

Course Information Sheet

BA (Hons) 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

Stand out in the music industry with our ‘learn by doing’ culture and modern study of music relevant to today.

On our BA (Hons) Music degree, you’ll discover a wealth of new music, along with critical approaches to heighten your understanding and appreciation. Our focus on ‘learning by doing’ will strengthen your performance skills, and help you put this theory into practice.

Rather than studying music by its historical period or geographical location, you’ll consider its application to particular fields in working life, such as film, technology and education. This will allow you to explore its relationship to other art forms and disciplines, and to wider society as well, giving you a modern context for all your musical knowledge that you can transfer easily to a future career.

To help you progress as a musician or vocalist, you’ll receive individual instrumental or vocal tuition from visiting tutors of international repute. Your performance skills will be developed through weekly workshops, with regular feedback on your progress.

You’ll also have plenty of opportunities to perform in public venues across Cambridge and beyond, including regular concerts by Anglia Ruskin Orchestra and Chorus and our on-campus band evenings.

You’ll even have the chance to join the Cambridge University Musical Society, the Cambridge Philharmonic Orchestra, or one of the many chapel choirs and college orchestras, following an audition.

Our close links with venues and other companies, such as Cambridge Junction and international music management company Hazard Chase, will give you the chance to make contact with industry leaders before you graduate.

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

You’ll show what you’ve learned on the course through a combination of performances, creative projects, presentations, portfolios, essays, and a special Major Project in your final year, which can include creative work. Thanks to this ongoing assessment, you’ll improve your ability to improvise, sight-read and think on your feet, and you’ll develop skills in reflective

thinking, researching, drafting, and revising your work. We'll also encourage you to use self-help packages, particularly for aural training, and undertake an extensive listening programme.

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: Music Performance 1A

The Music Performance modules form the backbone to your experience in the Cambridge School of the Creative Industries, allowing you the opportunity to develop your performing skills, to explore a variety of performance occasions and scenarios, to develop your understanding of what it is to perform, and to build your confidence. The modules are conceived as a three-year whole and they encourage you to think progressively more deeply about musical performance issues and to extend your knowledge of music through a process of discovery and collaboration. You will encounter a range of performance opportunities from solo playing, through small ensembles, to large-scale productions in performing venues within the university, in local venues and nationally. Our philosophy is to break down barriers, not to reinforce them, learning from examples of music practice across genres, styles and contexts.

Your development is supported by weekly performance workshops, which include masterclasses and sessions on various aspects of performing. You will also enrol for ensembles within the programme offered by the school, aiming at a schedule of rehearsals and concerts totalling a minimum of 40 hours. These ensembles vary from trimester to trimester, and some will require an audition.

Year 2: Foundations of Music Theory

This module is designed to provide you with a foundation in musical literacy. The primary purpose of the module is to revise or introduce concepts that form the basis of modern music theory. You will explore foundational principles relating to the relationship between consonance and dissonance through analytical work, technical exercises, and the examination of appropriate examples from the repertoire. You will be introduced to basic features of musical composition including notions of tonal harmony, counterpoint, and cadence. By studying these concepts through the examination of appropriate sources and practical work, the module seeks to encourage critical appraisal and the development of a technical theoretical language for further discussion and debate. The module develops your understanding of fundamental issues of musical structure, style, and aesthetics, and provides a framework for articulating these ideas in academic writing on music. This in turn will help to inform your wider activities as performers and composers.

Year 2: Composition 1

As a music student, your overall understanding of music is greatly enhanced by learning about the process of composition. In this module you will encounter a series of exercises, each designed to explore a particular technical aspect of composition and expand your ideas about musical style and expression. These exercises may include topics such as ostinato technique, symmetrical division of the octave, variations on a theme, or the use of metre in non-western music.

Students are required to compose their music for one another and considerable time is devoted to practical workshops during which every student's piece is rehearsed, discussed and performed. A final exercise permits students to compose for a larger ensemble or for instruments not present in the class. You will teach one another about instrumental technique by delivering short presentations and demonstrations on your own instrument or voice. By this means you will also learn about conventions of notation that apply to particular instruments. The tutor will support you to develop your handwritten music notation, and to produce finished scores and instrumental parts using computer notation software.

