

Ethnomusicology at the University of Manchester

Ethnomusicology at Manchester is fully integrated into the degree programmes offered by the department of Music. Through a range of core and optional modules, students have the opportunity to explore the enormous diversity of sounds produced by the world's peoples, from centuries-old folk and ritual music through sophisticated classical traditions to contemporary popular music scenes. Along the way they engage with key themes and issues such as globalisation, gender politics, censorship and techno-culture. Performance options are available for gamelan and klezmer. The city itself offers a vibrant multicultural music scene, with visiting world music artists and local musicians from Manchester's many diasporic communities appearing regularly at its many venues, from the flagship Bridgewater Hall to the legendary Band on the Wall.

The Music Department offers academic excellence combined with what is arguably the liveliest performance culture of any UK university. In the 2014 Research Excellence Framework, 85% of our individual research outputs were rated as world-leading or internationally excellent. We have consistently been ranked among the top three places to study music in the UK in the Complete University Guide, the Sunday Times University Guide and the Guardian University Guide. We also scored 98% for 'overall satisfaction' in the 2015 National Student Survey.

Types of programmes

Undergraduate: MusB and BA Music and Drama

Several modules in Ethnomusicology and World Music (as detailed below) form part of the MusB and BA.

Postgraduate taught: MusM Music (Ethnomusicology)

With a strong focus on theory, methodology and current debates in the discipline, together with appropriate research techniques and presentational styles, this flexible pathway offers excellent preparation for doctoral study or applied work. The programme consists of four taught course units (each 30 credits) plus a dissertation (60 credits). The combination of core and optional course units allows each student to plot a path that best matches his or her special interests and aspirations. Together, the taught units encompass a wide range of topics and approaches – from gender and ethnicity, music and conflict, music revivals and performance culture, to postcolonial theory and the politics of ethnography. Seminars allow for close collaboration between lecturers and students, with ample opportunity for students to present their own work and receive individual feedback. Discussion and debate form an important part of most course units.

Postgraduate research: MPhil and PhD

Supervision is available for MPhil and PhD (full-time and part-time), subject to staff specialisms. Joint supervision involving a co-supervisor from another subject area (e.g. Drama, Social Anthropology) is also possible.

Description of individual modules

Undergraduate

Approaches to Musicology (level 1, 20 credits)

This core module includes an introduction to ethnomusicology and the study of world music cultures.

Music and its Contexts (level 1, 20 credits)

This core module consists of three teaching blocks united by a common theme (e.g. voice, music and politics). One of these blocks is typically devoted to an ethnomusicological topic.

World Music (level 2, 20 credits)

This module furthers students' engagement with ethnomusicological and anthropological approaches to the study of traditional and popular musics. Special case studies focus on a selection of genres and traditions from diverse parts of the world while also addressing themes such as music revivals, music and resistance, music and the land, and the politics of world music. Representative topics range from 'Classical Music and Dance in South India' and 'The Journeys of the Didjeridu' to 'Music and Socio-political Movements in Chile since 1960' and 'Polyphonic Singing in Corsica: Revival and Transformation'. Each week students attend a two-hour lecture and a one-hour seminar.

Advanced Study in Ethnomusicology (level 3, 20 credits)

This module offers a more specialised, in-depth study of a region (such as World Music in Africa or Popular Music in Latin America) or theme (such as The Politics and Aesthetics of World Music), with the topic changing from year to year. Presentations by the course tutor are complemented by student presentations, seminar-style discussions and films. Students normally attend a three-hour weekly class.

Dissertation (level 3, 40 credits)

The dissertation is based on independent study, often including primary research/fieldwork, on a topic chosen by the student and supported by one-to-one supervision.

Ensemble Studies (level 2, 20 or 40 credits)

Practical, performance-based options available as part of the Ensemble Studies module include Gamelan and Klezmer. The department has its own Sundanese *gamelan degung*. The klezmer ensemble has close connections with the local Jewish community and performs regularly outside the university.

Postgraduate taught: Masters

Advanced Music Studies: Skills and Methodologies (30 credits)

This module introduces students to the practical and theoretical foundations of music study at postgraduate level. In the first part of the course unit, students receive training in working with literary, digital and primary sources, and they develop their skills in critical reading, writing and communication. The second part offers a wide-

ranging introduction to concepts, issues, theories and methods within current music studies. It explores some of the key debates and trends shaping the discipline and considers how the contemporary study of music and music-making has responded to broader developments in the arts, humanities and social sciences.

Studying World Music Cultures: Themes and Debates (30 credits)

This module focuses on the study of contemporary world music cultures from an ethnomusicological and anthropological perspective. Topics typically include: the development of ethnomusicological and anthropological approaches to music study; music and gender; music and conflict; music revivals and social movements; aesthetics and politics of world music; technology, media and performance culture; globalisation, cosmopolitanism and postmodernism; world musics in education; applied ethnomusicology.

Ethno/Musicology in Action: Fieldwork and Ethnography (30 credits)

This module offers an in-depth study of fieldwork methodology and ethnographic writing, with particular reference to ethnomusicology and music in the community. Topics typically include: the historical development of fieldwork methodology and ontologies; fieldwork impact and reciprocity; gendered fieldwork; urban ethnomusicology and ethnomusicology at home; recording technologies; ethnographic film; the role of archives; ethnographic writing styles; the politics of representation.

