

Module Specification

Module Title: Contextual Studies 1 (Classical)

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|----------------------|-----------------------------|---------------------------|---------|
| Module code: | HBAMCM004 | NQF level: | Level 4 |
| Credit value: | 30 credits | Semester of study: | 1 and 2 |
| Module type: | Compulsory | Pre-requisites: | None |
| Available to: | BA (Hons) Music (Classical) | | |

Module overview

This team-taught module equips students with composition, musicology and critical listening skills, taught through a detailed examination of repertoire, its style and effects on the development of classical music and is delivered via lectures, workshops and seminars. Study is divided into four themes: Different voices; Rhythmic language and devices; Melodic development; Harmonic language and function. Within these study areas, key works, musicians, compositional techniques, reception and environment are evaluated in detail. For example: Different voices examines the styles of singing that are utilised in early music, lieder, romantic opera through to twentieth century developments. Links are drawn with aesthetic theories, exploring how these historical styles may be contextualised today. Rhythmic language and devices explores the way in which rhythm has changed in both style and function from early music through to the present day. Intercultural links are studied (e.g. Messiaen's use of Indian rhythm, the influence of African rhythmic devices on Steve Reich's music). Melody and harmony are studied in a similar way, using examples from across historical periods to examine the nature of artistic developments, the influences on these developments and the subsequent consequences, musically and culturally. Assessment relates directly to the areas outlined above, including tasks in musical analysis/theory, critical listening and an online research project.

Aims

This module forms part of the Contextual Studies strand of the programme and addresses core musical and academic skills that support the students' specialist study with particular reference to their pathway.

The module aims to:

1. Equip students with the fundamental skills and knowledge essential to the understanding, appreciation and creation of music.
2. Explore, evaluate and apply the core musical skills (associated with relevant repertoire if appropriate).
3. Develop an understanding of repertoire and where appropriate, explore its social and cultural context.

Learning outcomes

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

1. Integrate theory and practice.
2. Identify and evaluate the structural, cultural and social aspects of key repertoire.
3. Apply and understanding of harmonic and rhythmic conventions.
4. Demonstrate knowledge of repertoire through its social and cultural context, production and reception.

Learning and teaching methods

Lectures: concepts, principles and theories will be explored in formal lectures. They will be relevant to the particular pathway.

Workshops/seminars: skills are developed in workshops and seminars 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 | 240 hours |
| Total hours (100hrs per 10 credits) | 300 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 |
|------------------------------|-----------------|-----------|----------------------|
| Essay 1 | 1500 words | 25% | 1, 2, 4 |
| Critical listening portfolio | 1500 words | 20% | 4 |
| Harmony exam | 2 hours | 30% | 1, 3 |
| Essay 2 | 1500 words | 25% | 1, 2, 4 |

Re-Assessment Method

| Description of assessment | Length/Duration | Weighting | Module LOs addressed |
|------------------------------|-----------------|-----------|----------------------|
| Essay 1 | 1500 words | 25% | 1, 2, 4 |
| Critical listening portfolio | 1500 words | 20% | 4 |
| Harmony exam | 2 hours | 30% | 1, 3 |
| Essay 2 | 1500 words | 25% | 1, 2, 4 |

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

Essential:

- 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.
- Shuker, Roy. (2008) *Understanding Popular Music Culture*. Oxon: Routledge.
- Storey, John. (2018) *Cultural Theory and Popular Culture: An Introduction* (8th Edition. Oxon: Routledge.
- W.W.Norton. (1996) *The Romantic Generation*. London: Harper Collins.
- Whittall, A. (1995) *Music Since the First World War*. London: Oxford University Press.
- Lloyd, A. L. (1969) *Folk Song in England*, London, Panther
- Boyes, Georgina (2010) *The imagined village* :Manchester, Manchester University Press,

Recommended:

- 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.
- 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, 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, P, 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.
- 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.