

The University of Sheffield

The ethnomusicology programme at Sheffield is one of the largest in Britain, with around forty postgraduate students as well as four academic staff and a world musician in residence. In addition to a wide range of ethnomusicology-focused undergraduate modules available to students on the BMus and BA programmes, the department offers taught MA programmes in ethnomusicology both on-site and by distance learning, as well as the research degrees MMus, MPhil and PhD which can be wholly or partly focused on ethnomusicological projects. The programme takes advantage of Sheffield's location at the geographical centre of England to pursue strong interests in English traditional musics, while balancing the "ethnomusicology at home" approach with expertise in researching the music of more distant places, especially in Asia and Africa. Staff define their specialisms not simply by geographical areas but also by issues and themes that cut across cultures, and that also inform their teaching at both undergraduate and postgraduate levels: for instance, traditional music in the modern world, music and place, or music and community. This enables Sheffield ethnomusicology staff to provide effective supervision for postgraduate research projects both within and outside their own geographical areas of specialisation: for instance, recent PhD theses in ethnomusicology at Sheffield have focused on musics of England, Crete, Vietnam, China, Taiwan and Nigeria.

Type of Programmes:

Undergraduate

While Sheffield does not offer an undergraduate degree in ethnomusicology, the following degree programmes can include a number of ethnomusicology-related modules:

BMus

The BMus Honours allows students to develop a wide range of musical and academic abilities. An extensive range of modules in level one provides a solid foundation upon which you can build your own programme in levels two and three. At level three you can specialise in composition, dissertation, performance and recording. Most of the degree is assessed through projects, performances and coursework, giving you a chance to develop your own skills and interests in an independent and creative manner.

Dual Honours Degrees

All of the following programmes include opportunities for taking modules in ethnomusicology:

- BA in Chinese Studies and Music
- BA in East Asian Studies and Music
- BA in English and Music
- BA in French and Music
- BA in German and Music

BA in Hispanic Studies and Music
BA in Korean Studies and Music
BA in Philosophy and Music
BA in Russian and Music
BA in Theology and Music

Postgraduate

MA in Ethnomusicology

One year full-time or two years part-time

This taught MA is for those interested in world and traditional musics, or in approaching Western classical or popular musics from an ethnographic point of view. Course content includes seminars in ethnomusicology and world music traditions, training in ethnomusicological research methods, and practical instruction in world music performance. For the final dissertation (usually fieldwork-based), you may study your own musical tradition or a music that is completely new to you. If you are in employment or based away from Sheffield, the part-time option is convenient. A sought-after higher degree in itself, the MA is also an invaluable foundation for doctoral studies.

MA in World Music Studies by Distance Learning

Two years part-time

World Music Studies is intended for musicians and educators who would like to know more about the music of the world and the academic discipline that studies it, ethnomusicology. World Music Studies seeks to provide training in the research methods used by ethnomusicologists, and to explore these methods as a means of gaining new musical insights and skills. World Music Studies is a part-time course, normally completed in two years, and intakes students in even-numbered years (2010, 2012 etc.). It is taught using specially prepared materials, with tutorial contact via e-mail, telephone and post. In addition, students attend short residential courses in Sheffield, where they participate in lectures, workshops, discussion groups and individual tutorials. This MA programme also provides a sound foundation for doctoral studies.

MMus

One year full-time or two years part-time

The MMus is a research degree taught through individual supervision. Students work with one or more supervisors on two simultaneous projects – which may or may not be related in theme – chosen from four options: Dissertation, Folio (of transcriptions, fieldwork recordings or analyses), Composition and Performance. For ethnomusicology projects, the performance may be of a world music tradition that you have not previously studied. The MMus provides a focused yet flexible way of studying a specialised topic, and can provide an excellent foundation for doctoral study.

