

Course Information Sheet

BA (Hons) Electronic Music

Mode and course length – Full-Time (4 years)

Location – ARU Cambridge Campus

Awarding Body – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

Overview

Drawing from over 100 years' worth of insights in applying electricity to music production, our BA (Hons) Electronic Music will challenge your expectations of electronic music, allowing you to explore links and connections between different forms of electronic music practice, and will give you the scope to experiment in creating your sound and musical identity.

You'll learn techniques that will prepare you for the world of electronic music production - a world that ranges across commercial and experimental music, from pop production through to electronic dance music, electronica, music for media and experimental music.

You'll also explore the history of electronic music, from its early twentieth century pioneers through to krautrock, synthpop, industrial, techno and on to more recent trends in this diverse field of music making, identifying practices that you can incorporate into your own music.

Whether your interests lie in songwriting and music production emphasising electronic sound, creative experimental approaches, or exploring the genres and sub-genres of electronic dance music, this course will allow you to make the most of them. Over 3 years, you'll study modules across four different strands, developing your knowledge and skills in production; performance; the contexts and histories of electronic music; and creative entrepreneurship for music.

You'll also acquire electronic music production techniques using digital audio workstations (e.g. Logic X, Ableton Live and Pro Tools HD), and gain experience using a variety of analogue and digital technologies to produce your projects.

Our optional modules will allow you to broaden your experience by applying these skills to music for media projects (for example, in games, films and apps).

Throughout your studies, you'll be supported by a teaching team with wide-ranging expertise in electronic music, popular music and creative music technology. You can also join our Electronic Music Society, which hosts weekly workshops and organises live performances and club nights.

Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

Assessment

Assessment will include methods that allow you to show your progress using practices relevant to professional music production.

Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

Modules

Core Modules

Year 1: Foundation in Humanities, English, Media, Social Sciences and Education

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

Year 2: Basic Recording and Studio Techniques

This module is one of two at level 4 that together form a basic introduction to sound recording, mixing, editing and production. No prior knowledge is assumed. Study on this module will commence with the basic system design and signal chain of a typical recording studio. Essential software and hardware are introduced and considerable time will also be devoted to critical listening skills. We will discuss the basic technical operation of recording / playback formats, dynamic and condenser microphones, analogue and digital mixing desks, dynamics processors, reverberation and other effects, filters and equalisation. We will also discuss studio monitors and room acoustics, especially mix spaces. The commercial music software package principally used in this module is Apple Logic Pro. Logic has full Audio and MIDI facilities and is principally used in the Music Industry for song writing/composition. During tutorial sessions, we will look at features such as MIDI sequencing, real and virtual instruments audio recording and importation, audio and MIDI processing and editing. Students will have the opportunity to gain hands-on experience with a range of commercial software and hardware devices available in the Anglia Ruskin Audio and Music Technology Recording Studios. Lectures will feature critical listening along with demonstrations, of music creation, recording, mixing and production. Specific tutorial sessions give students the opportunity to discuss their coursework with module tutors and get formative feedback on their progress.

Year 2: Electronic Music Production 1A: MIDI

This introductory module explores electronic music making in the desktop computer environment utilising Digital Audio Workstations (DAW). Emphasis in the module is placed on three areas of creative production practice:

- MIDI sequencing - examining recording, editing and the creative manipulation of MIDI information in the DAW environment using standard and experimental methods.
- Synthesis - exploring modes of sound synthesis and their potential for sound design in electronic music production.
- Effects - the creative manipulation of audio signals generated in the DAW environment.

While module sessions will explore techniques and creative practices through Logic Pro, students are encouraged to imaginatively explore appropriate DAW or plug-in software of their own choice when undertaking assessments.

