

## Queen's University Belfast

**Ethnomusicology** at Queen's is offered in the School of History and Anthropology and the School of Creative Arts, covering a broad spectrum of research areas such as: music in religion and ritual; music in politics; music and emotions; medical ethnomusicology; local musicking; popular music; and organology, among other topics. The regional expertise of our staff is extensive, with special focus on Europe, the Americas, South East Asia and Australia.

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### Type of Programmes

#### BMus and BA in Social Anthropology

Undergraduate students on these pathways have a range of ethnomusicology modules from which to choose.

#### Diploma in Ethnomusicology

To view entrance requirements and course components for the Diploma in Ethnomusicology, please consult our web pages:

<http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateMADegrees/GraduateDiplomaSocialAnthropology/>.

#### MA in the Anthropology of Music

To view entrance requirements and course components for the MA in the Anthropology of Music, please consult our web pages:

<http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateMADegrees/MASocialAnthropology/MASocialAnthropologyEthnomusicology/>.

#### MA in Irish Music

To view entrance requirements and course components for the MA in Irish Music, please consult our web pages:

<http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateMADegrees/MASocialAnthropology/MASocialAnthropologyIrishMusic/>.

#### PhD in Anthropology/Ethnomusicology

For a full explication of the entrance requirements for the PhD in Ethnomusicology, please consult our web pages:

<http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateResearchDegrees/ResearchinAnthropologyEthnomusicology/>

or

## **Description of Individual Modules**

### **Undergraduate Modules**

*MUS1001 Musics of the World:* This module provides students with an introduction to world music, focusing on three ethnographic regions, chosen according to the specialisms of the module tutor. It also introduces students to some of the interpretive models ethnomusicologists have used in understanding the musical traditions of these areas. All students enrolled for this module participate in at least one of the world music ensembles offered by the School throughout the semester.

*ETH1004 Popular Music in Global Perspective:* This module introduces students to the study of popular musics, focusing upon the contributions ethnomusicology can make to this area of research. Topics covered include: definitions of ‘popular music’ and ‘popular culture’; theories of mass culture and mass media; the music industry; youth and subcultures; the ‘star’ complex; pleasure and work; ethnographies of popular music-making and consumption; popular music in comparative perspective. The course explores popular music around the world to address such questions as: What are the politics of pop? Is popular music a youth expression? Who are the audiences for popular sounds? How have changes in media technology affected musical form, performance, reception, and participation?

*ESA1001 Expressive Cultures: Interpreting Text, Image and Sound:* The term ‘expressive cultures’ refers in general to the sphere of the arts and, in particular, to the ways in which people express themselves creatively whether in dance, music, song, painting, sculpture, art, storytelling, drama or comedy. In many cultures around the world these elements of expressive culture are shaped by religious beliefs and rituals. This module examines the processes behind the shaping of expressive cultures in three different regions: Aboriginal Australia; Brazil and Papua New Guinea

*MUS2030/3030 Local Musicking:* This is a research-led module that explores local, amateur, community musicmaking through a series of crosscultural case studies (church and community choirs, brass bands, youth garage bands, drum circles and percussion ensembles among others). Topics covered in the module include: conceptualising amateur musicking and its links to ‘professional’ musicianship; music making and the formation of local identities; theories of space and place-making through local musicking; voluntary associations and musical communities of practice; amateur competitions; musical communities on the internet. Theoretical discussions are complemented by practical experiences of community musicking and the documentation of local musical ensembles.

*ESA2002/3002 Performance Power and Passion:* In this module we ask, what is the relationship between performance, power and passion? What kinds of power persist in performance? The module examines performance cross-culturally as a dynamic arena of music and dance in which political, aesthetic and ritual forms are produced. Students enrolled for this module participate in at least one of the world music ensembles offered by the School throughout the semester.

*ESA2003/3001 Hypermedia and Ethnographic Representation:* This module is a project-based module that provides students with basic training in practical field methods and in hypermedia skills. The projects should be based on the documentation of a particular 'cultural' setting within Belfast, in such arenas as music making, art, dance, theatre, sport, architecture, museums, etc. Students enrolled for this module should gain greater awareness of the methodological issues involved in anthropological/ethnomusicological field research and of debates surrounding research ethics; and they should acquire a range of research skills as well as skills in various computer applications used in web design.