MPhil

Two years full time or up to four years part-time

This degree allows greater specialisation than the other master's degrees and leads to a dissertation of around 40,000 words. If you are a performer of the music you study, you can include practical work as part of the degree. Taught by individual supervision, the MPhil suits those with a substantial research project in mind. If you are an overseas student and plan to spend all or part of the time overseas while studying for this degree, you can study on a reduced-fee basis through the joint-location or remote-location option.

PhD

Three years full-time or up to six years part-time

The PhD requires completion of a major and highly original research project. It is supported by individual supervision and the University's Doctoral Training Programme. A dissertation of around 70,000 words is standard, but this may be reduced if your research includes elements of performance and applied practice. Overseas students residing overseas while studying for this degree can pay reduced fees through the joint-location or remote-location option.

Description of Individual Modules:

Undergraduate

Music of the World

Lectures survey and discuss significant examples of music from around the world, including traditional, popular and classical genres. After an initial focus on the concept of music itself, each lecture assesses the role of one form of music in its cultural context and/or a particular way of analysing music. Student work includes a transcription/analysis project and a listening exam.

Music in Culture and Society

This module surveys approaches to the academic study of music, drawing on techniques and perspectives from such disciplines as anthropology, sociology, ethnomusicology, psychology of music, historical musicology, critical musicology and music analysis. Results produced by application of these various approaches are compared and contrasted in relation to a series of case studies of specific musical materials or musical topics.

Ethnomusicology

This module introduces ways of investigating the impact of social and cultural domains on musical thought, behaviour and practice, and vice versa, enabling students to develop a basic theoretical and practical knowledge of the discipline of ethnomusicology. Students are exposed to various kinds of music, and acquire the means of discussing these musics both in cross-cultural terms and in terms of their inherent musical value systems. Practical work focuses on researching a live musical tradition in or around the city of Sheffield through ethnographic fieldwork methods.

World Music Performance

On this unit students acquire a practice-based understanding of a world music tradition (selected in advance by the course tutor). Through performance-based seminars, they learn to play and/or sing in the style offered, backing up that experience with theoretical knowledge and an ability to discuss the technical features of the music studied.

Traditional Music in the Modern World

This unit provides an introduction to the study of folk and traditional music, focussing on contemporary folk music cultures of Europe, the British Isles and America. A range of approaches (e.g. ethnomusicology; critical and cultural theory; political theory) are used to consider the traditional identities these musics help to construct. In addition to written work, students have the option of giving a performance with accompanying notes for part of the assessment.

Music in the Community

This unit offers a survey of significant contexts for music making in the community and critical appraisal of the effects of participation. After an initial focus on the concept of community music, each lecture considers an element of critical thinking related to a specific musical practice. A group work project runs alongside formal lectures with small groups of students conducting research into issues facing a partner organisation. Students should gain an understanding of music's role within the community including the nature of teaching and learning in music, the benefits and challenges of musical participation, and the range of contexts in which music creates and defines communities.

Musical Culture in East Asia

This unit introduces aspects of musical thought, behaviour and practice in East Asia, seen in historical and cultural context. Students acquire a basic practical and theoretical knowledge of the music of China, Korea, Japan and neighbouring areas, and acquire experience at assessing these musics both in cross-cultural terms and by means of their inherent musical value systems.

Music of India

This unit focuses on North Indian classical music performance practices. Subjects covered include raag and taal (the melodic and rhythmic systems at the core of this music practice), vocal and instrumental genres, the hereditary social structures of music (gharanas), teaching, learning and performance processes. Emphasis is placed on developing context-sensitive listening skills and critical analytical and writing skills, and students may complete a transcription project as part of their assessed work.

Music and Comedy

This unit provides an introduction to the study of music and humour, focussing on the Music Comedy genre of Anglophone popular culture from the late twentieth century to the present. A range of approaches (including anthropology, sociology, ethnomusicology and cultural theory) are used to consider the ways in which music expresses – or facilitates non-musical expression of – humour within the current movement. A combined, taxonomic model of music comedy provides a foundation for the module, with

teaching centred on specific concepts such as: generic incongruity; stereotypes and discursive figures; technical incompetence; and perceptions of cultural value.