Year 2: Analysing Electronic Music

Electronic Music as it has developed over the last century requires modes of analysis appropriate to the complex soundworlds contained in electronic music compositions. Whereas traditional music analysis focuses on the underlying musical elements of works, using traditional theoretical approaches, studying electronic music requires new tools. In particular, the discussion and analysis of the sonic elements of electronic sound, often not identifiable as any traditional instrument, sometimes indistinct in pitch and other timbral qualities, often in virtual sonic spaces with no equivalent in the real world, requires different approaches. The fact much electronic music is constructed through technological play on digital audio workstations and other equipment, rather than from scores, also means new approaches are required.

Focusing on examples drawn from the broad field of electronic music production, this core module is designed to aid students in developing their listening and analysis skills. Central to the module is the notion that as electronic music is constructed through a range of electronic technologies, an understanding of the specific qualities of electronic sound requires tools that move beyond traditional modes of musical analysis.

By exploring the sonic qualities of electronic music productions, alongside consideration of appropriate musical components, the module will aid students in developing a critical approach to electronic music productions. Through this students will develop their aural skills that will enhance their composition, production and performance abilities.

Year 2: Electronic Music History 1

This module explores the history of electronic music from its earliest origins through to current areas of practice, encompassing experimental and popular musical forms and their inter-relationships. The module will examine technological developments in the manipulation, production and reproduction of sound, and map how electronic musicians responded to the affordances of these technologies as they developed. As such, theories and practices of electronic music as they developed through the 20th century will be examined side-by-side. The module will therefore enhance student understanding of the historical, technological and theoretical context of electronic music practices, aiding them in expanding their appreciation of these practices, and the potential for such practices to inform their own creative exploration of the fields of electronic music.

Year 2: Electronic Music Production 1B: Audio

In electronic music-making since the early twentieth century, and particularly in the era of musique concrete in the 1940s and 50s, the manipulation of recorded sound has been central to music making activities in electronic music. The sampling, manipulation and transformation of pre-existing audio has moved from areas of avant-garde practice into popular music in the 1960s, and from the 1970s onwards, the use of existing recordings have been central to innovations in electronic popular music and dance music styles and genres - whether through turntablism, mixing or sampling techniques. Contemporary production practices combine pre-recorded, sampled and resampled audio materials with live recordings.

Noting this, this introductory module explores electronic music making in the desktop computer environment utilising Digital Audio Workstations (DAW). Emphasis in the module is placed on three areas of creative production practice:

- Audio - examining recording, editing and the creative manipulation of audio files in the DAW environment using standard and

experimental methods.

- Sampling - exploring modes of sampling and loop-based production.
- Effects - the creative manipulation of audio signals in the DAW environment.

While module sessions will explore techniques and creative practices through Logic Pro, students are encouraged to imaginatively explore appropriate DAW or plug-in software of their own choice when undertaking assessments.

Year 2: Electronic Music: Styles and Genres

This module explores the styles, genres and aesthetic categories of electronic music, from its earliest origins through to current areas of practice. The module encompasses experimental and popular musical forms and examines their inter-relationships. The module will examine the aesthetic forms, structures and internal features and components of electronic music styles and genres and the wider contexts within which they developed.

Supporting this work will be the consideration of cultural theories of style and genre, and how such theories inform debates about the formation and identity of fields of electronic music. The module will therefore enhance student understanding of the stylistic, generic and aesthetic categories of electronic music practice. This will aid them in expanding their appreciation of the development of musical naming practices and their cultural contexts, and provide a deeper understanding of styles and genres that inform their own creative exploration of the fields of electronic music. The module will also explore areas of connection and hybridity between and beyond the genres, meta-genres and diverse fields of practice in electronic music.

Year 2: Entrepreneurship for Music 1: Digital

The contemporary musician requires a range of skills alongside composition, performance and production to enable them to make their mark in the world of music. Increasingly they need to understand the opportunities that new and emerging digital technologies provide them in gaining a profile for their music making activities, and as a platform for launching their future careers.

This module enables students to develop an understanding of the potential of digital media platforms for music networking, promotion, distribution and retail, and wider ethical and legal issues concerning online music. The module will explore broader issues concerning the music industries and the impact digital technologies have had in their operations.