*ETH3013 Special Project in Ethnomusicology:* In this module students engage in the organisation and completion of a project in any area of ethnomusicology in consultation with a project supervisor. Unlike dissertations, that are research based, projects should have a practical component. They might involve, for instance, archival work, the preparation of information packs and equipment for teaching ethnomusicology in schools, the construction of musical instruments, the performance and workshops, the construction of websites or an audio-visual production, among other possibilities.

*ETH3015 Dissertation in Ethnomusicology:* The module consists of a supervised period of independent research on a topic mutually agreed between the module convenor, a designated supervisor and the student, leading to a written report of between 8000 and 10000 words. The project can be based on original library or field research.

*ETH3020 Graduate Diploma Project:* The module consists of a supervised period of independent research on a topic mutually agreed between the module convenor, a designated supervisor and the student, leading to a written report of between 6000 and 8000 words. The project can consist of a re-analysis of existing ethnography, or a set of reflections on a theoretical issue in ethnomusicology, or a critical bibliographic essay.

## **MA Modules**

*SAN7013 Anthropology of Music:* This module provides an overview of some of the major theoretical orientations and issues being debated within contemporary ethnomusicology. It begins with an introduction into the main scholars involved in shaping the discipline as it is currently constituted, and then proceeds by looking at a number of topics, which are explored as a means of assessing current trends in ethnomusicological perspectives.

*MUS7006 Irish Music: History and Criticism:* In this module students explore the primary sources and recent scholarship relating to a number of themes in the development of musical cultures in Ireland from the eighteenth century to the present. Successive seminars will explore the preservation of ancient Irish music and song in the eighteenth century and how this relates to contemporary politics and antiquarian discourses; Romanticism and the music of Ireland in the context of the Act of Union and nineteenth century development; the development of a characteristically Irish tradition of dance music in the early nineteenth century; the effects of the Great Famine and other social change on nineteenth century music making; the development of educational, religious and musical institutions; Irish musical cultures on the eve of the First World War in comparative European perspective; Irish music in the context of the international folk revival and the economic "golden age" of 1945-74; and the intersection of music and identity in the contemporary era of globalization and conflict resolution in Northern Ireland.

*SAN7046 Adventures in Interdisciplinarity*: The module comprises: 1) A series of three weekend-long intensive, practical, task-focused 'adventures' where an interdisciplinary cohort work collaboratively with a catalytic artist/artists exploring the collision of art-forms in a variety of contexts with a short performative outcome at the end of each adventure; 2) A series of evening workshops addressing business skills in relation to arts professionals.

### **Student Numbers**

The MA in Anthropology at Queen's attracts around 20 students a year, of which around 4 focus on the Anthropology of Music or the MA in Irish Music. Class sizes, however, will be larger, as students from other MA pathways, such as Musicology, Social Anthropology and/or Irish Studies, can enrol on them.

Around 3 new PhD students enter the programme each year. There are currently 10 students pursuing PhDs in Ethnomusicology at Queen's.

### **Performance Options**

Every semester a series of ensembles are offered through the Ethnomusicology programme. At the end of the semester, the ensembles perform for one another at the Ethnomusicology concert. The options include:

Northern Irish Snare Drumming  
Irish Traditional Music  
African Drumming  
Brazilian Popular Music  
Balinese Gamelan  
Music of the Temiar

Students can also join in a range of ensembles offered by the School of Creative Arts.

### **Special Resources**

The School of History and Anthropology houses a large world music instrument collection; a sound archive of world music; and a purpose-built hypermedia lab.

The Faculty of Arts and Humanities hosts a range of research seminars for students, among which a selection will focus on issues of Ethnomusicological interest. Both the School of Creative Arts and the School of History and Anthropology hold Postgraduate Seminars in which students have the opportunity to present their research to their colleagues.

### **Staff**

*Dr Martin W. Dowling* (Lecturer in Irish Traditional Music) is a Sligo-style fiddle player, historian and sociologist and has performed on national radio and television in both Ireland and the UK. He holds a PhD in History from the University of Wisconsin-Madison and has held research fellowships in history and sociology in Queen's University of Belfast and University College Dublin. From 1998 to 2004 he was the Traditional Arts Officer in the Arts Council of Northern Ireland. He teaches the fiddle regularly at the Scoil Samhraidh Willy

Clancy in County Clare and at the South Sligo School of Traditional Music, and performs regularly in Ireland, continental Europe, and the U.S., as well as at sessions and ceilithe in Belfast.

