



DETAILED PROPOSAL OF THE STUDY PROGRAMME

Table 2. Course description

***The table needs to be copied for each course**

1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. Mojca Piškor, PhD	1.6. Year of the study programme	5 th
1.2. Name of the course	Introduction in ethno-musicology	1.7. Credits (ECTS)	5
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	45 L
1.4. Study programme (undergraduate, graduate, integrated)	Graduate	1.9. Expected enrolment in the course	
1.5. Status of the course	Obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	
2. COUSE DESCRIPTION			
2.1. Course objectives	To familiarise oneself with research, theoretical basis, research methods, and history of ethno-musicology. To independently plan and conduct ethno-musicological research of a smaller scope.		
2.2. Course enrolment requirements and entry competences required for the course	Completed undergraduate study of Church Music.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>By completing graduate study of Church Music – Musical Pedagogy, Master in Music, students will have the following competencies:</p> <ul style="list-style-type: none"> - Comprehensive familiarisation with theoretical principles in the area of musical pedagogy - Ability to mediate knowledge and skills related to theoretical musical courses - Ability to follow and analyse consciously and with understanding every printed note text as well as its realisation in its vertical and horizontal dimension - Having knowledge and skills to lead vocal and/or instrumental ensemble - Realising (composing), depending on one's own creative potential, individually larger or smaller musical wholes and elaborate them appropriately harmonically and in a polyphonic way - Using computer technology as an auxiliary means in creating, presenting, and printing formation of one's works - Ability to recognise by hearing more complex musical material on a higher level, to memorise it and to manipulate it - Very good knowledge of capital works of past and contemporary musical styles and understanding their role in the development of musical creativity - Very good knowledge of technique, form, and auditory formation in musical creativity - Being aware of the interrelationship and inter-dependency of the theoretical and practical parts of the study - Detail knowledge of elements of music; understanding of their interaction and principles of their organisation 		



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	<ul style="list-style-type: none"> - Understanding of forms and processes on which musical improvisation depends - Developed ability to learn, self-motivate, and be independent in activity - Wide knowledge of sources of information and advanced skills of organisation, interpretation, and synthesis of information - Developed ability of critical development of ideas and arguments - Developed ability of creative thinking, solving problems, and working in new and changed circumstances - Ability to lead projects and to cooperate with others on more complex joint projects
<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>Participants will acquire the following competencies:</p> <ul style="list-style-type: none"> - Familiarisation with specificities of ethno-musicological approach to musical practices in relation to other approaches - Familiarisation with theoretical bases of contemporary ethno-musicology on the elementary level - Familiarisation with basic directions of history of ethno-musicology, with a special review of history of ethno-musicological research in Croatia - Familiarisation with basic methods of ethno-musicological research - Familiarisation with types and repertoire of traditional music in Croatia on the elementary level - Familiarisation with basic guidelines of scientific study of popular music - Application of acquired knowledge on planning and conduction of one's own research of a smaller scope - Familiarisation with relevant professional literature on the elementary level - Comparison and critical confrontation of music and its ethnography
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<ol style="list-style-type: none"> 1. week (3 hours lectures): Introductory lecture: Contours of ethno-musicology 2. week (3 hours lectures): Historical, theoretical, and methodological starting points of ethno-musicology (1): What are the objects of research of ethno-musicology? 3. week (3 hours lectures): Historical, theoretical, and methodological starting points of ethno-musicology (2): Ethno-musicological paradigms 4. week (3 hours lectures): Historical, theoretical, and methodological starting points of ethno-musicology (3): Researchers 5. week (3 hours lectures): Music outside of Europe as an object of ethno-musicological research (1): Ethno-musicology "elsewhere" 6. week (3 hours lectures): Music outside of Europe as an object of ethno-musicological research (2): Ethno-musicology "at home" 7. week (3 hours lectures): Music outside of Europe as an object of ethno-musicological research (3): Other ethno-musicologies 8. week (3 hours lectures): Traditional music and ethno-musicological research in Croatia (1): Approaches, themes, researchers 9. week (3 hours lectures): Traditional music and ethno-musicological research in Croatia (2): Ethnographies, collections, archives 10. week (3 hours lectures): Traditional music and ethno-musicological research in Croatia (3): Selected studies of examples 11. week (3 hours lectures): Ethno-musicology and popular music in the world (1): Ethno-musicology and studies of popular music: meetings and bypasses 12. week (3 hours lectures): Ethno-musicology and popular music in the world (2): Popular music and ethno-musicology of city 13. week (3 hours lectures): Ethno-musicology and popular music in the world (3): Selected studies of examples