Music and Place

Rather than focus on a particular repertoire of music or a methodology for the study of music, this unit focuses on a question: how do people connect music with particular places? It explores this question through examples drawn from classical, popular, contemporary, traditional and world musics, and through methodologies ranging from music history and biography to music analysis, music psychology and ethnomusicology. In the assessed work, students are given the opportunity to demonstrate their understanding of the topic not only through conventional essays but also (if they choose) through a creative project involving composition and/or performance.

Dissertation

Final-year dissertations of either 7,500 words (20 credits) or 15,000 words (40 credits) can be written on ethnomusicological topics, supported with individual supervision by an ethnomusicologist on the staff.

Postgraduate

MA in Ethnomusicology

Ethnomusicological Research Techniques

This unit provides essential research and study skills necessary for successful completion of the MA in Ethnomusicology (including bibliographic skills and accessing web resources; fieldwork technique and technology; transcription and analysis; music processing). These skills are developed and demonstrated through a small fieldwork project leading to the preparation of a detailed proposal for a larger study.

Seminar in World Music Traditions

This unit is designed to provide a foundation for research and future teaching in world music and ethnomusicology. An emphasis is placed on building an aural awareness of world music styles and on developing an ability to apply this knowledge in teaching or research. Weekly seminars focus on a selection of musical styles that covers all major regions of the world and ranges from art music and religious styles to popular and hybridized traditions. Assessed work involves a listening-based examination, a written project and a conference-style presentation or mini-lecture.

Performing World Music

This unit provides an opportunity to integrate musical practice into the MA in Ethnomusicology. Taught weekly in practical classes, the unit focuses on the music of one tradition hitherto unfamiliar to the class in question, requiring them to learn vocal or instrumental performance in that style. Students will back up their practice-based understanding of a world music tradition with a learning diary and theoretical knowledge.

Their learning leads to a performance examination with an oral component dealing with historical, organological or cultural aspects of the same musical tradition.

Readings in Ethnomusicology

This module introduces students to the literature of the academic discipline of ethnomusicology. The first weeks assess the history and rise of this discipline and its relationship to other fields of study in music and the human sciences. Thereafter, a topic-led approach is used to provide an introduction to existing scholarship on key subjects in the ethnomusicological literature, including: the concept of music itself; theories of fieldwork and ethnography; approaches to music, text and language; studies of music as a sign or aspect of broad intersocial behaviour (as, for instance, in healing and ritual); and issues in musical transcription and analysis. Finally, tutorial support provides specific help in planning and writing assessed written work.

Ethnomusicology Special Study (Dissertation)

This module requires students to complete a substantive piece of original writing that may include the results of new research. Chosen in consultation with the module tutor, the project can focus on any area of ethnomusicological enquiry: theoretical, methodological, technical or related to a specific tradition, location, instrument or music event. The student plans and executes the research supported by individual tutorials. Students have the option of completing either a 20,000 word dissertation or a 15,000 word dissertation plus a relevant 30-credit module in another programme. Audio or audiovisual recordings are often included, and there is also an option for the dissertation to take the form of a folio of fieldwork or teaching materials, editions or analyses of equivalent substance.

MA in World Music Studies

Research Skills

This unit provides essential research and study skills necessary for successful completion of the MA as a whole (bibliographic skills and accessing web resources; editing and revision skills; music processing; note-taking and essay planning). It begins with the first residential, which includes practical instruction covering both effective music research and efficient distance learning. Successful completion of the unit requires satisfactory completion of a series of academic study tasks, supported by e-tutorials.

Music of the World

This unit provides a foundation in the study of music from significant traditions of each continent. It begins with the first residential, which includes lectures and practical workshops in several musical styles. The remainder of the unit is taught through listening- and reading-based self study and online discussion, leading to an essay on one musical tradition, a sample transcription or analysis with commentary and an annotated bibliography of sources for further research.