Year 2: Music and Technology

This module serves as an introduction to the use of electronic technology in the composition of music. Using digital audio workstations, you will learn to apply principles of sound design and computer-based sequencing within the context of a wider understanding of the historical and aesthetic issues relating to the composition of technology-based music.

The main activity of the module is the preparation of an original composition utilising specific techniques. This is approached via a number of prescribed tasks designed to lead you systematically through the processes of computer operation. You will become familiar with a range of compositional techniques through detailed step-by-step explanation and hands-on experience in class. The module tutor will also discuss and demonstrate a wide range of technology-based music and associated topics with the aim of encouraging you to question and examine traditional conceptions of sound and music.

By discussing this repertoire you will be encouraged to develop skills of aural analysis.

Year 2: Music Performance 1B

The Music Performance modules form the backbone to your experience in the Cambridge School of the Creative Industries, allowing you the opportunity to develop your performing skills, to explore a variety of performance occasions and scenarios, to develop your understanding of what it is to perform, and to build your confidence. The modules are conceived as a three-year whole and they encourage you to think progressively more deeply about musical performance issues and to extend your knowledge of music through a process of discovery and collaboration. You will encounter a range of performance opportunities from solo playing, through small ensembles, to large-scale productions in performing venues within the university, in local venues and nationally. Our philosophy is to break down barriers, not to reinforce them, learning from examples of music practice across genres, styles and contexts.

Your development is supported by weekly performance workshops, which include masterclasses and sessions on various aspects of performing. You will also enrol for ensembles within the programme offered by the school, aiming at a schedule of rehearsals and concerts totalling a minimum of 50 hours. These ensembles vary from trimester to trimester, and some will require an audition.

Year 2: Introduction to Music Studies

This module is designed to develop a critical awareness of music in its theoretical and historical contexts. You will be introduced to wider trends in contemporary music scholarship. Concepts relating to the application of melodic and harmonic systems will be explored and the course examines the relevance of such systems in matters of the history of musical form. This module is also designed to provide an opportunity for students of music to develop research methodologies appropriate to the consideration of a range of musical issues and styles as they relate to specific social, cultural, and historical contexts. Focusing on representative examples from the eighteenth to the twentieth centuries, the course examines features of musical style and places the range of music studied within an appropriate historical, theoretical, and aesthetic framework. The course seeks to develop an awareness of musical form and social function, and to encourage an understanding of the relationship between historical and theoretical approaches. Students will also develop their skills in academic writing as they work towards a final coursework submission. This will include the development of scholarly written English, developing awareness of academic conventions in written work, ways of constructing a persuasive argument, and the use of the Harvard referencing system.

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 a range of online employability information via the Careers and Employability Portal.

Year 2: Introduction to World Musics and Ethnomusicology

The advent of the internet and various forms of social media, together with the increasing mobility of individuals around the globe, are making us all increasingly accustomed to the sounds of musics from a wide diversity of cultures. Despite this, relatively few of us possess either an appropriate level of technical understanding, or a familiarity with the origins and contexts of most such musics. This module introduces a selection of musical styles from around the world highlighting some of the important features and explaining their organising principles. The module also shows how understanding of the music itself is inextricably linked to the understanding of the people who make that music. Some of the questions to be asked are "What is music, and what do people think it is for?"; "When and where is music made and how is the nature of the music determined by its context?"; "Who are the musicians, and what is their role in society?" and "How is music passed on from one generation to the next?"

This module is both a self-contained course of study and a preparation for further specific studies in non-western music (see World Music and Globalisation at Level 6). The module will equip you with a range of employability skills including the understanding of cultural diversity, insight into changing global patterns of migration, presentation skills and public speaking.

Year 3: Music Performance 2

The Music Performance modules form the backbone to your experience in the Cambridge School of the Creative Industries, allowing you the opportunity to develop your performing skills, to explore a variety of performance occasions and scenarios, to develop your understanding of what it is to perform, and to build your confidence. The modules are conceived as a three-year whole and they encourage you to think progressively more deeply about musical performance issues and to extend your knowledge of music through a process of discovery and collaboration. You will encounter a range of performance opportunities from solo playing, through small ensembles, to large-scale productions in performing venues within the university, in local venues and nationally. Our philosophy is to break down barriers, not to reinforce them, learning from examples of music practice across genres, styles and contexts.

