

MUSIC AND MUSICOLOGY

(See also Faculty of Humanities rules)

Head of Department and Senior Lecturer

L Watkins, BA (Hons), *cum laude*, MA *cum laude*, (UKZN), PhD (University of Hong Kong), HDE (UWC)

Associate Professor

C Foxcroft, BMus (UCT), UPLM (UNISA), MMus, Diplomsolistin (HMTMH, Germany), DMus (UP)

Associate Professor/Director: ILAM

D Thram, PhD (Indiana)

Senior Lecturers

J Brukman, BMus, BMusHons, MMus, DMus (UNISA), ATCL, LTCL, UTLM, UPLM, UALM (UNISA)

D Heunis, BAMus (Stell), MMus (Rhodes), HED (Stell), UTLM, UPLM (UNISA)

Lecturer

N Ramanna, BMus (UN), PhD (UKZN)

Junior Lecturer

C Cooper, BMus (Rhodes), B.Soc.Sc (Social Work Hons.), RULS

J Lekay, BA, PLM (US), PGCE (UCT).

Librarian

I Kretzmann, BMus (Rhodes)

Sound Engineer: ILAM

E Madiba, BMusEd (UPE)

Please note: All Instrumental Music Studies applicants are required to undergo an audition

The Bachelor of Music Degree

The four-year BMus degree is intended for students who wish to pursue music as a profession. In order to be recognised as a teaching qualification it must be combined with the Post-Graduate Certificate in Education (PGCE) offered by the Faculty of Education. Except as provided in Rules 14 and 15 of the General Rules, candidates shall not be admitted to the degree unless they have attended approved courses subsequent to their first registration as a matriculated student for at least four years. Students who wish to take more than the minimum number of BMus courses in any one year may do so, subject to the approval of the Dean of Humanities.

Music as a subject in other Degree courses

Music History and Theory, Ethnomusicology or Instrumental Music Studies can be taken as a three-

year major subject for the BA and BSc degrees. History and Appreciation of Music, and Sound Technology, can be read for as one year courses in those Faculties for which it is approved. Similarly, Music, Health and the Brain can be read as a half credit (second semester only) in those Faculties for which it is approved.

Ethnomusicology 1 is a semesterised course, where either Ethnomusicology 101 (first semester) or Ethnomusicology 102 (second semester) can be taken as a half-credit, one semester course; or Ethnomusicology 1 (Ethnomusicology 101 and 102) can be taken as a full – credit one year (two semester) course. Ethnomusicology is an appropriate option for Anthropology, Sociology, and Journalism majors.

Introductory courses

Prospective students for instrumental studies and music may, on the recommendation of the Head of Department, be required to complete Basic Music Literacy, an introductory course before enrolling for first-year music courses, or concurrently with them.

CURRICULUM FOR BMUS DEGREE

FIRST YEAR

Instrumental Music Studies 1
Music History and Theory 1
Ethnomusicology 1 or Sound Technology 1
One Bachelor of Arts course

SECOND YEAR

Instrumental Music Studies 2
Music History and Theory 2
Ethnomusicology 2 or Sound Technology 1 or Sound Technology 2
One Bachelor of Arts course
(Music History and Theory 1 & Music History and Theory 2 These courses consist of Music Theory and History, comprising 60% and 40% respectively.)

THIRD YEAR

Instrumental Music Studies 3
Students choose between Music History and Theory 3 or Ethnomusicology 3

FOURTH YEAR

Students must do five papers or their equivalent in credit points (5)

Compulsory: At least one of the following:

Paper 1: Extended essay (2) or

Paper 2: Full Recital (2) or

Paper 3: Full Composition Portfolio (2)

Options: Remaining credit points are acquired from the following courses. If Paper 1 has not been chosen, the options must include Musicology 4, or Analysis 4, or Ethnomusicology 4. All options are not necessarily offered every year.

Paper 4: Analysis 4 (1)

Paper 5: Musicology 4 (1)

Paper 6: Ethnomusicology 4 (1)

Paper 7: Sound Technology (1)

Paper 8: Short composition portfolio (1)

Paper 9: Short public performance (1)

*Paper 10: Instrumental Music Studies 4 (1)

Paper 12: Chamber Music Recital (1)

Paper 13: Concerto Performance (1)

Paper 14: Music Education (1)

Paper 15: Arts Management (1)

**Paper 10 may not be taken in conjunction with Papers 2 and / or 9.*

BA AND BSc DEGREES WITH MUSIC AS A MAJOR

Normally not more than FIVE music subjects may be taken in the BA or FOUR in a BSc degree (see the relevant Faculty Rules). Students who do not have the requisite knowledge or skills to enter first-year music courses may be required to do some or all of the introductory courses of the BMus.

