstitute.com

<http://www.upenn.edu/ccp>

Other helpful sites: (From Idiot's Guide to Islam)

Islamic Society of North America: www.isna.net

Muslim Students Association: www.msa-natl.org

World Community of Al-Islam in the West: www.muslimjournal.com

Muslim American Society: www.masnet.org

<http://www.upenn.edu/ccp/monumental>

<http://www.upenn.edu/ccp/millennium>

Permission Form for Interviews and recordings: REQUIRED FOR ALL EVENTS YOU RECORD, where you will use materials generated.

A sample permission form in on BB. You can take the MS Word file and adjust it to suit the specific needs of your field research. Make sure all those videoed, interviewed have signed or we cannot use the material.

MMETS RESERVE

For reserving a camera with MMETS here is the electronic form, Dr. Muller has to fill in, but just so it is available easily, here is the url

Please use our on line form to reserve

equipment. Here is a link to that form:
<https://www.sas.upenn.edu/eqdb/mmets.php>

Final Projects and Culminating Event

Final Submission

****KEEP** copies of everything, on your hard drive, on CD, until the projects are uploaded.
*****SAVE SAVE SAVE** every five minutes or so.

Fieldnotes and Reflections Document

- These are individual and group submissions
- Field notes can be just that: notes that talk about prior to the interview, the interview itself, the place, the conversation, reflections on the interview, how it went, what you would ask again and so forth. Also what kinds of preparation you did, what you read, how it was helpful.
- Reflections can be about the interview, but also about this research process—what do you think about this particular project. You may have had a “wow” moment or a difficult moment in the interview that you felt individually or as a group. This could be included. There are many unknowns in ethnographic research, you learn as you go, with this in mind, talk about what you learnt, including about the uncertainties that are germane to this kind of learning (as perhaps equipping you for real life—where there are just as many uncertainties and changes). And so forth.
- Finally, you might want to use all or parts of this document in the narrative you create in your webpage. See below.

Your Webpages

- As you give shape to your webpage remember that these projects were made in the context of a class, so you should construct your page to reflect that context i.e., you are not the mysterious producer putting everything together behind the scenes, but were actively involved in shaping the project from its early stages through to the final product.
- Remember too to think about the webpage as a kind of archive—one in which you are depositing primary source materials generated from the ethnographic interview. So think of what you might have wanted to know about your interviewee before you conducted the interview, to help some in the future who might similarly be interested in that person’s narrative.
- So you might want to shape your page according to the idea of the ethnographic cycle we talked about in class—map out the steps in the research, editing, and presentation stages. In other words the fieldnotes and reflections that you submit as a 10 paged document could well be incorporated into the narrative you create for your webpage.
- Be sure to put your names on the webpage—unless someone has particular reasons not to do so, you are not obligated to put your names on the page, this is more to ensure you get the credit for the work done.
- You should create a list of “relevant resources” that might include texts you have

read, newspapers or magazines that were cited by your interviewees, with possible links to them. Remember though if you insert a series of related links, please explain to the viewer the reason for inserting each link, why it might be helpful for the viewer and enhance the project. Try to use links that have some kind of longevity and public credibility so that they don't become defunct too quickly.

- Label all images—who is in the picture, where, when, why, even who took the picture. If you have images that were given to you by your interviewee and you don't have much information about the images, just say you asked but the interviewee was vague about details, or couldn't recall specifically, it is important that you tried to find out the information.
- Think about how you want to represent your interviewee, and how he/she might feel looking at your project.
- Frame your audio/video clips: make sure they will make sense to your viewer. You could put them in some kind of narrative frame that makes sense to the life story of your interviewee, or that make sense in terms of the research experience, or in terms of a story about the relationship between music and spirituality. You decide how to do it. Just make sure there is a clear logic to your selection and presentation of these particular links.
- It would really strengthen the sense that you were in partnership through the interview, if you talk about a particular highpoint in the interview process, either in terms of an extraordinary piece of information given, a particular story told, or in terms of your own expectation of what you would get versus what you discovered.

Submitting Research Materials

To be submitted in the basket/box marked Music 650-250-Muller in Rm 202 on Friday April 28 by 4 PM or electronically by Monday May 1 at 8.30 AM. NO LATER

- Permission Forms—with all information intact for the person/people you interviewed. Make sure you have signed the permission form yourself--for putting your work online on a Penn website. See Course Assignments—find the correct permission form, printout and sign.
- All originals of tapes, mini discs, digital video tape, in an envelope, CLEARLY MARKED, or with an extra sheet of paper that notes the class—Music 650 Spring 2006, who conducted the interview, with whom, when, where, what is on the tape, how long the tape is. These will be deposited in Van Pelt for further consultation by communities engaged.

“Digital Dropbox” in “Tools” on BB.

- Your final web page project archived (ZIP) file as Eugene Lew showed you how to do. Make sure you label it WITHOUT any capital letters or spaces, and make sure the label makes sense—either by the name of the person interviewed or something distinctive about your project.
- Any additional materials you have collected but not used on the page in a separate archived folder. This includes the 10 paged fieldnotes-reflections on the project, if

you haven't decided to use the entire file on your webpage.

PLEASE NOTE:

The project as a whole must include:

- Audio clip files of your interview as you have edited them—as MP3 files
- The original interview tapes/mini discs/cds should be put into the box in Rm 202
CLEARLY MARKED
- The full transcription of your interview (or the portions of the interviews, if you did more than one) i.e., we need an electronic copy of the transcription for archiving. Submit in MS WORD, or if you don't have MS Word, then as a PDF file.
- The portions of the transcriptions that connect to the audio clips you are posting—**CLEARLY MARK** the connections.
- Reflections on field work and field notes—the 10-12 paged assignment that you submit as a group. (See discussion above for clarification on how this should be written up).
- Any images you have used, **CLEARLY MARKED** (as above)
- The video clips (if you used video) you want posted (the original tapes go in Rm 202 in the box marked Music 650—Muller).
- A separate ZIP folder for your five minute video, OR tell me where your video is filed in the lab computers. Name the folder and where I can find it. BUT keep a dvd copy of the material in case something goes wrong with the computers.
- If you can think of anything else, email me and ask if it is required.

Culminating Event

DATE TBA:

- Everyone must be at this event to briefly present their webpages and videos. It is unlikely these will be uploaded to the website at this point, so we will have them available for you to give a five minute presentation each.
- This would also be the time to return materials, either ones you have produced or those borrowed from your interviewees to them. This must bring closure to the project.