

Programme Specification

I. Programme Details

Programme title	Ethnomusicology			
Final award (<i>exit awards will be made as outlined in the Taught Degree Regulations</i>)	BA	<input type="checkbox"/>	MA	<input type="checkbox"/>
	BSc	<input type="checkbox"/>	MSc	<input type="checkbox"/>
	Other MMus	<input checked="" type="checkbox"/>		
Mode of delivery	Distance-learning	<input type="checkbox"/>		
	On-campus	<input checked="" type="checkbox"/>		
Professional body accreditation (<i>if applicable</i>)	n/a			
Academic year this specification was created	2016/17			
Dates of any subsequent amendments				

II. Programme Aims: What will the programme allow you to achieve?

To introduce the aims and methods of Ethnomusicology as a discipline, and the music of one or more major culture areas of Asia and Africa in their cultural contexts. The programme is designed to be either an end qualification in its own right or to prepare the student for an MPhil or PhD research programme.

III. Programme Learning Outcomes: What will you learn on the programme?

There are four key areas in which you will develop:

Learning Outcomes: Knowledge	
<p>1. How to assess data and evidence critically from audio, audio-visual, live performances, transcriptions, notations, books, articles, manuscripts and digital sources; how to address problems of conflicting sources and conflicting interpretations; how to locate and use research materials (particularly research library catalogues and sound archives) and other relevant sources.</p> <p>2. To obtain a thorough grounding in the theoretical and thematic themes of ethnomusicology and related disciplines so as to develop appropriate techniques for music research.</p> <p>3. To obtain a solid knowledge of the music of one or more specific cultures or regions in Asia, the Middle East, or Africa.</p> <p>4. To acquire additional relevant skill and experience that enhances cultural, regional, and disciplinary knowledge through, for example, language acquisition or performance practice.</p>	
Typical Teaching Methods	Typical Assessment Methods
<ul style="list-style-type: none"> • <i>Acquisition of 1:</i> Through seminars, lectures and tutorials. Students are required to attend all classes, to study extensively on their own and to prepare non-assessed and assessed work. Students are expected to contribute actively to classes. • <i>Acquisition of 2:</i> Through attending the core course (Ethnomusicology in Practice), coupled to public and research seminars, workshops and concerts, through guided and independent reading, and in the preparation of coursework including reviews, review 	<ul style="list-style-type: none"> • Through unseen examinations and aural examinations, coursework and a dissertation. Coursework may be in the form of essays, radio programmes, audio or audio-visual projects, or exercises in transcription and analysis.

<p>essays, essays on theoretical topics and fieldwork projects. Students may train and complete coursework in sound engineering, radio programme development and broadcast, and in transcription and analysis.</p> <ul style="list-style-type: none"> • <i>Acquisition of 3:</i> Through attending one or more regional and culture-specific music courses and coupled to tutorials, through guided and independent reading, and in the preparation of coursework. Students are encouraged to take part in performance courses and to attend workshops and concerts. • <i>Acquisition of 4:</i> Through a set of optional courses, the choice being approved in advance by the MMus Ethnomusicology convenor to ensure an appropriate relation between 3 and 4. A number of options in performance training are available each year, and the programme allows a student to study performance from specialists working outside SOAS. 	
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Learning Outcomes: Intellectual (thinking) skills	
<ol style="list-style-type: none"> 1. Students should become precise and cautious in their assessment of evidence, and to understand through practice what audio and audio-visual recordings, live performances, transcriptions, notations and written documents (including internet resources) can and cannot tell us. 2. Students should question interpretations, however authoritative, and reassess evidence for themselves. 3. Students should acquire sensitivity towards the perspectives of Asian, Middle Eastern and African musicians and music scholars, and become aware of and think through the problems involved in matching European academic frameworks with Asian, Middle Eastern and African understandings. 4. Students should at all times be cognisant of ethical dimensions in their work, maintaining best practice as defined by the relevant national and international ethnomusicological bodies. 5. Students should develop intellectual understandings of music, and of the music of a specific cultural or regional tradition, including understandings based on performance, analysis, transcription and fieldwork. 	
Typical Teaching Methods	Typical Assessment Methods
<ul style="list-style-type: none"> • <i>Acquisition of 1 and 2</i> is fostered in all courses since all introduce (a) information that will need to be assessed critically and (b) demonstrate how conflicting interpretations arise from the same information. • <i>Acquisition of 3:</i> Through (a) the examination of literature and recordings produced by musicians, scholars and music producers in Europe and America as well as in Asia, the 	<ul style="list-style-type: none"> • Through unseen examinations and aural examinations, coursework and a dissertation.