FIRST YEAR

Students may choose one or two of the following, each of which counts as a full credit:

Instrumental Music Studies 1

Music History and Theory 1

Ethnomusicology 1

Sound Technology 1

SECOND YEAR

Students may choose one or two of the following, each of which counts as a full credit:

Instrumental Music Studies 2

Music History and Theory 2

Ethnomusicology 2

Sound Technology 1

THIRD YEAR

Students may choose one of the following:

Instrumental Music Studies 3

Music History and Theory 3

Ethnomusicology 3

SOUND TECHNOLOGY

This one-year credit is open to students in the Humanities and Science Faculties.

See syllabus notes for further details.

HISTORY AND APPRECIATION OF MUSIC

History and Appreciation of Music (HAM) is a one year credit in music appreciation, which does not require any level of prior musical knowledge.

ETHNOMUSICOLOGY 1

Ethnomusicology 1 is a semesterised course, where either Ethnomusicology 101 (first semester) or Ethnomusicology 102 (second semester), can be taken as a half-credit, one semester course; or both Ethnomusicology 101 and 102 can be taken as a full credit, one year course. It is a study of the traditional and indigenous art musics of Africa and other parts of the globe. The course does not require any prior musical knowledge.

MUSIC, HEALTH AND THE BRAIN

Music, Health and the Brain is a half-credit, one semester credit which does not require any prior musical knowledge. It is an interdisciplinary study of some elements of human engagement with music, encompassing musical cognition, communication, expression and creativity, as well as music's therapeutic potential.

MUSIC HONOURS (BA or BSc)

Curriculum and syllabi are identical to BMus Fourth Year

NB

1. All Instrumental Music Studies students are required to take part in at least one approved ensemble: RU Chamber Choir, Opera / Vocal Ensemble, Jazz Ensemble, Flute Ensemble, Guitar Ensemble, String Ensemble, etc. for the duration of their course of study. Please note that tuition in and examination of the ensemble component (or second instrument) of Instrumental Music Studies is in addition to these requirements. Attendance of a minimum of three quarters of the rehearsal schedule is obligatory.

2. *Sound Technology and History and Appreciation of Music may not be taken as Humanities credits towards the BMus Degree.*

DEGREE OF MASTER OF MUSIC

See also the General Rules for Master's degrees.

A Master's Degree may be awarded by submission of:

- (i) a thesis,
- (ii) a portfolio of compositions*,
- (iii) two public recitals*(60%) and mini-thesis (40%)
- (iv) two public recitals (60%) and short composition portfolio (40%), or
- (v) one public recital (33%), research component (33%), and short composition portfolio (33%)

See also the General Rules for the Degree of Master:

**Any culture or style may be included.*

a) Thesis

The research proposal and title of the thesis must be approved by the Humanities Higher Degrees Committee within four months of registration for the degree.

b) Composition

The nature and scope of the compositions must receive the prior approval of Senate on the recommendation of the Head of Department, before submission. Candidates must also submit an explanatory commentary on important structural, textural and stylistic aspects of the work submitted, including its contextualisation within contemporary South Africa. A candidate who submits a set of compositions shall be required to submit 3 copies of the compositions together with suitable recordings.

c) Performance and Mini-Thesis and/or Short Composition Portfolio

The nature and scope of public recitals (60%) and mini-thesis (40%) and/or Short Composition Portfolio (40%) must receive prior approval of Senate on the recommendation of the Head of Department, and a departmental subcommittee. The research proposal and title of the mini-thesis must also be approved by the Departmental Postgraduate Research Committee within four months of registration for the degree.

Options available for the recitals are as follows:

- (a) performance in two separate public solo recitals or

- (b) one public solo recital and one full chamber recital or

- (c) one public solo recital, one short chamber recital and one concerto, where the genres are applicable to the culture or style of the chosen instrument.

*Any culture or style may be included.

DEGREE OF DOCTOR OF PHILOSOPHY

See also the General Rules for the Degree of Doctor of Philosophy.

