



Is Organizing a Short Term Course on

Introduction to Ethnomusicology

Music, Culture & Society

8 Weeks Online Course : Jan-Feb 2024

Course Highlights

Reading Sessions and Intensive Discussions
Open Educational Resources and Reading Materials
Invited Lectures by Eminent Scholars of the Discipline
Artists' Performances
Documentary Screenings
Music Listening and Responses
Introduction to Fieldwork and its Processes
Collaborative Projects

Course Coordinators

Mekhala Chattopadhyay
Assistant Professor of English
Govt Kaktiya P.G College, Bastar University

Mir Masudul Hoque
PhD Research Scholar, Dept of English
Aligarh Muslim University

Md Intaj Ali
Assistant Professor of English,
School of Humanities, NSOU



For more details

**SCAN
CODE**



VISIT
<https://t.ly/4zgN4>
www.cfsr.org.in



Introduction to Ethnomusicology

Music, Culture & Society

ABOUT THE CENTRE

CFSR is a global community of scholars, educators, artists, and community members dedicated to the interdisciplinary study of folklore and its various manifestations across cultures and historical periods. We believe that folklore is an essential part of human culture, shaping our identities, beliefs, values, and practices. Our network aims to promote critical analysis of folklore and to facilitate collaboration and communication among scholars, educators, artists, and community members. We seek to foster a deeper understanding of the significance of folklore in shaping cultural identities, social practices, and artistic expression and to promote the preservation and appreciation of folk traditions worldwide. Through our research, teaching, and outreach activities, we aim to advance knowledge, promote diversity, and engage in dialogue with diverse audiences about the role of folklore in contemporary society. We encourage the representation of underrepresented groups and perspectives in the study of folklore and promote inclusivity and diversity.

CFSR, officially registered as a non-profit charitable public trust under the auspices of the Government of West Bengal, is dedicated to the upliftment of our rich folk artistry. Our primary objective is to rejuvenate various cultural facets by orchestrating seminars, workshops, and conferences on a regional scale. In pursuit of this, we employ a multifaceted approach that integrates cutting-edge technology with on-the-ground fieldwork methods to both promote and safeguard endangered elements of folklore. We promote the use of digital technologies in the study and preservation of folklore and support the establishment of folklore archives and museums. Our unwavering commitment revolves around the central theme of preserving and perpetuating our roots, currently imperiled by the passage of time. Through a harmonious blend of tradition and innovation, we aspire to ensure the survival and sustenance of our indigenous art and artists.

ABOUT THE COURSE

Ethnomusicology is a captivating interdisciplinary exploration of the profound connections between music and the intricate tapestry of culture and society. This course offers a comprehensive journey through a range of diverse musical traditions of the world, the



symbolism of musical instruments and their relevance to the practitioners, the intertwining of music with rituals and ceremonies, and the transmission of musical wisdom through generations. Through this course, the participants will gain a comprehensive understanding of the intricacies of ethnomusicology as a discipline. This course serves as an introductory gateway into the world of ethnomusicology. Throughout this journey, participants will refine their listening skills and embark on a captivating exploration of myriad musical traditions from around the globe, with a particular focus on South Asia. The course will help in exploring the contexts from which certain musical traditions emerge and evolve and their ways of interacting with the world around us. The course focuses on the historical aspects of ethnomusicology as a discipline, aspects of applied ethnomusicology, aspects of archiving and preservation of music and a profound understanding of musical cultures from the Indian subcontinent. The participants will delve deep into the social and cultural contexts where music is not just created but comes alive through performance.

COURSE OBJECTIVES

- To help participants understand the discipline of ethnomusicology
- To understand the methods involved in the study of ethnomusicology.
- To analyse the musical cultures and interpret the inner matrix of socio-cultural, political and economic modes of being.
- To understand the relationship between music, meaning-making and the society.
- To understand the performative aspects of music and music cultures of the Indian subcontinent.
- To help the participants understand the various aspects of archiving and fieldwork.
- To connect the discipline to emerging concerns of sustainability and the environment.

COURSE HIGHLIGHTS

- Reading Sessions and Intensive Discussions
- Open Educational Resources and Reading Materials
- Invited Lectures by Eminent Scholars of the Discipline
- Artists' Performances
- Documentary Screenings
- Music Listening and Responses
- Introduction to Fieldwork and its Processes
- Collaborative Projects

COURSE STRUCTURE

7th January 2024 to 29th February 2024

Every Sunday and Thursday, 7:30 PM to 9:00 PM

Week 1- Module 1: Introduction to Ethnomusicology

Day 1 (07/01/24)- Invited Lecture

Day 2 (11/01/24)- Reading Session & Discussion: What is Ethnomusicology? Origin and Development

Week 2- Module 2: Ethnomusicology Matters!

Day 1 (14/01/24)- Invited Lecture

Day 2 (18/01/24)- Reading Session & Discussion: Why & How to Study Music Cultures?