Alongside contributing to module sessions, additional module support will be provided by the Anglia Ruskin University Employability Service through drop-in support and CV Surgery sessions. Students will also have access to a range of online employability information via the Careers and Employability Portal.

Year 2: Electronic Music Performance

Electronic music performance has developed different modes. In the early to mid 20th century, performances demonstrated the ability of new electronic instruments to replace traditional instruments. In the 1940s and 50s, new modes of speaker based performance in social settings were developed for avant-garde performances. From the 1960s onwards, electronic sound was increasingly integrated into live performances alongside rock or orchestral instruments, with all electronic performances increasingly developing by the 1970s. In the contemporary period electronic music performances are presented through laptop based performances (sometimes combined with other equipment), new analogue performances that combine electronic equipment without a computer, or through creative DJ practice that ranges from complex turntablism to the live manipulation of tracks in a DJ set.

This module explores the live performance of electronic music, exploring the potential of music software, hardware and DJ technologies to bring electronic music to live audiences. With developments in digital and analogue hardware in recent years, the range of possibilities of bringing electronic music into live performance have grown. Live improvisation and composition using computers and midi controllers, iPads and tablet PCs, new digital and analogue synthesizer and drum machine technologies, software and hardware grooveboxes, experimental audio processing tools, and DJ controllers have all increased the potential for the performance of electronic music in all its varieties. The module will explore the theoretical and practical implications of performed electronic music, and provide an opportunity for students to bring their music in small groups into the

live situation.

Year 3: Electronic Music Production 2

This practice/theory module extends work undertaken at Level 4 in DAW based electronic music production and studio recording by enabling students to combine midi and audio production techniques with materials generated from sources beyond the DAW environment. Whether field recordings, musical ideas generated in music apps, audio generated from hardware synthesizers and rhythm machines, vocal recordings or other sampled audio materials, students are encouraged to explore the potential of combining a range of diverse materials in creative productions. The potential outcomes of the module production work will be defined by individual student interests with tutorial support, from commercial electronic music, through to electronic dance music, experimental electronica or sound art. In support of production work, module sessions will also explore critical technological themes concerning the impact of digital and analogue technologies on the sound of electronic music and associated issues concerning intellectual property.

While module sessions will explore techniques and creative practices primarily through Ableton Live, students are encouraged to imaginatively explore appropriate DAW or plug-in software of their own choice when undertaking assessments.

Year 3: Electronic Music History 2

In histories of electronic music, many key figures have been identified as making important contributions to the development of the field. Their contributions and innovations range across technical and theoretical work, experimentation with new forms of musical composition, song based work, abstract experimentation, and contributions to the development and reinvention of the styles and genres of electronic music making. Although it is important to examine the work of these innovators, it is also crucial to understand how they drew from their historical contexts, wider musical debates, and the work of many others who are less celebrated in electronic music histories.

This module examines key historical artists, theorists and practitioners who have contributed to the development of electronic music, from its earliest origins through to current areas of practice.

The module encompasses those who have operated in experimental and popular musical forms, and examines the inter-relationship of these areas of practice. The module will identify the technological, aesthetic and/or theoretical contributions of practitioners working at key moments in the development of electronic music. The module will therefore enhance student understanding of the contributions of key historical figures in electronic music practice and their cultural and creative contexts, as well as deepening their appreciation of approaches to research in electronic music.

Year 3: Creativity and Technology 1

This module is designed to introduce students to deeper technological approaches to creativity in experimental electronic music. Students are encouraged to question their existing conceptions of sound and electronic music in extending their knowledge of creative technical possibilities. This is enabled through using music software (e.g. Max/MSP) that enables the creation of sound from a number of 'low-level' approaches as building blocks for electronic music production.