Approaches to Fieldwork

This unit introduces the designing and completion of an independent field project. A supervised fieldwork exercise held in Sheffield during the residential is followed by a larger-scale investigative project, which is supported by e-tutorials and a programme of readings. Initial instruction covers project design, participant-observational methodology, ethical issues and use of recording technology.

Case Studies in Ethnomusicology

The module focuses on the analysis of selected key texts in ethnomusicology. In past years these have included John Blacking's *How Musical is Man?*; Bernard Lortat-Jacob's *Sardinian Chronicles*; and Paul Berliner's *The Soul of Mbira*. Lectures during the residential introduce the history of ethnomusicology as a discipline. Study of the three books is supported by guidance sheets keyed to each chapter and by e-tutorials.

Special Topic in World Music

Each student chooses one of several of topics offered simultaneously on this unit. In past years, the topics have included, for instance, World Music and Radio, Teaching World Music and Global Pop. Lectures during the residential provide the intellectual framework for each topic, after which independent study and research are supported by guidance sheets and e-tutorials. A variety of assessment formats are catered for in each project, with students selecting either an essay, folio with commentary, or sample radio programme.

Dissertation

This unit comprises a fieldwork- or library-based dissertation of c. 15,000 words requiring original investigation and research by the student on a topic within the area of world music approved by the unit tutor. Original field materials may be submitted as appendices to the dissertation. Alternatively, the dissertation itself can take the form of a folio of fieldwork or teaching materials, editions or analyses of equivalent substance. Learning is supported by seminars and tutorials at the planning stages, and by e-tutorials during writing up.

Student Numbers:

In the 2012-13 academic year the number of students enrolled in each programme was as follows:

BMus: 107

Dual honours BA programmes: 16

MA in Ethnomusicology: 3

MA in World Music Studies by Distance Learning: 17

Research degrees (with ethnomusicology focus): 17

Staff and Research Interests

Dr. Andrew Killick (Director of Ethnomusicology)
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- Korean traditional music and musical theatre since 1900
- The Northumbrian smallpipes
- Music and place

Dr. Simon Keegan-Phipps (Lecturer)
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(44) 114 222 0470

- Contemporary English folk music and dance
- Traditional music and contemporary media technologies
- Free-reed instruments and performance
- Music and comedy

Dr. Kathleen Noss Van Buren (Lecturer)
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(44) 114 222 0497

- Music and dance in Africa and the African diaspora
- The efficacy of music and musicians in promoting social change
- Applied ethnomusicology
- Medical ethnomusicology
- Individual studies

Dr. Fay Hield (Teaching Associate)
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- Contemporary folk music and song
- Transmission of musical heritage
- Music and community
- Music business and the voluntary sector

Mr. John Ball (World Music Artist in Residence)
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- North Indian santoor and tabla
- Indian music improvisation on Western Instruments

Financial Support

Fee Scholarships

The University offers several awards and Fee Scholarships each year for part-time and full-time research students entering the Department's MA, MMus, MPhil and PhD courses. Details and closing dates change each year, and up-to-date information is available at www.sheffield.ac.uk/music/prospective_pg/funding.

Julian Payne and Gladys Hall Postgraduate Tuition Scholarships

Value £4,000

Each year the Department of Music offers several tuition scholarships for entering MA, MMus and MPhil/PhD students; for 2013 entry, there are four such scholarships of £4,000 each. All entering on-site students (full time, part time, UK/EU, overseas) are eligible to apply. The Department also makes several awards of c. £500 each year to help students in the second or third years of their full-time doctoral studies (or fourth or fifth years part time) in cases where they have been unable to secure external funding. See www.sheffield.ac.uk/music/prospective_pg/pgtuitionsscholarships; www.sheffield.ac.uk/music/prospective_pg/gladyshall

Harry Worthington Travel Scholarship

Value £2,000 (total; may be divided among several applicants)

The Scholarship is open to students attending "one of the great Classical Music festivals throughout the world" (not necessarily Western classical music).