Students on this module must gain experience in at least one small-scale ensemble. Emerging reliability and maturity in performance will be expected, particularly in university concerts and productions.

Year 3: Techniques of Music Analysis

How does music work? What does it do to have the effect on us that it does? What devices does a composer place in music to give a coherent sense of structure and direction? How do elements of motive, form, deep structure, and surface ornament work together to form an expressive whole? Pursuit of these questions is the domain of analysis, an activity essential to increasing a musician's conscious awareness of music, and the ability to understand and interpret it in more than superficial terms. Yet answers to such questions are elusive enough that no one theoretical approach seems satisfactory in addressing them all. This module aims to develop your analytical and critical skills through an investigation of contemporary trends, approaches, and techniques in music history, theory, analysis, and criticism. Lectures will focus on one or more musical repertoires and the theoretical approaches that relate to those repertoires. The module will provide the opportunity for you to develop your academic writing skills alongside incorporating more varied approaches, including various forms of graphical analysis.

The module invites you to examine the relationship between the technical and music-specific demands of your engagement with theory, and the place of the musical object in its wider contexts (historical, social, political, aesthetic), and to reflect critically on these issues in your written work.

Year 3: Composition 2

This is a practical module covering selected compositional issues in some depth. The goal of this module is for students to produce a portfolio of original compositions submitted as notated sheet music. The module introduces you to the concepts and techniques of a wide range of compositional styles with projects that might include exercises in contrapuntal writing, harmonisation techniques, instrumentation and orchestration, modal composition, vocal setting, arranging for small instrumental groups, or combining electronic and acoustic resources.

Module delivery is divided into three projects, which may vary from delivery to delivery. Each project culminates in a workshop during which student compositions are performed. Seminar discussions lead to an increase in understanding which, in turn, informs and improves the range and depth of student compositions created for the workshops. Specific times are set aside for the rehearsal of student work and time is allowed for revision and improvement before final submission. Individual and group tutorials ensure that satisfactory progress is maintained.

The module will enhance your knowledge and awareness of the key components through which music is created, realised and received, with an enhanced appreciation of the role played by different musical elements in the composition of music. It will also help you develop your knowledge of the creative affordances of instruments in composition and performance. You will develop the ability to convey personal expression and imagination in practical work employing appropriate technical and interpretive means, and perform a variety of practical and creative roles while critically reflecting on the processes involved in undertaking compositional practice.

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 3: Readings in Music History

This module aims to develop your understanding and experience of current trends in music scholarship through an investigation of musical works, artefacts, practices, and contexts. This will include an investigation of arguments and controversies considered central and specific to the study of music, such as the work-concept, music theory and analysis, musical notation(s), and matters of musical performance practice. The module also invites you to consider matters that lie outside the immediate moment of the sounding music, which may extend to, but are not limited to: historical context; aesthetic/philosophical contexts; politics; class; race; gender and sexuality; nationalism; modernism; and post-colonialism.

The application of appropriate research and analytical methodologies complements the contextual exploration, and you are required to demonstrate awareness of a range of scholarly considerations appropriate to the repertoire under consideration. The module will allow you to develop your academic writing skills, with the aim of producing cogent and persuasive arguments observing the conventions of academic referencing.

Year 3: Orchestration

This module aims to develop your creative and technical skills in instrumentation and scoring. You will develop critical skills in score analysis and demonstrate your understanding through practical work. This will involve producing technically sound orchestrations, and presenting your work in a clear and professional way within the conventions of the western common practice.

The repertoire you will cover addresses the various challenges and opportunities that composers face when writing for large ensembles. These include the anatomy of orchestral instruments, their relationships within their respective instrument families, and the relationship between those families; technical issues to do with transposing instruments and natural brass instruments; the problems of translating musical materials from a pianistic idiom into an orchestral one; the relationship between parameters such as form, texture, tonality, harmony, melody, and balance; and instrumental colour, capability, and extra-musical association. The module will address the relationships between piano/small ensemble and orchestral repertoire in a range of styles which covers the music of the period from Mozart to Stravinsky.

By the end of the module , you will be able to create stylish orchestrations, and to present your work in a professional way.

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: 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 3: A Module from the Anglia Language Programme

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 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.