Week 3- Module 3: Tools and Techniques

Day 1 (21/01/24)- Invited Lecture

Day 2 (25/01/24)- Reading Session & Discussion: Theory and Methods in Ethnomusicology

Week 4- Module 4: Ears On

Day 1 (28/01/24)- Special Session: Listening to Music and Generating Responses

Day 2 (01/02/24)- Artist Performance and Interaction on Folk Music of Bengal

Week 5- Module 5: Fieldwork and Ethnography

Day 1 (04/02/24)- Invited Lecture

Day 2 (08/02/24)- Interactive Session: Understanding the "Field" & how to conduct Fieldwork?

Week 6- Module 6: Ethnomusicology in the Indian Subcontinent

Day 1 (11/02/24)- Invited Lecture

Day 2 (15/02/24)- Artist Performance and Interaction on Kabir

Week 7- Module 7: Scope and Prospective

Day 1 (18/02/24)- Invited Lecture

Day 2 (22/02/24)- Special Session: Documentary Screening & Discussion

Week 8- Assessment and Feedback

Day 1 (25/02/24)- Presentations by the Participants

Day 2 (29/02/24)- Feedback and Valedictory Session

[Note: In addition to regular sessions, special sessions may be convened, if necessary, but attendance is not obligatory.]

Medium of Instruction: Preferably English (No language restriction)

ASSESSMENT METHODS

In this course, your progress and comprehension will be evaluated through a range of methods aimed at assessing your knowledge, critical thinking abilities, and your ability to apply ethnomusicological concepts in practice. The assessment methods include:

Participation and Engagement

Active involvement in class discussions, collaborative activities, and group projects to showcase your contributions to the learning community.

Reflective Essays

Written reflections on your personal musical experiences and insights gained during the course, fostering introspection and thoughtful analysis.

Critical Writing

In-depth essays delving into specific musical traditions or cultural aspects, demonstrating your capacity for critical assessment and interpretation of ethnomusicological themes.

Final Project

A comprehensive final project that provides an opportunity to explore a chosen topic within ethnomusicology. This project may take the form of a research paper, presentation, archiving project, or a creative endeavour, allowing you to apply your knowledge and skills in a real-world context.

Peer Review and Collaboration

Engagement in peer review sessions and collaborative projects, showcasing your active participation and constructive contributions to your peers' work.

COURSE FEES

Faculty Members and Professionals: **INR 2000**

Research Scholars: **INR 1500**

PG Students: **INR 1000**

[Note: Please be advised that students facing financial constraints are required to submit an email application accompanied by a personal statement and an official recommendation letter prior to completing the registration process. In case of foreign candidates, draft an email prior to registration.]

Email for contact: folklorestudiesnetwork@gmail.com

OUTCOME

E-certificates

Upon successful completion of the course, e-certificates will be issued based on attendance and assignment submissions.

Edited Volume CENTRE FOR FOLKLORE STUDIES AND RESEARCH

Selected essays may be published as an edited eBook with ISBN.

COURSE COORDINATORS

Mekhala Chattopadhyay is currently working as an Assistant Professor of English in Govt. Kakatiya P.G College Jagdalpur, Chhattisgarh. She has submitted her thesis on Folk Songs of Bengal. Her interests lie mainly in the fields of memory studies, cultural studies, digital humanities and indigenous cultures. She has published as well as presented her papers in national and international conferences. She is currently working on the folklore of the tribal population of Bastar. She is a co-editor of the online little magazine of creative expressions named Shiuli and has published numerous poems in Cafe Dissensus, The Volcano, The Sunflower Collective and others.

Mir Masudul Hoque, a PhD Research Scholar in the Department of English at Aligarh Muslim University, is an early-career ethnomusicologist and folklorist. His current project is



aligned with Ecomusicology, explicitly examining the environmental consciousness of the Bauls of Bengal. Mir consistently contributes to relevant conferences and journals through presentations and publications. Notably, he has participated in workshops, a summer school, and a Ministry of Education-sponsored project on the Indian knowledge system. Beyond academics, he has a strong passion for music and is currently learning Hindustani classical music and guitar. Additionally, he enjoys travelling and creating documentaries.

Md Intaj Ali is currently working as an Assistant Professor of English at Netaji Subhas Open University. Before joining NOSU, he received a RUSA fellowship at the Department of English Jadavpur University for his Post-Doctoral Research. He has done his doctoral research at the Centre for Comparative Literature, University of Hyderabad (UoH). Apart from a handful of fellowships and grants, he has received a fellowship from the prestigious Institute for World Literature, Harvard University, to participate in their sixth summer school programme at Harvard University. One will find him engaged as a practising digital archivist since 2013 for creating a database for Folk Culture Digital Archive - his penultimate initiative to preserve the folkloric aspects of countries by providing an online reservoir of the same and reaching out to a global audience.

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