In addition to, or in modification of these Rules, the following apply:

1. A candidate for the PhD degree is required to submit for the approval of the Senate a thesis or a set of compositions. A candidate who submits a set of compositions in place of a thesis shall be required to submit 3 copies of the compositions.
2. A special treatise may be offered as a thesis on a subject previously approved by the Senate.
3. A set of compositions must consist of at least three substantial original compositions (not less than 70 minutes in duration), the character and form of which must receive the prior approval of the Senate on the recommendation of the Head of the Department and the Departmental Postgraduate Research Committee.
4. Where compositions are submitted, the candidate must also submit an explanatory statement (not less than 25 000 words) referring to important aspects of the scores, including in particular a description of the form or forms employed and of any contrapuntal, harmonic and orchestration devices used. This document should detail the portfolio's theme or contextualising thread. Recordings of Compositions are required.

DEGREE OF DOCTOR OF MUSIC (Senior Doctorate)

The General Rules for the Degree of Doctor, other than Doctor of Philosophy, in all Faculties apply to the degree of Doctor of Music. The set of musical compositions referred to in Regulation G.39 may be printed or in manuscript together with suitable recordings.

In addition, the following apply:

1. A candidate for the degree of DMus is required to submit for the approval of Senate a published work or a set of compositions.
2. The published work must be of historical or theoretical or analytical research in music, and must open new aspects of the subject discussed.

3. A set of compositions must consist of three original compositions, the character and form of which must receive the prior approval of the Senate on the recommendation of the Head of the Department and the Departmental Postgraduate Research Committee.

SYLLABI

FIRST YEAR

Music 1

Music 1 introduces students to compositional practices and an historical survey in Western Baroque and Classical music, and a theoretical and historical introduction to jazz. This includes an introduction to the key resource materials in music scholarship.

Ethnomusicology 1

Ethnomusicology 101 (Semester 1) introduces students to Ethnomusicology and surveys the major music cultures of the world. Emphasis is on characteristics and functions of music within each cultural context. Ethnomusicology 102 (Semester 2) deals with the indigenous music of South Africa and the music of the African diaspora.

Instrumental Music Studies 1 for BMus and BA/BSc

This includes the study of a major instrument, ensemble training (in the selected instrument) or second instrument, aural training and a paper on Music Literature. Syllabi for the various instruments are available from the Department of Music. The “instrument” includes voice and can belong to any style, period or culture. Choice is subject to the approval of the Head of Department.

Sound Technology 1

Fundamentals of studio recording techniques, utilising both the analogue and digital protocols, and the installation and operation of public address equipment.

SECOND YEAR

Music 2

Music 2 introduces students to compositional practices and an historical survey in Western Romantic music, as well as more advanced theoretical and historical aspects of jazz.

Ethnomusicology 2

Semester 1 concentrates on readings in history of thought, theory and method in Ethnomusicology with emphasis on contemporary issues within the discipline. Semester 2 introduces students to Applied Ethnomusicology and includes a community outreach component. (Ethnomusicology 2/3 may be a combined course with Ethnomusicology 2 content being taught alternatively with Ethnomusicology 3 from one year to the next).

Instrumental Music Studies 2 for BMus and BA/BSc

This includes the study of a major instrument, ensemble training (in the selected instrument) or second instrument, aural training and a paper on Music Literature. Syllabi for the various instruments are available from the Department of Music. The “instrument” includes voice and can belong to any style, period or culture. Choice is subject to the approval of the Head of Department.

Sound Technology 2

Students who have passed Sound Technology 1 may proceed to Sound Technology 2. The course builds on the theory introduced in Sound Technology 1 and provides exposure to additional and more in-depth practical applications. The course also includes additional modules on room acoustics, synthesis and the MIDI protocol.

THIRD YEAR

Music 3

Music 3 comprises modules covering compositional practices and an historical survey of twentieth century Western art music, as well as modules in jazz historiography, arranging and composition.

Ethnomusicology 3

Semester 1 concentrates on readings in field research methods, writing of field-notes and interviewing techniques, to include hands-on use of video and audio recording equipment and preparation of a fieldwork project proposal. Semester 2 involves execution of the fieldwork project and write-up of results. Special modules on areas of interest in cultural analysis may be incorporated. (Ethnomusicology 2/3 may be a combined course with Ethnomusicology 3 content being taught alternatively with Ethnomusicology 2 from one year to the next).

Instrumental Music Studies 3 for BMus

This includes the study of a major instrument, ensemble training (in the selected instrument) or second instrument, aural training and a paper on Music Literature. Syllabi for the various instruments are available from the Department of Music. The “instrument” includes voice and can belong to any style, period or culture. Choice is subject to the approval of the Head of Department.

