

Programme Specification

I. Programme Details

Programme title	Music (Ethnomusicology / Development / Performance)
Final award (<i>exit awards will be made as outlined in the Taught Degree Regulations</i>)	BA <input type="checkbox"/> MA <input checked="" type="checkbox"/> BSc <input type="checkbox"/> MSc <input type="checkbox"/> Other MMus <input 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	2020
Dates of any subsequent amendments	

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

Theoretical and practical grounding in the discipline of ethnomusicology, the opportunity to develop performance and ethnographic skills, in-depth study of global musical styles, and a practical understanding of how music can work in the sphere of social development – just some of what you can expect to develop on the MA Music. The programme has three pathways in Ethnomusicology, Development and Performance, tailored for musicians and musicologists, anthropologists and development practitioners, teachers and composers, as well as those dedicated to developing an in-depth knowledge of a specific music tradition. You will study with a world-leading group of ethnomusicologists who are all experts in the musical traditions of Africa and Asia. You will be part of a thriving culture of performance, research and active engagement with music around the globe.

The programme will suit those looking for a springboard into further research or employment in a range of music-related fields including journalism, industry, NGOs and education, and often serves as a conversion route for those trained predominantly in western music traditions.

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

There are four key areas in which you will develop:

Learning Outcomes: Knowledge
<ol style="list-style-type: none"> 1. How to assess data and evidence critically from audio-visual or live performance, 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. 2. To obtain a thorough grounding in the discipline of ethnomusicology, the theory and practice of music and development, and/or practice-research, so as to develop appropriate techniques for music research, and creative and applied practice in the field of music. 3. To obtain in-depth knowledge of selected music cultures in Asia, Africa and their diasporas. 4. To acquire additional relevant skill and experience that enhances cultural, regional, and disciplinary knowledge through, for example, development theory and practice, or performance practice.

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 core modules, research seminars, workshops and concerts, through guided and independent reading, and in the preparation of coursework including reviews, essays on theoretical topics, and fieldwork projects. Students may train and complete coursework in sound recording, podcasting, and radio presenting. ● <i>Acquisition of 3:</i> Through attending one or more regional and culture-specific modules, 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 guided options, including performance, and music and development. The programme allows students to study performance with specialists working outside SOAS. 	<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.

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 be fully aware of the ethical dimensions in their work, maintaining best practice as defined by the relevant professional organisations. 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, 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 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. ● <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. 	<ul style="list-style-type: none"> ● Through unseen examinations and aural examinations, coursework and a dissertation.

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. 	<ul style="list-style-type: none"> ● Through unseen examinations and aural examinations, coursework and a dissertation.

<ul style="list-style-type: none"> ● <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. 	
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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. 3. Understand unconventional ideas. 4. Study a variety of written and digital materials in libraries and research institutes and on the Internet. 5. Present material orally. 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. 	
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>

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. At SOAS, most postgraduate modules have a one-hour lecture and a one-hour seminar every week, but this does vary. More information can be found on individual module pages.

MA Music (Performance Pathway) (2020 entry)

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

	Taught Component		Taught Component		Taught Component		Taught Component
credits	30		30		30		30
module code	15PMUC002						
module title	Performance	+	from List A	+	from List A or B	+	from List B, C or D
status	core module		guided option*		guided option*		guided option*

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

Code	Title	Credits
List A: Area Modules		
15PMUH017	Aspects of Music and Religion in South East Asia	15
15PMUH027	Atlantic Africa: Players in the Mediation of African Popular Music	15
15PMUH024	Ethnicity, Religion and Gender in Middle Eastern Musical cultures	15
15PMUH025	Indian vocal music: Styles and histories	15
15PMUH011	Music, Exile and Diaspora: the Jews of Arab Lands	15
15PMUH028	Music in Africa: Critical Listening	15
15PMUH026	Music in Africa: Travelling on a Song	15
15PARH094	Music on the Silk Road: travel and circulation (PG)	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
15PMUH021	Sacred Sound in South Asia	15
List B: Additional Music Modules		
15PMUH013	Composition	15
15PMSH022	Podcasting	15
15PMUH009	Gender and Music (MMus)	15
15PMUH032	Key Themes in Hip Hop Studies	15
15PMUC034	Music in Development	15
15PMUH003	Music in Global Perspective	15
15PMSH025	Sound Recording and Production	15
15PMUH003	The Music Business (Masters)	15
15PMUH030	Theory and Method in Ethnomusicology	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 MA Music 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.