

Module Specification

Module Title: Contextual Studies 1 (Production)

Module code:	HBAMPRO03	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 (Production)		

Module overview

This module equips students with composing, arranging, musicology and aural skills. Through the study of repertoire, its stylistics and effects on society, students will develop their knowledge of musical trends and developments. Students will understand, contextualise and apply their knowledge of the various structures of music, including its societal, commercial and industrial perspectives. Students will display their understanding through a series of creative tasks and undertakings. The module will address approaches to music production through the analysis and study of recorded music to provide an understanding of the recording and arranging conventions afforded by modern production technologies and environments.

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 an 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. 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 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
Composition and recording	5 minutes	20%	1, 3, 4
Essay	2000 words	30%	1, 2, 4
Recording with transcription and write-up	3 minutes (recording with transcription) and 1000 words	50%	1, 3

Re-Assessment Method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Composition and recording	5 minutes	20%	1, 3, 4
Essay	2000 words	30%	1, 2, 4
Recording with transcription and write-up	3 minutes (recording with transcription) and 1000 words	50%	1, 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 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.

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.