The module will provide workshop training, and through this students will gain important insights into the nature of digital sound and technical, aesthetic and compositional principles. Principles of sound design are explored, both as a means of creating compositions, but also as a method of encouraging sonic reasoning and close engagement with the materials of complex sounds.

Students explore creative techniques through practical compositional tasks, using relevant techniques encountered in the module.

Year 3: Cultures of Electronic Music

This module explores cultural contexts and critical issues relevant to the study of electronic music. The module undertakes the cultural study of electronic music through issues of authenticity; cultural value; gender; sexuality; race; ethnicity; and local, national, globalised and inter-cultural identity. With a specific emphasis on electronic music forms in the 21st century, the module will interrogate the broad cultural contexts of contemporary electronic music, utilising theoretical approaches drawn from cultural studies and popular music studies. Module sessions will explore relevant critical issues, concepts and theoretical approaches through key examples and case studies. The central aim is to stimulate and encourage students to engage with wider critical

and theoretical debate. This will enhance their understanding of the cultural contexts of electronic music and aid them in expanding their appreciation of the relevance of ethical and cultural political debate in the fields of electronic music. Supporting this work will be a particular focus on research practice, exploring research approaches, methodologies and ethics, specifically in preparation for third year research in major project work.

Year 3: Creativity and Technology 2

This module will allow students the opportunity, with the aid of appropriate technology, to understand the importance of the role played by the user interface in the manipulation of sound through software and hardware. Students will have had experience of a variety of such interfaces, but will not necessarily be aware of the structures underlying them, the differences between them, nor their own potential for controlling and developing such environments.

A range of music software - especially music programming software - and hardware (e.g. Arduino) will be used to compare similar techniques using different tools. Sound synthesis is explored from a low-level technical basis using programming techniques, and key synthesis and compositional techniques are addressed. Creative exploration through practical exercises in sound manipulation is followed by investigations into real-time generation, manipulation and algorithmic composition. Students explore these techniques through practical and creative tasks encouraging engagement with the nature of complex sounds and their potential for compositional deployment.

Year 3: Entrepreneurship for Music 2: Placement

This module is designed to provide a placement or internship opportunity, focusing on a potential career pathway in an area of the music industries. An important emphasis of the module is the development and self-evaluation of transferable and employability skills.

With support from module tutors and the Anglia Ruskin University Employability Service, students are asked to identify an area of career interest and negotiate, generate and complete a placement opportunity. The placement duration should be for the equivalent of 35 hours. It is expected that the placement should be clearly located in and related to ideas and practices encountered in the individual course the student is studying.

This module combines independent study with lecture sessions and tutorial support that guides students through the placement or internship, with the module Canvas page providing further support. There will also be presentations from visitors who work in roles within the music industries.

Alongside contributing to module sessions, additional module support will be provided by the Anglia Ruskin University Employability Service through drop-in support and CV Surgery sessions. Students will also have access a range of online employability information via the Careers and Employability Portal.

Additional placement support can be accessed via the AHSS Faculty Placements Officer with drop-in support or scheduled one-to-one sessions.

Year 4: Music Major Project

The Music Major Project module allows you to engage in a substantial piece of individual research. This will be submitted either as a dissertation, or as a practical project comprising a negotiated artefact or activity accompanied by a critical research-based commentary. The research subject must be drawn from ideas, materials, subject matter, or creative approaches encountered in your individual course.

You are expected to manage your time and guide your own research with the support of a supervisor. The supervisor will assess and advise on the suitability of a chosen project to ensure it entails sufficient academic challenge.

The chosen topic will require you to:

- identify/formulate problems and research questions
- conduct literature reviews and identify other relevant resources
- evaluate and critically appraise information and data
- investigate and adopt suitable development methodologies
- determine solutions

- present your findings in an appropriate scholarly or creative/practical format

The module involves weekly sessions to begin with, and you will be given increasing autonomy as an independent researcher as you progress. In your first trimester of study, there will be taught sessions focusing on aspects of research in music. These will include a programme of weekly module lectures that will outline and explore methodological issues encountered by staff researchers who have undertaken research, practice-led, and practice-as-research projects. These will take place alongside regular meetings with a supervisor where your project is closely monitored and appropriate guidance can be given in helping you develop the focus of your research.