Instrumental Music Studies 3 for BA/BSc

As a major in the interdisciplinary degree, this includes the study of a major instrument (60%) and an academic component (40%). The academic component, which replaces the ensemble performance requirement, may include selected topics drawn from performance practice, repertoire, teaching method or journal research.

FOURTH YEAR

Students must do FIVE papers or their equivalent in credit points (5). All choices are subject to the approval of the Head of Department.

Paper 1: Extended essay (2)

The candidate is required to submit an appropriately researched extended essay of not more than 10 000 words on a subject approved by the Head of Department. Three copies of the extended essay must be presented, suitably bound.

Paper 2: Full Recital (2)

A public recital of not less than 70 minutes. Repertoire subject to the approval of the Head of Department after consultation with the full-time staff.

Paper 3: Full Composition portfolio (2)

The portfolio must consist of a minimum of 20 minutes of music, representing at least two of the following categories:

1. Solo Instrument.
2. Chamber Ensemble including Choir (up to 10 instruments or Double Choir of 8 voices).
3. Voice or solo instrument with accompaniment.
4. Orchestra (Chamber or Symphony) /Large Jazz Ensemble.

Paper 4: Analysis 4 (1)

Advanced analytical projects in Western art music and/or jazz and/or African music.

Paper 5: Musicology 4 (1)

Musicological theories and their application, which may be linked to the topic chosen in Paper 1.

Paper 6: Ethnomusicology 4 (1)

Semester 1 is a readings seminar with a focus on contemporary theory in Ethnomusicology and Cultural Studies. Students begin work on a chosen research project which culminates in preparation of an extended essay based on the research project in Semester 2.

Paper 7: Sound Technology (1)

Studio recording; basic acoustic composition; editing, sampling and synthesis; electro-acoustic composition.

Paper 8: Short Composition Portfolio (1)

Individual project(s) in composition leading to the submission of a short, varied portfolio of completed work. Minimum composition time of 10 minutes.

Paper 9: Short public performance (1)

A public recital of not less than 35 minutes with works approved by the Head of Department after consultation with the full-time staff.

Paper 10: Instrumental Music Studies 4 (1)

The study of a major instrument and ensemble training. No public recital is attached to this course. Repertoire subject to the approval of the Head of Department after consultation with the full-time staff.

Paper 12: Chamber Music Recital (1)

A chamber music performance of not less than 30 minutes with works and ensembles approved by the Head of Department after consultation with the fulltime staff.

Paper 13: Concerto Performance (1)

Public performance of a concerto or movements thereof as approved by the Head of Department after consultation with the full-time staff.

Paper 14: Music Education (1)

Music education research topics as approved by the Head of Department.

Paper 15: Arts Management (1)

This course provides an overview of arts management using dialogue, research and practical illustration through informal and interactive sessions. The

objectives are to equip the student with vital skills required in the arts environment, both nationally and internationally.

NB. Not all fourth year/honours papers are necessarily available every year.

HISTORY AND APPRECIATION OF MUSIC

This course is a general introduction to Music. It focuses on elementary studies in Western European music, the development of Afro-American jazz and popular music and its influence on southern Africa; studies in South African protest music; studies in traditional African music; studies in social history of Rock music. All modules are not necessarily offered each year.

ETHNOMUSICOLOGY 1

This course introduces students to the cross cultural study of music and culture and to the discipline of Ethnomusicology. It explores music in human life in a variety of cultural contexts, from indigenous to modern hybrids, and in various locations around the world. Topics include music as communication, music and identity, music and protest/social change, music and ritual, popular music and the music industry.

MUSIC HONOURS (BA OR BSc)

Curriculum and syllabi are identical to BMus fourth year.

BASIC MUSIC LITERACY

A one-year course in the rudiments of music and an introduction to four-part harmony. This course is compulsory for students who need to acquire the necessary theoretical background and skills required for the formal study of music. On the recommendation of the Head of Department this course may be taken in conjunction with Instrumental Music Studies 1. Progress to Instrumental Music Studies 2 is also determined by the successful completion of this course. This course is not accredited.

INTERNATIONAL LIBRARY OF AFRICAN MUSIC

The International Library of African Music (ILAM) an independent research institute and archive, falls under the umbrella of the Department of Music and Musicology. Internationally recognised as a leading centre for the study of African music, it offers opportunities for undergraduate studies and postgraduate research in Ethnomusicology. ILAM occupies a purpose-built building with an archive, library, sound digitizing lab, recording studio, outdoor performance area and Xhosa village, and is a prominent resource centre for the rediscovery of African musical traditions.