

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	<b>Music</b>	<b>Academic Session:</b>	<b>2012-13 and thereafter</b>
<b>Course Title:</b>	Studies in ethnomusicology	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU2003	<b>Course JACS Code:</b> (Please contact Data Management for advice)	350
<b>Availability:</b> (Please state which teaching terms)	Autumn or spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Core (intermediate)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Appointed annually		
<b>Course Staff:</b>	Appointed annually		
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• Expand students' knowledge of concepts characteristic of ethnomusicology</li> <li>• Equip students with stimulating approaches to understanding, enjoying and studying their own music as well as that of others</li> <li>• Broaden students' understanding of the possibilities of music as human activity and of the wider contexts in which music exists in the world.</li> <li>• Raise issues concerning the political and ethical challenges involved with studying and writing about music across the globe, whether historically or in the contemporary world.</li> <li>• Develop students' ability to critically think and write about music in contexts that are both familiar and unfamiliar</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course students should have:</p> <ul style="list-style-type: none"> <li>• Familiarity with selected repertoires of music from across the world</li> <li>• A new or deeper understanding of a variety of ethnomusicological approaches to the study of music</li> <li>• An understanding of practical and ethical issues relating to the study of music from a global perspective</li> <li>• An understanding of how to reflect critically on one's own musical practices and the benefits that can be gained from doing so</li> <li>• Developed broader and more nuanced concepts of music</li> <li>• Enhanced their ability to write essays that show powers of critical analysis and argument</li> </ul>		
<b>Course Content:</b>	<p>This course will involve a combination of the study of musical repertoires from different parts of the globe and introduction to a range of methodologies that might be applied to a broad range of musics and contexts.</p> <p>Particular repertoires and areas will vary, but approaches and issues may include: the idea of music as culture/society; looking at music beyond concepts of 'art'; understanding the strengths and problems of fieldwork as a methodology; looking at musical change and hybridisation; issues relating to music and gender, sexuality, class, ethnicity or religion; studying musical instruments; mapping music geographically, socially and historically; and the colonial legacy of ethnomusicology and ethical issues of contemporary research</p>		
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/tutorials, in conjunction with formative activities, and some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.		
<b>Details of teaching resources on Moodle:</b>	Course outline, content of lectures, bibliography, details of assignments, and other resources to be added as appropriate		
<b>Key Bibliography:</b>	<ul style="list-style-type: none"> <li>• Barz, Gregory F. and Cooley, Timothy J. (eds) (1997) <i>Shadows in the field: New perspectives for fieldwork in ethnomusicology</i>. Oxford: Oxford University Press</li> <li>• Clayton, Martin, Trevor Herbert and Richard Middleton (eds) (2003) <i>The cultural study of music: A critical introduction</i>. New York and London: Routledge.</li> <li>• Blacking, John (1995) <i>Music, Culture &amp; Experience: Selected Papers of John Blacking</i>, ed R. Byron. Chicago: Chicago University Press.</li> <li>• Nettl, Bruno (2005) <i>The Study of Ethnomusicology: 31 Issues and Concepts</i>. University of Illinois Press.</li> <li>• Post, Jennifer (ed.) (2005) <i>Ethnomusicology: A contemporary reader</i>. New York and London: Routledge.</li> </ul>		
<b>Formative Assessment &amp; Feedback:</b>	One formative exercise (which may be a written piece of work, a short project completed in a group of 5-6, a class presentation or debate) to be completed during the course and to be given written feedback. One essay (see below) contributing to the final course mark, to be returned with tutorial mark, written comment and annotations. See also under		

	Teaching and Learning Methods.
<b>Summative Assessment:</b>	<b>Exam</b> (50%), 2 questions from 6 (2 hours) <b>Coursework</b> (50%) Essay of 2500-2750 words to be completed during the course <b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.