**MUS 3209 Thematic Studies in Ethnomusicology and Dissertation Writing**

***Description:***

Thematic studies in ethnomusicology, is an exploratory course through which students are exposed to a number of conceptual issues that participate in constructing music and dance. It is geared towards understanding the ways in which music and dance are linked within social, political, economic, and cultural formations. In addition, students will be offered individual supervision for the dissertation, which must be based on an original research and must be submitted just before the written examinations of the second semester.

***Objectives:***

1. To broaden the students’ understanding of ethnomusicology as a study of music and dance within and as a cultural phenomenon, shaped by social, political and economic structures
2. To deeper the students’ critical thinking of how music and dance define culture and how culture shapes music and dance
3. To offer dissertation supervision

*Course Outline*

Topic 1: Music and Gender

* Gendered Ethnomusicological Scholarship
* Gendering Music and Musicking Gender
* The Drum as a Gendered Instrument: Baakisimba Dance Music of the Baganda People of Uganda
* Social Status of Women Performers

Topic 2: Concepts of Traditional, Folk, and Popular Music

Topic 3: Conceptualization of “African” Music Outside Africa

Topic 3: Dissertation Supervision

Topic 4: Music and Migration: From Latin America to Africa, the Return of African Music

Topic 5: Music and other Related Arts

Topic 6: Continuity and Change in Music and Dance

Topic 7: Dance is Music that is Seen but not Heard

Topic 8: Art of Music: improvisation and Composition

Topic 9: Music and Language

Topic 10: Music Archives

* Role of Music Archives in the Twenty-First Century
* Challenges in Archiving Music

Topic 11: Music in Politics and Politics in Music

Topic 12: Copyright and Piracy

Topic 13: Music Censorship

Topic 14: Writing Skills

*Learning Outcomes*

1. Critical understanding of music and dance as a cultural, political and social phenomenon
2. Critical understanding of how social-cultural and political structures shape music and dance
3. Completed and well-written dissertation

*Methods of Teaching/Delivery*

Lectures, audio-visuals, reading assignments, class discussion, individual, listening assignments, group and individual supervision

*Modes of Assessment*

Course work

* Attendance and participation in class discussions: 5%
* Mid-semester test: 15%
* Dissertation Supervision: 10%

Final examination

* Dissertation Project: 30%
* Written Examinations: 40%

*Selected Readings*

Cook, Susan C. and Judy S. Tsou.(Ed.) 1994.*Cecilia Reclaimed: Feminists Perspectives on Gender and Music.*Urbana and Chicago, University of Illinois Press.

Lovas, Lemez and Maya Medich. 2006. Hidden Truths: Music, Politics and Censorship in Lukashenko’s Belarus. Copenhagen: Freemuse.

McClary, Susan. 1991. Feminine Endings: Music, Gender and Sexuality. Minneapolis: Minnesota University Press.

Nannyonga-Tamusuza, Sylvia. 2007. “Gendering ‘Musicking’: Commodification of Women in the Music Business in Uganda.”In Noterat. 15: 75-101.

. 2005. Baakisimba: Gender in the Music and Dance of the Baganda People of Uganda. New York and London: Routledge.

Ness, Sally Ann. 1994. “The 1994 Dance Ethnology Forum: Interconnections: Music and Dance.” Dance Research Journal. 26 (2):52-54.

Titon, Jeff Todd, et al. 1996. *Worlds of Music: An Introduction to the Music of the World’s People*. New York: Schirmer Books.