

Durham University

Type of Programmes

Undergraduate (3-year BA course: W300)

Postgraduate (MA and PhD)

Undergraduate Modules

1) *Introduction to Ethnomusicology*. This course is divided into complimentary halves. In the first half, students are introduced to music ethnography. Lectures are accompanied by a series of seminars on audio recording and editing techniques, supporting lecture material on fieldwork. Assignments revolve around the development of a mini-ethnographic project. The second half of the course explores methods for representing and describing musical features and considers effective approaches to transcription and analysis, drawing on a wide variety of musical examples from diverse cultures. Sessions and assignments focus on concepts and terminology relating to melody, texture, and rhythm, transnotation and transcription into Western standard notation, and computer-assisted representations (for example, pitch tracking and sonograms).

2) *World Musical Traditions*. This course introduces students to a wide variety of musical traditions from all around the world, exploring their musical features and the cultural contexts within which they have developed. For each tradition, the following areas are examined: the identities of musicians and patrons, training, musical instruments and structures, performance contexts, terminology, and modern adaptations. Assessment is based primarily on an essay submission, with students choosing their regional and genre specialisms from a wide variety of options. The module is also available to Masters students.

3) *Advanced Ethnomusicology*. This course explores the various themes and issues that have been of particular interest to ethnomusicologists over the years, via study of works by leading researchers in the field. The following areas are covered: comparative ethnomusicology and the early ethnomusicologists, 'ethno-theory', 'world music', music in the Diaspora, musical instrument classification and symbolism, historical ethnomusicology, the anthropology of performance, representing music (systems of notation and description) and analysis, issues of identity and politics, change and preservation, the impact of technology, improvisation, music and gender. Assessment is based primarily on an essay submission. The module is also available to Masters students.

4) *Music of India*. This course investigates various Indian musical genres and forms and to their social and cultural context. It aims to enhance students' listening and analytical skills, affording students an opportunity to reflect on wider ethnomusicological issues as applied to South Asian music scholarship. The module explores different genres of Indian music, as practiced both in India and in the rest of the world. Repertoires studied will include classical, folk, devotional, popular and Bollywood music. Topics to be covered include aesthetic and technical concepts (e.g. raga, tala), social and cultural contexts, and approaches to notation, transcription and analysis.

5) *Studies in Popular Music*. This module is grounded on the critical study of diverse popular musical genres, styles, and artists. The course is organised thematically, with each lecture, seminar, and assignment focusing on specific research areas that are well-represented in popular music studies. Students are encouraged to interpret critically the textual and musical content of diverse examples, relating musical features to other forms of cultural expression, and questioning the interpretations and methodologies proposed in scholarship.

6) *Time and Rhythm*. The module offers an exploration of theoretical and analytical approaches to musical time and rhythm. Topics covered will include perception and cognition of rhythm, written and oral notation systems, relationships between poetic and musical metre, and the implications of musical rhythm for social interaction. Musical examples and case studies will include a variety of repertoires including Western art and popular music, Indian tala, Indonesian gamelan and African polyrhythm.

7) *Undergraduate Dissertation*. Third-year undergraduate students write a dissertation on a topic of their choice, meeting for regular one-to-one supervisions with their tutor. This can either count as a 'single' module (8000 words approx.) or 'double' module (12000 words approx.).

Taught Master's Programme

Durham University's Taught Master's programme (MA) in Ethnomusicology combines a comprehensive grounding in ethnomusicological research methods with an opportunity to develop an original ethnographic project from an initial idea to a complete 20,000 word dissertation. Research methods taught include fieldwork, transcription and audiovisual documentation and analysis, in which Durham has a unique strength. Candidates are also introduced to a range of current research issues across both musicology and ethnomusicology, and have the opportunity to take an elective element which can include either two undergraduate courses or one master's level module from music or another area in the university (e.g. anthropology). Research interests of staff include South Asian classical, folk and popular traditions, Korean music, Islamic ritual music and music of the mediterranean; rhythm and metre; music, ritual and religion; the history of ethnomusicology and comparative musicology; popular music, world music and musical hybridity; and musical semiotics.

Student numbers

Introduction to Ethnomusicology (60 approx.), World Musical Traditions (12 approx.), Advanced Ethnomusicology (30 approx.), Studies in Popular Music (15 approx.), Time and Rhythm (12 approx.), Music of India (12 approx.), Undergraduate Dissertation (8 approx.), Master's Dissertation (6 approx.)

Performance options

Durham University Gamelan Group, Korean Percussion Ensemble, African Percussion Group

Special resources

Professional performers of non-Western music are regularly invited to perform in the music department's MUSICON concert series, to provide music-making workshops, and to meet with students. The MUSICON series includes regular programmes of East Asian and South Asian music. Specialists in ethnomusicology are regularly invited to speak as part of the department guest lecture series. The department owns a good collection of sound recordings and a large collection of non-Western musical instruments, including many African instruments (both West and East), Chinese, Korean, and Javanese.

Staff

Professor Martin Clayton

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Martin Clayton specializes in Indian music (especially north Indian raga performance) and has particular interests in issues relating to musical time and rhythm (including the topic of entrainment), gesture and performance interaction. He has also published on early comparative musicology and field recordings, on musical orientalism, and on British Asian music and Western music in India. His books include *Time in Indian Music* (OUP 2001, paperback 2008), *The Cultural Study of Music* (Routledge 2003, 2nd edition 2012), *Music and Orientalism in the British Empire, 1780s to 1940s* (Ashgate 2007) and *Music, Time and Place* (B. R. Rhythms 2007).