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*Dr Fiona Magowan* (Senior Lecturer in Anthropology) was educated at the universities of Nottingham and Oxford in Music and Social Anthropology and awarded a D.Phil at Oxford in 1995. She held lectureships in Anthropology at Manchester University (1993-96) and Adelaide University, South Australia (1996-2003) before coming to Queen's University in 2003. She has been Vice-President of the Australian Anthropological Society 2000-2002 and Chair of the Anthropological Association of Ireland (2006-08). She is currently a member of the Royal Irish Academy's National Committee for Social Sciences and Chair of the Music and Gender Symposium of the International Council for Traditional Music.

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*Dr Suzel Ana Reily* (Reader in Ethnomusicology and Anthropology) completed her doctoral degree in Social Anthropology in 1990 at the University of Sao Paulo. During her studies she spent a year working with the late Professor John Blacking at Queen's University Belfast. Upon defending her PhD she returned to Belfast for a research fellowship which would later become a full-time permanent lectureship in 1991. She acted as Chair for the British Forum for Ethnomusicology (2000-2003) and for the Society for Ethnomusicology Council (2003 - 2005). She has just returned from the University of Chicago where she held a Tinker Visiting Professorship (2007). Dr Reily acted as co-editor of the *British Journal for Ethnomusicology* (1998-2001) and since 2003 she has been acting as website reviews editor for the *Yearbook of Traditional Music*. Between 2002 and 2003, she held an ESRC research grant and is currently completing a monograph based on this material which addresses the musical life of a small former mining town in Minas Gerais, Brazil, from the colonial period to the present.

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*Dr Marina Roseman* joined the School in 2004 as Lecturer in Ethnomusicology and Anthropology. She is a member of the School's Teaching and Research Committee and is Research Associate at Indiana University's Departments of Anthropology and Folklore and Ethnomusicology.

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Dr Roseman.

*Dr Jonathan Skinner* (Lecturer in Social Anthropology). Prior to coming to Queen's I was a lecturer in Anthropology at the University of Abertay Dundee (1996-2003), during which time I was awarded Visiting Research Fellowships at the University of Oxford (Queen Elizabeth House, 2002/3) and the University of Keele (Sociological Review Fellow, 1998/9). For the past ten years, I have pursued intermittent ethnographic research on the island of Montserrat, a British Overseas Territory in the Eastern Caribbean ranging from an examination of 'Black Irish' ethnicity and indigenous strategies of resistance to colonialism through the performing arts (calypso, performance poetry, carnival and St Patrick's Day festivities), the nature of risk, migration, development policy, the public understanding of science (vulcanology), and tourism regeneration. At present I hold a 3 year QUB University Research Award and a British Academy Award to conduct research comparing salsa and latino migrants and dance tourists in Sacramento and Belfast. Also, in 2006, I was awarded a Lecturer in Industry placement to work with Artfrique dance company in Belfast which is using dance as a peace and reconciliation 'tool' between Protestant and Catholic youth. For

this placement, I recorded and participated in a series of dance courses and made a teaching and learning film – ‘*Second Degree Dance*’ – about apprenticeship and dance student development. The success of this placement, the film and subsequent 150 page report, resulted in a Graduateship City & Guilds Senior Award in Anthropology, the first to be awarded in Anthropology.

### **Financial Support**

For information on studentships, see:

[www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateFunding/SchoolPostgraduateFunding/](http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/ProspectiveStudents/PostgraduateFunding/SchoolPostgraduateFunding/)

and

<http://www.qub.ac.uk/schools/SchoolofCreativeArts/FundingScholarships/>

### **Further Information**

For further information on ethnomusicology at Queen’s, please consult our web pages:

[www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/](http://www.qub.ac.uk/schools/SchoolofHistoryandAnthropology/)

and

[www.qub.ac.uk/schools/SchoolofCreativeArts/](http://www.qub.ac.uk/schools/SchoolofCreativeArts/)