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- definitions of music (does it include movement/dance, other verbal arts?)
- music/dance terminology (for genres, instruments, parts of songs (e.g. musical phrases), vocal quality/timbre, tempo, rhythm, melody/tune)
- how musical traditions are taught and maintained (is there a formal apprenticeship? are there children's songs? who has the right to learn and teach a given repertory?)
- social dimensions of music-making (who performs music? are social groupings such as gender differentiated by genre or musical practices?)
- general discussions about music and its social significance
- interviews with practitioners about how they learnt music and their activities as musicians
- ideas about music origins (where does music come from?)
- emotional connotations of music (e.g. is there an idea of happy, sad or angry music? what characteristics are associated with emotions?)
- range of music/dance performance occasions
- cultural histories or narratives about music or that include music
- relationship of musical genres to linguistic genres (narrative, poetry, etc).
- change in musical performances over time (how is music performance different now from in the past?)

7.3.3 Technical recommendations for field documentation of music

In most technical respects, recommendations for the recording of musical events accord with the standard recommendations for linguistic recording (see Margetts and Margetts, Chapter 1 above). Further information about ethnomusicological methods and practices can be found in several volumes (Barz and Cooley 1997; Myers 1992; Post 2004; Topp Fargion 2001). There are some additional technical recommendations that are necessitated by the nature of musical performances or the likely uses of the recordings.

First, music requires high-quality microphones. Get to know your microphone and its capabilities well before your field trip (Kolovos 2010; Nathan 2004). Mono microphones, especially miniaturized lapel microphones often recommended for linguistic research, are usually targeted at the frequencies of the spoken voice at 50–15,000hz (Stevens 1998; Sundberg 1987), which means they cannot capture some of the high harmonics that give timbral character to a voice or instrument. To record music, prefer a microphone with a good frequency response over the range of 20hz–20,000hz (check the specification sheet of your microphone).

Because of the group dimension of musical performances, you will need stereo to be able to separate out
p. 175 different performers, and you will also need some ↳ directionality to cut out extraneous background noise from audiences and so on. For all-round flexibility in field recording, I recommend the use of a good single-point stereo condenser microphone of the cardioid (semi-directional) type, with XLR connectors and a good wind protection system if you will be recording outdoors. Wind noise can completely spoil a recording, rendering it difficult to work with and even, at worst, unusable.

Placement of your microphone is crucial: for vocal music, make sure it is positioned near enough to the singer to capture the vocal part precisely, but also aim to capture the overall texture of the performance, so