Year 4: Collaborative Project Development

Students are provided with the opportunity to develop and negotiate a collaborative music project where they employ and meet relevant professional practices and expectations. Students will perform a variety of practical and creative roles, and critically reflect upon the processes involved in undertaking professional, ethical and sustainable composition, performance, production, promotion and/or other responsibilities in a negotiated project. Through doing this, students will demonstrate their understanding of concepts of entrepreneurship and professionalism in music in a live project. The project must clearly be located in and related to ideas and practices encountered in the individual course the students are studying.

The collaboration can involve students from across the music courses at Anglia Ruskin University. A required outcome is that students take their work to an extra-University audience, and as such the collaboration may involve external individuals, agencies or organisations.

Lecture and seminar sessions are used early in the unit to identify collaborative groups and to discuss project management and the requirements of the unit. As the unit progresses, group tutorials and seminars enable students to formatively explore and develop their initial project ideas, discuss contextual and theoretical research needs, identify audiences and stakeholders, and to consider and agree technical and, if appropriate, outsourcing requirements.

Alongside contributing to module sessions, support will be supported by the Anglia Ruskin University Employability Service and the AHSS Faculty Placements Officer.

The project proposal will then be put into operation in the trimester 2 ‘Collaborative Project’ module.

Year 4: Professional Practice 2

This is a practical module that enables students to further enhance knowledge, skills and understanding that they have developed in their courses and in the Professional Practice 1 module. Students will explore an area of contemporary professional music-related practice, and produce an end of module artefact or undertake a performance that is negotiated with a module tutor.

In Professional Practice 2, students are able to continue with the same area of practice as Professional Practice 1, or focus on another area of practice in developing a new project.

However, whether students focus on the same area of practice or choose another, in both cases they will be expected to identify how their approach in Professional Practice 2 has reflected on and responded to their achievement of module and learning outcomes in Professional Practice 1.

The module enables students to further demonstrate knowledge and understanding of the key components through which music in all its forms is created, realised, received and/or mediated. It enables students to further demonstrate knowledge of the creative affordances of music and/or media technologies and instruments in their chosen area of practice. Students will be expected to analyse, critically evaluate and interpret the practices they undertake, and demonstrate the ability to convey personal expression and imagination in practical work while employing appropriate technical and interpretive means.

Students will choose one of the following professional strands:

- Performance
- Composition
- Technology and Production
- Music Media and Journalism

After initial group sessions, students will identify and negotiate an appropriate practical approach. They will be supported in their practice in tutorials, and the module will have other taught sessions and workshops in support of module activities.

Optional Modules

(Subject to availability)

Year 3: Music for the Moving Image

Music for the Moving Image allows students the opportunity, with the aid of appropriate technology, to compose and realise original music to accompany a film, video or other type of digital moving or still image. Students may either work with supplied material, or with other students undertaking complementary work within related media production modules. A range of techniques will be examined, together with a consideration of approaches to film music composition from selected commercial and non-commercial film composers. These approaches will be examined by undertaking a series of practical exercises designed to acquaint students with a range of techniques. A consideration of appropriate editing software will allow students to understand better how their music will fit in the overall scenario of audio-visual collaboration. The skills acquired in this module should provide a good basis for further exploration into the audio-visual industry which is now a significant employer of composers and sound designers.

Year 3: Music in Education

This module introduces a number of key principles, concepts and methodologies of music education. The aim is to develop an understanding of certain theoretical foundations crucial to the study and practice of

teaching music. Topic areas may include: introductory philosophies of education; the application of music education in a variety of contexts; the sociological and psychological elements of music pedagogy. You will consider such questions as why music education is important, how do people learn through music, and how can teaching be delivered effectively through the music?

