

Naveed Ahmed, Daniel Coyne, Susmita Chakraborty, Brian Khaneyan

“CONTENT” Margarethe Adams



- Professor Margarethe Adams -
Stony Brook University
Department of Music



—Astana, Capital of Kazakhstan

- Ethnomusicology - “The study
of music of different cultures,
especially non-Western ones.”

“We had male ethnographers going into the field, who do they talk to?
Other males, so you don’t get the women’s perspective” - Margarethe
Adams

Margarethe Adams is an ethnomusicologist and a professor at Stony Brook University. Since her childhood, she had a strong interest in Central Asian culture, which culminated in her studying Russian and Chinese as an undergraduate and conducting her first ethnographic work in Kazakhstan. Her main areas of work also include China, Japan, and Mongolia. Margarethe is interested in the political implications of ethnomusicology in the areas that used to be part of the Soviet Union. She looks at music and musical performances and how they reflect these changing political ideologies, as well as diasporas of people who spill over across the borders into other countries. On a cultural level, her work as an ethnographer allows her to shed light on the experiences of women and their roles in these different societies. This contributes to the overall greater understanding of women in the context of US-Asian relations.

Audio Clip Plays

As discussed in this sound clip, ethnography is a very collaborative field. The research and subject matter that ethnographers study relies on the conversations and mixing of ideas brought about by discussions between ethnographers. Being a woman in this field is very important, because there is a certain perspective that women can bring to the table in cultural study fields such as ethnography. This perspective would perhaps not be represented if the field was dominated by men. While this is a benefit and a necessity for the field, Adams also brought up that being a woman in academia is very difficult, especially as academia becomes an

increasingly competitive field. She notes that academia requires a full commitment to work, and that most people are essentially working full time until they are thirty. This brings up a problem for most women who are looking to get into the field, as Adams notes there is essentially no time to look for a spouse, or to have children during your 20s to 30s, as this is the time when you would be working the hardest in academia.

PROCESS



Clip 1

- ❖ Questions and answers followed a very “story-telling” like structure
- ❖ Active listening cues → responding to what was said, asking follow-through questions and further elaborations on what was said
- ❖ Non-verbal cues → eye contact, head nodding, taking notes
- ❖ Verbal cues → repeating what was said to ensure understanding

Clip 2



- ❖ Reflecting on what others said to create insightful commentary and transition questions into topics

Clip 1 - “Maggie’s research and field work lies in a number of different countries, but her concerns remain centralized on the Political ideology and musical performance in Kazaks and diasporas near and around Kazakhstan. For those of you who don’t know what diasporas are, it’s a term that describes Individuals or groups of people that have ventured beyond their native borders and settled.”

Clip 2 - “This interview was held in real time on November 11th of 2015, at the Staller Center for Music on Stony Brook University’s West Campus. Maggie Adam’s personal office sheltered our interview for 68 and a half minutes. The space provided us with an adequate environment to tentatively take notes and study our subject. The initial focus of the interview was to address and develop a vivid analysis of ethnomusicology, but further intentions led us to poke at the role of women in ethnomusicology, the countries that Maggie visited, the role of women in said countries and what exactly it was that got her interested in her field of work.”