Petrie Watson Exhibitions

Value £250-750 (each; multiple awards may be made each year)

Open to all undergraduate and postgraduate students in the Faculty of Arts and Humanities, Petrie Watson Exhibitions support projects that enhance or complement mainstream academic work. While they cannot be used to cover the costs of required course work nor to fund basic research work foreseeable at initial registration, several ethnomusicology students have successfully applied for Exhibitions to support additional research-related travel.

Departmental Graduate Research Fund

Value £50 - £300 (each; multiple awards may be made each year)

Calls for bids and application forms are circulated by the Graduate Committee via the music postgraduate e-mail list. All postgraduate students are eligible to apply, but research students will be given priority.

Learned Societies Fund

Value up to £350 (each; multiple awards may be made each year)

The University provides an allowance towards expenses in attending conferences and meetings of learned societies, especially if presenting a paper.

Performance Opportunities

While Sheffield does not have a permanent world music ensemble, at different times the following groups have been active:

African drumming and mbira
Beiguan (Taiwanese funeral music)
Chinese music ensemble
English folk music

Workshops and performance classes that have been given in the department include:

African mbira
Brazilian indigenous song
Chinese instrumental music
English sword dance
Indian tabla
Indian music on Western Instruments
Iranian classical music
Javanese gamelan
Korean kayagum zither
Korean percussion band
West African drumming
West African kora
Scottish traditional song
Southern African choral singing
Taiwanese beiguan funeral music
Taiwanese nanguan chamber music
Trinidadian steel band

Research Projects, Activities, Resources

Ethnomusicologists at Sheffield have been involved in research projects of many kinds, from historical study to biography, from music analysis to studies of music in relation to sexuality and ethnicity, and from applied projects in health and education to large-scale works like the New Grove Dictionary of Music and the Garland Encyclopedia of World Music. Current and recent staff research projects include:

- Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea. A critical and analytical study of a Korean composer, his music and his role in the history of traditional music in South Korea.
- Northumbrian Piping and the Music of Place. A case study in how a musical tradition with strong ties to a particular place has adapted to the age of globalization.

- Uses of music for community education in Nairobi, Kenya. A study of the ways in which musicians are on their own and in partnership with organizations (NGOs, CBOs, and FBOs, etc.) using music to address issues such as HIV/AIDS, children's rights, and drug and alcohol abuse.
- Information Development for Empowerment Advocacy and Sustainability (IDEAS). An interdisciplinary research and applied project aimed at studying and facilitating local knowledge maintenance and transfer within African communities.
- Performance of Gbaya folktales in Cameroon. A collaborative study with Philip Noss, drawing upon and expanding linguistic and anthropological work conducted by Noss between 1966-2000.
- The use of digital materials by folk musicians in England.
- The contemporary performance of English folk arts beyond England's shores.
- The humour and seriousness of morris dancing in the 2012 Olympic closing ceremony.
- Folk Music Communities: Explorations of the impact of relationships developed through the social and musical networks of the contemporary English folk scene.
- English Folk Singing Style: Identification of the technicalities of English folk singing style through aural analysis, interviews with practitioners and self-exploration through performance.
- Tradition in Performance: Investigation into notions of tradition, composition and the editing role of the artist.
- Audience and Participant Development: Applied research with external partners, Soundpost Community Network and Bright Phoebus.
- Transmitting Musical Heritage: a research project exploring how community musicians transmit elements of cultural heritage alongside musical sounds during educational and performance events.

Among the department's resources is a growing collection of world music instruments available for students' use, including:

African mbira
 Indian tabla
 Indian santoor
 Iranian classical instruments
 Korean drums and gongs
 West African drums
 West African kora

Contacts and Further Information

Homepage: www.sheffield.ac.uk/music/research/areas/ethnomusicology

University information: www.sheffield.ac.uk/postgraduate

For overseas students: www.sheffield.ac.uk/international

Accommodation: www.sheffield.ac.uk/housing

Online application: www.sheffield.ac.uk/apply

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