You will also evaluate the role, function and practice of music in primary, secondary and further education, peripatetic teaching, and the role of music in community arts education. Current educational methodologies and policy frameworks will be examined, including the implications of national curricula, and issues of equality.

Practical work is included in the module so that you can gain first-hand experience of issues in music teaching practice, providing you with a useful insight if you intend to pursue a career in the field. This will take the form of teaching a group of students focusing on an aspect of music education. Practical work is included in the module so that you can gain first-hand experience of issues in performing arts teaching practice, providing you with a useful insight if you intend to pursue a career in the field. Clear guidelines and assessment criteria provided by the tutor.

Year 3: Principles of Music Therapy

This module is an introduction to the theory and practice of music therapy, as practised by registered professionals in the UK. It does not train you to be a therapist, but will equip you with knowledge of the field and some introductory skills that are useful in considering music therapy as a vocation. It will introduce you to the clinical field and enable informed choices to be made about music therapy and other related professions such as teaching and nursing.

You will be taught through experiential workshops, which will be linked to theoretical lectures and also a possible field trip, and audio-visual presentations will enable work to be viewed in process. Through these activities you will be able to evaluate, develop and analyse your musical potential and explore the application of different media to therapeutic situations.

The knowledge gained on this module can be applied in other modules, which may involve improvisation, role-play or performance, and can contribute to a basic understanding of groups and how they function.

Year 3: A Module from the Anglia Language Programme

Year 3: Live Performance

This module provides the opportunity for you to engage in the planning, negotiation, organisation, promotion, marketing, budgeting and management of a live musical event at a public venue. It is expected that you will perform at the event (individually or in a group/ensemble) but the assessment focus is on your organisation and management skills. Collaboration is a vital

element of this module and you will be required to carefully manage and negotiate a variety of responsibilities in your event group. You will draw from knowledge and a theoretical underpinning introduced in taught sessions.

Before delivering your event you will present a proposal, including an initial budget, justification of your plan and supporting research in a 10 minute presentation. The module tutor will provide formative feedback and advice. You will then prepare an action plan with a framework for the musical event that you intend to present, considering content/theme, promotion, ethical issues and financial planning. You will develop the plan further in group tutorials.

You will be expected to evaluate the overall effectiveness of your musical event through a final group report incorporating a contextual and critical framework. The report will contain supplementary materials (not included in the word count) including a risk assessment specific to your event; a financial budget; copies of e-mail correspondence; meeting minutes; and a promotional pack containing copies and evidence of your promotion and PR for the event.

Alongside taught module sessions, there will be performance workshops where you will develop the content of your contribution to musical performance at the event.

The collaborative focus of this module aims to prepare you for further collaborative project work in the final year of your degree.

Year 3: Production Project

The module provides students with the opportunity to pursue a negotiated music production project with a practical outcome. The project can be undertaken individually or collaboratively, but students will be assessed individually through their final submission, consisting of a production artefact with a researched critical commentary. Students will be required to produce an e.p. of 3 or 4 tracks, including associated visual and written material (e.g. covers, text and logos), so that the outcome is a standalone artefact. Due to the many digital and analogue music production technologies available, students will be expected to identify and negotiate in individual or group tutorials how they will creatively approach the music production and visual elements of the project. They will reflect on their existing technological interests and competencies developed during their course – whether curricular or extra-curricular – in the context of the array of music technologies available in the current production environment.

In support of the practical outcome, the taught element of the unit enables students to enhance their understanding of appropriate critical tools and language relevant to the evaluation of their production work. This will be done in two ways. Firstly, there will be a critical discussion of current debates in contemporary music production practice (e.g. issues of fidelity and authenticity, loudness and technostalgia). Secondly, students will consider and deploy tools of critical visual analysis that will aid them in evaluating the potential meanings of the chosen cover design, both in terms of the visuals and text included.