Martin studied at the School of Oriental and African Studies (SOAS) in London, where he obtained degrees in Music and Hindi (BA, 1988) and Ethnomusicology (PhD, 1993). He previously worked at the Open University, and has taught a wide range of ethnomusicological courses at numerous other UK universities – besides contributing to OU teaching materials – and served as Visiting Assistant Professor at the University of Chicago. He was a member of the Music sub-panel for the 2008 Research Assessment Exercise and is also a member of the 2014 REF panel.

Professor Clayton directed the "Experience and meaning in music performance" research project, which was funded by the Arts and Humanities Award Council between 2005 and 2008. He was also co-organiser of a British Academy-funded international network dedicated to the study of entrainment in music, with Dr Ian Cross (University of Cambridge) and Professor Udo Will (Ohio State University). He served for many years as a committee member of the British Forum for Ethnomusicology, for whom he co-edited the then *British Journal of Ethnomusicology*. He is currently a committee member of the *European Seminar in Ethnomusicology* (ESEM), and serves on the editorial boards of the journals *Music Analysis* and *Music Performance Research*.

Dr. Laura Leante

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Laura Leante's research interests range over Indian classical and folk music, music of the South Asian diaspora, performance analysis, music and globalisation, popular music, and music semiotics.

Laura Studied at the University of Rome "La Sapienza", where she was awarded her doctorate (2003) for research focusing on issues of meaning and cross cultural reception of music in British Asian repertoires. Since 2005 she has been working on several AHRC and British academy-sponsored collaborative projects developing her interest in processes of meaning construction in performance in a number of contexts, including Hindustani classical music. Since October 2009, she has been directing the AHRC-funded project "The Reception of Performance in north Indian Classical Music".

Dr Leante has published in a number of edited volumes and academic journals, including *The World of Music*, *Molimo*, and *Ethnomusicology Forum*; she is currently co-editing a book on "Experience and Meaning in Music Performance" for Oxford University Press.

Before joining Durham University, Laura worked as AHRC Fellow and Lecturer in Music at the Open University, and taught at a number of other institutions, including the University of Lazio, Italy.

Laura is a committee member of ESEM (European Seminar in Ethnomusicology).

Dr. Simon Mills

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Simon Mills is an ethnomusicologist specialising in Korean music, music's roles in ritual and healing contexts (especially shamanic), systems of musical representation (terminology and notation systems), musical analysis (especially of rhythm), performance theory, and musical instruments and their classification. His main area of expertise is Korean shaman music. His PhD research, based at the School of Oriental and African Studies (University of London), focused on the ritual percussion music of South Korea's East Coast hereditary shamans, and this is also the topic of his book *Healing Rhythms* (Ashgate 2007).

Other publications by Dr. Mills include two edited volumes, *Analysing East Asian Music: Patterns of Rhythm and Melody* (Semar 2010) and *Music and Death* (2012, a special issue of the journal *Mortality*), and a number of articles about Korean ritual music. Dr. Mills has also collaborated with Dr. Sunghee Park in a research project funded by the Academy of Korean Studies (2010-11), exploring amateur music-making in contemporary Korean culture and focusing in particular on the musical activities of the remote Korean island of Ulleungdo (See "A Mysterious Island in the Digital Age: Technology and Musical Life in Ulleungdo", *Ethnomusicology Forum* 2012). In addition, Dr. Mills has worked on a number of projects not related to Korean music, including writing for the Journal *Classroom Music* (2005), editing *Musical Terms Worldwide* by Jan Laurens Hartong (Semar 2006), and contributing transcriptions and analysis for an interactive DVD about Nigerian ritual dance, *Batabade: A Codification of Bata* (SOASIS 2007). He is an active member within the Asia Pacific Society of Ethnomusicology and the British Forum for Ethnomusicology, regularly presenting papers at their conferences.

As a keen adherent of the 'bi-musicality' approach to ethnomusicology – acquiring

knowledge of another's music through practical learning – Dr. Mills has devoted much time to learning, teaching, and performing Korean music, in particular the hourglass drum (*changgo*), hand gong (*kkwaenggwari*), and end-blown bamboo flute (*tanso*).

Dr. Simone Tarsitani

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Simone Tarsitani is a Music Research Officer in Durham University. He studied ethnomusicology at the University of Rome "Sapienza", where he was awarded both his first degree (2001) and his PhD (2006). His earlier studies include music theory and piano (Conservatories of Rome and Latina, Italy), and technologies applied to music (Department of New Technologies, Scuola di Alto Perfezionamento Musicale, Saluzzo, Italy, 1997/98). His research focuses on the Islamic ritual tradition in Ethiopia, and his interests include music technology, African music, popular music, and digital archives.

He published several articles and encyclopaedia entries about *zikri* rituals in Harar (Ethiopia), and co-edited the volume "Preserving Local Knowledge in the Horn of Africa: Challenges and prospects for collaborative research in oral literature, music and ritual practices". *African Study Monographs*, Supplementary Issue 41: Center for African Area Studies, Kyoto University, 2010.

Other recent appointments include his position as Music Research Studio Officer (2009-2010) and a Leverhulme Trust Visiting Research Fellowship (2008-2009) at the Music Department (The Open University, UK); Postdoctoral Research Fellowship at the Graduate School of Asian and African Area Studies (Kyoto University, Japan, 2006-2008); lectureship in ethnomusicology at the Graduate School of Asian and African Area Studies (Kyoto University, Japan, 2008); occasional lectureship in various Italian universities; participation in the UNESCO/Norway Funds-in-Trust Project "Ethiopia - Traditional music, dance and instruments" (2005-2008); sound archivist (digitization, restoration, editing and archival of recorded sound) at the Audio laboratory, Department of Glotto-anthropological Studies and Musical Subjects ("Sapienza" University of Rome, Italy, 2006); and archivist of intangible cultural heritage (Lazio Region, Italy, 2005).

Further information

See also: <http://www.dur.ac.uk/music/>

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