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	14. week (3 hours seminar): Presentation of seminar papers 15. week (3 hours Seminar): Final discussion: challenges of new ethno-musicologies				
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input type="checkbox"/> field classes		<input checked="" type="checkbox"/> individual tasks <input checked="" type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory <input type="checkbox"/> mentor-guided work <input type="checkbox"/> (add other)		2.7. Comments:
2.8. Student responsibilities	Regular class attendance, active participation in discussions, reading of selected chapters in literature, individual research, writing and presenting of seminar papers.				
2.9. Screening student work	Class attendance	YES	Research		Practical work
	Experiments		Report		Class activity
	Essay		Seminar paper	YES	(add other)
	Preliminary exam		Oral exam	YES	(add other)
	Written exam		Project		(add other)
2.10. Grading and evaluating student work in class and at the final exam	The requirement for attending the exam is seminar paper presentation and the paper needs to be submitted in the written form. The exam is oral and consists of three comprehensive questions from literature and lectures.				
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media
	Blacking, John (1973): <i>How Musical Is Man?</i> , Seattle; London: University of Washington				
	Bohman, Philip V (2002): <i>World Music: A Very Short Introduction</i> , Oxford; New York: Oxford University Press.				
	Manuel, Peter (1988): <i>Popular Musics of Non-Western World</i> , New York; Oxford: Oxford University Press.				
	Marošević, Grozdana (2010): Susret folkloristike i antropologije u hrvatskoj etnomuzikologiji, in: Hameršak, M.; Marjanić, S. (ed.): <i>Folkloristička čitanka</i> , Zagreb: AGM, 479-509.				
	Merriam, Alan P. (1964): <i>The Anthropology of Music</i> , Evanston: Northwestern University Press.				
2.12. Optional literature (at the time of submission of study programme proposal)	Barz, Gregory F.; Timothy J. Cooley (eds.) (2008): <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i> , Oxford; New York: Oxford University Press. Bennett, Andy; Shank, Barry; Toynbee, Jason (eds.) (2006): <i>The Popular Music Studies Reader</i> , London; New York: Routledge.				



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	<p>Bezić, Jerko (1998): Etnomuzikološka i etnokoreološka djelatnost Instituta od kasnih četrdesetih do osamdesetih godina, <i>Narodna umjetnost</i>, 35(2), 21-48.</p> <p>Ceribašić, Naila (1998): Etnomuzikološka i etnokoreološka djelatnost Instituta tijekom devedesetih godina, <i>Narodna umjetnost</i>, 35(2), 49-66.</p> <p>Ceribašić, Naila; Marošević, Grozdana (eds.) (1999): <i>Glazba, folklor i kultura: Svečani zbornik za Jerka Bezića</i>, Zagreb: Institut za etnologiju i folkloristiku; Hrvatsko muzikološko društvo.</p> <p>Clayton, Martin; Herbert, Trevor; Middleton, Richard (ur.) (2003): <i>The Cultural Study of Music: A Critical Introduction</i>, New York; London: Routledge.</p> <p>Čapo Žmegač, Jasna; Gulin Zrnić, Valentina; Šantek, Goran Pavel (ur.) (2006): <i>Etnologija bliskoga: Poetika i politika suvremenih terenskih istraživanja</i>, Zagreb: Institut za etnologiju i folkloristiku; Jesenski i Turk</p> <p>Keil, Charles; Feld, Steven (1994): <i>Music Grooves: Essays and Dialogues</i>, Chicago; London: University of Chicago Press.</p> <p>Magrini, Tullia (ur.) (2003): <i>Music and Gender: Perspectives from the Mediterranean</i>, Chicago; London: The Chicago University Press.</p> <p>Nettl, Bruno (2005): <i>The Study of Ethnomusicology: Thirty-One Issues and Concepts</i>, Champaign: University of Illinois Press.</p> <p>Post, Jennifer C. (ed.) (2006): <i>Ethnomusicology: A Contemporary Reader</i>, New York: Routledge.</p> <p>Pettan, Svanibor (ed.) (1998): <i>Music, Politics, and War: Views from Croatia</i>, Zagreb: Institut za etnologiju i folkloristiku.</p> <p>Reyes-Schramm, Adelaida (1982): Explorations in Urban Ethnomusicology: Hard Lessons from the Spectacularly Ordinary, <i>Yearbook for Traditional Music</i>, 14, 1-14.</p> <p>Slobin, Mark (2011): <i>Folk Music: A Very Short Introduction</i>, Oxford; London: Oxford University Press.</p> <p>Stobart, Henry (ed.) (2008): <i>The New (Ethno)musicologies</i>, Lanham: Scarecrow Press.</p> <p>Stone, Ruth M. (ed.) (2001): <i>The Garland Encyclopedia of World Music</i>, vol. 10: <i>The World's Music: General Perspectives and Reference Tools</i>, New York; London: Garland Publishing.</p>
<p>2.13. Quality assurance methods that ensure the acquisition of exit competences</p>	<p>The basis for evaluation of work of each individual student is his/her regular class attendance, class activity, quality of performed tasks outside classes, and the final exam. The Musical Academy will organise evaluation of teaching via an anonymous questionnaire.</p>
<p>2.14. Other (as the proposer wishes to add)</p>	