The knowledge and skills acquired in this module will provide a strong basis for professional work where current and emerging music technologies are deployed in creative and commercial contexts beyond the University.

Year 4: Film Soundtrack Composition

This module will develop your skills creating a film soundtrack. In the course of the module you will analyse soundtracks in a wide range of styles and periods, from the birth of synchronised sound in 1927 to the present day. You will study the techniques of composition and sound design used in these films, consider the process of collaboration between composer and director, and examine the cultural context of the films and their dissemination. You will study advanced techniques of sound design, instrumentation and orchestration appropriate to film music and will acquire specific skills for the musical representation of narrative, character and mood. The skills acquired in this module will provide a strong basis for professional work in the audio-visual industry which is now a significant employer of composers.

Year 4: Professional Practice 1

This is a practical module that enables students to further enhance knowledge, skills and understanding that they have developed in their individual courses at Level 4 and Level 5 in a chosen area of practice. Students will practically explore an area of contemporary professional music-related practice, and produce an end of module artefact or undertake a performance. The specific nature of the project outcome will be negotiated with a module tutor.

The module enables students to demonstrate knowledge and understanding of the key components through which music in all its forms is created, realised, received and/or mediated. They will also be able to demonstrate knowledge of the creative affordances of music and/or media technologies and instruments in their chosen area of practice. They will be expected to

analyse, critically evaluate and interpret the practices they undertake, and demonstrate the ability to convey personal expression and imagination in practical work while employing appropriate technical and interpretive means.

The module provides the opportunity for students to choose one of four professional strands through which to focus their practice:

- Performance
- Composition
- Technology and Production
- Music Media and Journalism

After initial group sessions, students will individually identify and negotiate an appropriate practical approach that allows for the achievement of the identified module learning outcomes. They will be supported in their research in tutorials, and the module will have other taught sessions and workshops in support of module activities.

Year 4: World Music and Globalisation

The accelerating influence of the internet and social media enables the instant distribution of music around the globe. Our listening choices are no longer exclusively conditioned by economics, since so much is free online, nor by national boundaries. This module investigates the factors that influence how these choices are made, examining who the listener is, the varying degrees of censorship and technological access to music around the world and historical legacies.

The module also traces the relationships of different music industries with foreign 'others', and Western appropriation of African genres through to the imitations of western styles. It examines how certain musics have remained popular in their home countries but less so abroad, while others have been accommodated into the commercial Western paradigms of festivals, recordings and broadcasting. It examines notions of authenticity, exoticism, and cultural appropriation, together with the conflicts and ironies encountered in bringing traditional musics onto the world stage. The role of Western pop music in other societies, notions of cultural transmission and power, and the survival or alteration of world musics in the face of competition from Western commercial interests is considered.

The module considers the music itself - e.g. the way that instruments and styles from in the European tradition have either shaped other musics, or been subverted or adapted. It focusses on interesting hybrids produced by the collision between Western pop and other musics (e.g. the fusion of 1940s jazz bands with ancient Javanese gamelan chimes to the electric guitar styles of West Africa and their basis in traditional mbira music). Although the module focuses on the present, it also traces the early history of recording 'exotic' music, the emergence of 'world music' as a major genre and the context of European understandings of the musical 'other' dating back to the Renaissance.

Year 4: Radiophonica

Radiophonic techniques are essential tools in the creation of content for media broadcasters involving the spoken word. Knowledge of radio genres, including those of an experimental nature, goes hand in hand with principles of compositional design, structuring, editing and realisation, and experience in this area will equip you for involvement with the media industries. In this module you will develop an understanding of the aesthetic issues and unique characteristics of radio and thereby gain greater freedom when conceiving and realising creative works that make use of the spoken word. The module also introduces students to key moments in the history of experimental, documentary and dramatic English language radio broadcasting. Students are encouraged to respond to the spoken word in a musical way, integrating into their work concepts of sound design that originated in radio.