<p>Middle East and Africa and (b) through contact at SOAS and beyond with performers of Asian, Middle Eastern and African musics. The learning experience is enhanced through tutorial discussions within the core course, taking advantage of the wide variety of student background and experience, and because of the extra-curricular workshop and performance events arranged by the Department of Music.</p> <ul style="list-style-type: none"> • <i>Acquisition of 4:</i> Through the combination of theoretical and thematic coverage in the core course and the content of the regional or culture-specific music course chosen by the student. 	
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Learning Outcomes: Subject-based practical skills	
<p>The programme aims to help students to:</p> <ol style="list-style-type: none"> 1. Communicate effectively in writing. 2. Retrieve, sift and select information from a variety of sources. 3. Present seminar papers. 4. Listen and discuss ideas introduced during seminars. 5. Practice research techniques in a variety of specialized research libraries and institutes. 6. Develop, as appropriate, skills relevant to music, such as fieldwork skills, audio and audio-visual recording skills, transcription and analysis skills, and skills in the preparation of radio programmes. 	
Typical Teaching Methods	Typical Assessment Methods
<ul style="list-style-type: none"> • <i>Acquisition of 1:</i> Through the writing of review essays, long essays and dissertations. • <i>Acquisition of 2:</i> Through library research, class presentations, and the use of music archives (including the British Library Sound Archive) and internet resources. • <i>Acquisition of 3 and 4:</i> Through regular seminar presentations and in tutorial discussions • <i>Acquisition of 5:</i> Through the setting of clear deadlines for the submission of written work. • <i>Acquisition of 6:</i> Through classes on fieldwork, transcription and analysis, and the availability of training in audio and audio-visual recording, coupled to elective coursework in these areas. 	<ul style="list-style-type: none"> • Through unseen examinations and aural examinations, coursework and a dissertation.

Learning Outcomes: Transferrable skills
<p>The programme will encourage students to:</p> <ol style="list-style-type: none"> 1. Write high quality reviews, essays and dissertations. 2. Structure and communicate ideas effectively both orally and in writing.

<p>3. Understand unconventional ideas.</p> <p>4. Study a variety of written and digital materials in libraries and research institutes and on the Internet.</p> <p>5. Present material orally.</p> <p>6. Develop, as appropriate, skills relevant to music, such as performance skills, fieldwork skills, audio and audio-visual recording skills, transcription and analysis skills, and skills in the preparation of radio programmes.</p>	
Typical Teaching Methods	Typical Assessment Methods
<ul style="list-style-type: none"> • <i>Acquisition of 1:</i> Through long essays, course work and a dissertation. • <i>Acquisition of 2, 3 and 5:</i> Through class and seminar presentations, discussions and essays. • <i>Acquisition of 4:</i> Through access to the SOAS Library and the British Library Sound Archive, and through the provision of detailed reading lists, including references to internet materials. • <i>Acquisition of 6:</i> Through classes on fieldwork, transcription and analysis, training in audio and audio-visual recording, and performance courses, coupled to elective coursework in these areas. 	<ul style="list-style-type: none"> • Through unseen examinations and aural examinations, coursework and a dissertation.

General statement on contact hours – postgraduate programmes
<p>Masters programmes (with the exception of two-year full-time MAs) consist of 180 credits, made up of taught modules of 30 or 15 credits, taught over 10 or 20 weeks, and a dissertation of 60 credits. The programme structure shows which modules are compulsory and which optional.</p> <p>As a rough guide, 1 credit equals approximately 10 hours of work. Most of this will be independent study (see https://www.soas.ac.uk/admissions/ug/teaching/) such as reading and research, preparing coursework, revising for examinations and so on. Also included is class time, for example lectures, seminars and other classes. Some subjects may have more class time than others – a typical example of this are language acquisition modules.</p> <p>At SOAS, most postgraduate modules have a one-hour lecture and a one-hour seminar every week, but this does vary.</p> <p>More information can be found on individual module pages.</p>

MMus Ethnomusicology

	Dissertation
credits	60
module code	15PMUC999
module title	Dissertation in Music
status	compulsory module

	Taught Component		Taught Component		Taught Component	+	Taught Component	+	Taught Component
credits	15		15		30		30		30
module code	15PMUH030		15PMUH031		from List A		from List A, B		from List B, C, D
module title	Theory & Method in Ethnomusicology	+	Music in Global Perspective	+	guided option*		guided option*		guided option*
status	core module		core module						

***List of modules (subject to availability)**

Code	Title	Credits
List A: Area Modules		
15PMUH029	Atlantic Africa: Musical Rebels and Divas	15
15PMUH027	Atlantic Africa: Players in the Mediation of African Popular Music	15
15PMUH017	Aspects of Music and Religion in South East Asia	15
15PMUH024	Ethnicity, Religion and Gender in Middle Eastern Musical cultures	15
15PMUH025	Indian vocal music: Styles and histories	15
15PMUH011	Klezmer Music: Roots and Revival	15
15PMUH028	Music in Africa: Critical Listening	15
15PMUH026	Music in Africa: Travelling on a Song	15
15PMUH022	Music, Nation and Conflict in Jerusalem	15
15PMUH015	Music, Place and Politics in Cuba	15
15PMUH016	Musical Traditions of East Asia (Masters)	15
15PMUH014	Pop and Politics in East Asia (Masters)	15
15PMUH018	Popular and Fusion Music in South East Asia (PG)	15
15PMUH021	Sacred Sound in South Asia	15
List B: Additional Music Modules		
15PMUH004	Analysing World Music: Transcription & Analysis in Ethnomusicology	15
15PMUH013	Composition	15
15PMSH022	Digital traditional broadcasting communication	15
15PMUH009	Gender and Music (MMus)	15
15PMUH019	Music and Healing	15
15PMUC034	Music in Development	15
15PMUC002	Performance	30
15PMSH025	Sound Recording and Production	15
15PMUH003	The Music Business (Masters)	15

List C: Music modules at KCL

List D: Open options

Modules at SOAS from other Arts and Humanities departments or MA Area Studies Modules (including languages). Module choices are subject to the agreement of both the module convenor and the MMus Ethnomusicology convenor. Modules will normally relate to the same geographical region chosen from List A Module(s). Please note that not all option modules may run every year.