Case Studies in Musicology: Texts and Histories (30 credits)

This module examines at an advanced level all aspects associated with particular musical texts, including their compositional history, analysis, intertextuality with other works, performance issues, interaction with social, political and economic conditions of the time, publication history, reception history and recording history. The focus is on Western music traditions in a variety of contexts and idioms (from high art to popular) and with a wide chronological spread.

Free choice

Students may take modules totalling up to 30 credits from other subject areas, such as History, Sociology or Social Anthropology (subject to availability and the approval of the programme director).

Dissertation (60 credits)

The dissertation (up to 15,000 words) is based on a topic or fieldwork project chosen in conjunction with a supervisor and supported by one-to-one supervision.

Postgraduate research: MPhil and PhD

PhD and MPhil supervision is available in accordance with staff specialisms. Projects relating to the Mediterranean, the Caucasus, music revivals, singing communities, or aspects of world music or heritage are particularly welcome. Research may focus on oral traditions of localised musics, on more popular/commercial contemporary genres and their associated markets and performance cultures, or on the interface between these and other scenes or contexts. At a broader theoretical level we are especially concerned with questions of: voice and performance; the experiential and

psychosocial dimensions of polyphonic singing; nationalism, ethnicity and identity; music and resistance; and intercultural exchange through music.

Student numbers

Undergraduate

Total annual intake is normally between 70 and 90. Class sizes for the lecture-based ethnomusicology modules listed above typically range from 85 at level 1 to 20 at level 3, with the larger lectures also supported by work in smaller seminar groups.

Masters

Their flexible structure, combined with comparatively small class sizes, means that our MusM programmes can be tailored to meet individual interests while providing all students with a solid theoretical and methodological foundation in their chosen discipline and engaging them in the latest debates and developments. Masters students may also audit (i.e. attend without assessment) the undergraduate taught modules as a way of supplementing their broader knowledge of world music cultures. Formal classes are complemented by regular meetings of the Musicology Forum, Composers' Forum and student-led Postgraduate Ethnomusicology Group. The total number of students across our postgraduate taught programmes is currently c. 20.

MPhil and PhD

The total number of research students across our programmes (Musicology, Ethnomusicology, Composition and Electroacoustic Composition) is typically c. 50.

Performance options

Gamelan; klezmer.

Special resources

One of the largest universities in the UK, Manchester has benefited in recent years from an extensive new building programme. The department of Music is housed in the Martin Harris Centre for Music and Drama, which is equipped with state-of-the-art facilities for performance, composition, teaching and research and includes a 350-seat concert hall and a 150-seat theatre. The adjoining NOVARS Centre houses a suite of electroacoustic music studios. The Graduate School provides additional facilities for postgraduate students across the School of Arts, Languages and Cultures, allowing students from different subject areas to meet together and share resources. Library resources for music are among the best in the country. Manchester's numerous theatres, concert halls, museums and galleries, together with its many festivals, have helped secure its reputation as one of the UK's most exciting and cosmopolitan cities. Accessibility is greatly aided by the city's excellent transport systems, including an ever-expanding tram network.

Staff

Dr Caroline Bithell (Senior Lecturer): Caroline's many publications on Corsican music include her monograph *Transported by Song: Corsican Voices from Oral Tradition to World Stage* (2007). Her recent work includes a new monograph, *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song* (OUP 2014) and *The Oxford Handbook of Music Revival*, co-edited with Juniper Hill (OUP 2014). Her current research focuses on Georgia (Caucasus). Her wider research interests include vocal polyphony in oral traditions, political song, the health benefits of singing, intangible cultural heritage and cultural policy, and cultural tourism.

<http://staffprofiles.humanities.manchester.ac.uk/Profile.aspx?Id=Caroline.Bithell>

Dr Katia Chornik (Leverhulme Early Career Fellow): Katia is working on a three-year research project entitled 'Sounds of Memory: Music and Political Captivity in Pinochet's Chile (1973-1990)'. She has also recently completed a book on the Cuban writer and musicologist Alejo Carpentier.

<http://www.manchester.ac.uk/research/katia.chornik/>

Simon Steptoe: as guest tutor, Simon provides practical instruction in gamelan.

Dr Richard Fay and Ros Hawley: as guest tutors, Richard and Ros provide practical instruction in klezmer.

Financial support

Postgraduate applicants may be considered for a variety of scholarships and bursaries. These include AHRC studentships, President's Doctoral Scholarships, bursaries offered by the School of Arts, Languages and Cultures, and Music bursaries. Overseas applicants may also be eligible for specific bursaries such as the North American Scholarships.

Further information

Undergraduate: MusB

<http://www.alc.manchester.ac.uk/subjects/music/undergraduate/courses/2016/music-3-years-musb/>

Postgraduate taught: MusM Music (Ethnomusicology)

<http://www.alc.manchester.ac.uk/subjects/music/postgraduatetaught/courses/course/?code=10159>

Postgraduate research: PhD

<http://www.alc.manchester.ac.uk/subjects/music/postgraduateresearch/research/course/?code=07171>

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