

Module Specification

Module Title: Contextual Studies 2 (Songwriting)

Module code:	TBC	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Applicable pathways:	Songwriting	Pre-requisites:	None

Module overview

This team-taught module further enhances students' knowledge with musicology, aural, and additional composition skills taught through a detailed examination of theory, styles, concepts and discourse to better understand the effect on society. It is delivered via lectures, workshops and seminars. Through the analysis of repertoire, students will be introduced to more advanced analytical and compositional approaches, and this will inform increased sophistication in each student's compositional output. The scheme is fuelled largely by exploring a global perspective towards popular music and links to industry. Topics include music and politics, cultural and technological influences on popular composition, compositional appropriation, collaborative approaches and comparative analysis. The understanding and interpretation skills students develop in this module will complement the writing and analytical skills developed in Specialist Study Composition 2. Students will be expected to compose collaboratively and consider their creative work from cultural and industrial contexts.

Aims

This module continues to develop core musical and academic skills in support of the students' specialist studies and be complementary to the contextual studies optional modules at levels 5 and 6.

The module aims to:

1. Further develop students' specialised skills and knowledge essential to the understanding, appreciation and creation of music.
2. Evaluate and analyse a broad range of musical skills associated with specific creative artists and repertoire as appropriate to the pathway.
3. Understand the importance of social and cultural context when addressing specific creative artists and repertoire (as appropriate to the pathway).

Learning outcomes

On successful completion of this module, students will be able to:

1. Integrate theory and practice through detailed analysis and evaluation.
2. Apply significant judgement in a broad range of musical contexts, supported by detailed analytical application of harmonic, melodic and rhythmic concepts.
3. Generate ideas through research and analysis.
4. Analysis of key repertoire within its context of style, production, reception and social context.

Learning and teaching methods

Lectures: concepts, principles and theories will be explored in formal lectures. They will be relevant to the particular pathway as highlighted in sections 18 and 20. Section 20 reflects how students that have substantial production content can attain technical knowledge through lectures since information is vital in its application within a recording studio environment (i.e. Lectures 40 hours/Seminars 20 hours).

Workshops/seminars: skills to be developed in workshops along with cognitive and personal skills in open-ended problem solving exercises by working in small groups supported by members of academic staff.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	60 hours
Indicative hours of directed study	140 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Formative oral feedback will be given in tutorials and workshops.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Aural exam	10 minutes	20%	2, 3
Group presentation	15 minutes	30%	2, 3, 4
Two tracks of music and presentation	No more than 7 minutes in total (tracks of music) 10 minutes (presentation)	50%	1, 2, 3

Re-Assessment Method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Aural exam	10 minutes	20%	2, 3
Group presentation	15 minutes	30%	2, 3, 4
Two tracks of music and presentation	No more than 7 minutes in total (tracks of music) 10 minutes (presentation)	50%	1, 2, 3

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

Indicative Reading List (please note this includes resources for all pathways)

- Brackett, D. (2000) *Interpreting Popular Music*. Cambridge: Cambridge University Press.
- Horner, B and Thomas Swiss (eds). (2008) *Key Terms In Music and Popular Culture*. Malden: Blackwell.
- Piston, W. (1987) *Harmony*. New York: W.W. Norton.
- Rosen, C. (1997) *The Classic Style*. New York.
- Shuker, Roy. (2008) *Understanding Popular Music Culture*. Oxon: Routledge.
- Storey, John. (1993) *An Introductory Guide to Cultural Theory and Popular Culture*. Hertfordshire: Harvester Wheatsheaf.
- W.W.Norton (1996) *The Romantic Generation*. London: Harper Collins.
- Whittall, A. (1995) *Music Since the First World War*. London: Oxford University Press.
- Bukofzer, M. (1977) *Music in the Baroque Era*. London: J. M. Dent and Sons.
- Burgess, R. (2014) *The History of Music Production*. OUP.
- Clarke, E. Nicholas Cook, Daniel Leech-Wilkinson and John Rink (eds) (2009). *The Cambridge Companion to Recorded Music*. New York: Cambridge University Press.
- Carroll, M. (2003) *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press.
- Frith, S. (2001) Will Straw and John Street (eds). *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.
- Frith, S and Simon Zagorski-Thomas (eds). (2012) *The Art of Record Production*. Surrey: Ashgate.
- Golding, C and Hepworth-Sawyer. (2010) *What is Music Production?* Focal Press.
- Graham, G. (2005): *Philosophy of The Arts: An Introduction to Aesthetics*. Oxon: Routledge.
- Gilreath, P (2010) *Guide to Midi Orchestration*. Focal Press.

- Griffiths, P. (1984) Bartok: London, J.M.Dent and Sons.
- Gronow, Pekka and Ilpo Saunio. (1999) An International History of the Recording Industry. London: Cassell.
- Jourdain, R. (2002) Music the brain and ecstasy. Avon Books.
- Katz, M. (2004) Capturing Sound. London: University of California Press.
- Kennedy, M. (1999) Strauss, Cambridge, Cambridge. University Press.
- Kirby, F.E. (1979) Music in the Classic Period. New York: Schirmer Books.
- Lederman, M (ed). (1975) Stravinsky in the Theatre. New York: Da Capo Press.
- Longhurst, B. (2007) Popular Music and Society. Cambridge: Polity Press.
- Levi, E. (1994) Music in the Third Reich. London: Macmillan Press.
- Mellers, M. (1964) Music in a New Found Land. London: Barrie and Rockliff.
- Milner, G. (2009) Perfecting Sound Forever: The Story of Recorded Music. London: Granta.
- Moore, A. (1993). Rock, The Primary Text: Developing a Musicology of Rock. Milton Keynes: Open University Press.
- Moore, A. (2013). Song Means: Analysing and Interpreting Recorded Popular Song. Ashgate: Surrey.
- Morrell, B. (2013) How film and TV Music Communicate (Vol.1). Primedia.
- Myers, R. (1971) Modern French Music. Oxford: Basil Blackwell.
- Negus, K. (1999) Popular Music in Theory: An Introduction. Cambridge: Polity Press.
- Senior, M. (2011) Mixing Secrets for the small studio. Focal Press.
- Shuker, R. (2005) Popular Music: The Key Concepts. Oxon: Routledge.
- Shuker, R. (2008) Understanding Popular Music Culture. Oxon: Routledge.
- Sloboda, J. (2011) Handbook of Music and Emotion: Theory, Research, Applications. OUP.
- Storey, J (ed). (1998) Cultural Theory and Popular Culture: A Reader. Hemel Hempstead: Prentice Hall.
- Wellesz, E and Sternfeld, F. (1973) The Age of Enlightenment 1745-1790. London: Oxford University Press.
- Whittall, A. (1990) The Music of Britten and Tippett. Cambridge: Cambridge University Press.