

## Course Information Sheet

# BA (Hons) Popular 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

Our BA (Hons) Popular Music will help you develop your musicianship to a new level. Your core studies will take you through the key skills in music-making, including notation and song writing. Through a continuing study of the history and culture of popular music, you'll gain an awareness of different styles and techniques that you can then use to inform your own music.

On our optional modules, you'll find many other aspects of popular music to explore. Whether you're interested in the music industry, world music, performance art or music therapy, you're sure to find something that will help you prepare for your future career.

In Years 1 and 2, you will also receive training in vocal or instrumental performance from our specialist tutors, which you can choose to continue in Year 3. Our weekly workshops and individual lessons will also ensure you get regular feedback on your performance skills.

Outside of your studies, this invaluable tuition will allow you to further engage with our performance culture. You'll discover many opportunities to work alongside staff and students from other courses on live public performances, such as our regular musicals, operas and bands evenings, in venues on campus and around Cambridge.

You'll also have the chance to listen to professional musicians on-campus every week in our lunchtime concert series, as well as attend workshops, masterclasses and lectures by visiting performers, composers and academics. Our links to local industry, including Cambridge Arts Network and Cambridge Live, will help you make the most of the city, and build the foundations for your future career.

## 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 your progress on the course through a combination of public performance, creative projects, essays, presentations and portfolios of work, including projects, which can include practice-led work.

This ongoing assessment will help you develop your musical and academic skills, such as your creativity in composition and recording work, and your writing, analysis and research. 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: 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: Popular Music Performance 1A**

This module provides you with the opportunity to develop your performing skills through exploring a variety of rock and popular music performance

scenarios. The central aims of the module are to develop your understanding of what it is to perform and to build your confidence. The module encourages you to analyse and consider popular music performance issues and to extend your knowledge through a process of discovery and collaboration. There will be weekly performance workshops, masterclasses and sessions on aspects of performing and critical analysis

In your module assessment you will be graded on your end of module performance and formatively assessed on your contribution to weekly performance workshops. The final performance will be assessed via:

- stagecraft appropriate the style of performance
- integration of techniques acquired from the analysis seminars
- appropriate vocal/instrument techniques specific to genre
- onstage group cohesion and interaction
- if cover versions, creative interpretation
- engagement of audience/assessment panel

Students will be assessed in the module activities through a single end of module report providing structured feedback. The report will provide feedback both on your end of module performance (10 minutes) and your ongoing engagement and active contribution to workshop sessions over the course of the module.

## **Year 2: Popular Music in Context 1A**

The purpose of this module is to provide you with the historical, social and cultural context for the study of contemporary popular music. It provides the basis for the identification and consideration of a range of styles in twentieth- and twenty-first-century popular music and for the subsequent study of particular genres. Participation in this module will enable you to engage in informed debate about current issues in contemporary popular music.

The module encourages the recognition that the development of music is determined by factors which often lie outside of issues of artistic expression, and the political and social aspects of the creative environment are explored. In considering these issues, music from a range of popular music periods and cultures will be examined, in order to place it within an appropriate historical, cultural and aesthetic framework. This will include key moments in the development of pop and rock music that have historical importance and an ongoing significance in the wider field of popular music. The module will also respond to current popular musical trends and your own areas of musical interest in order to relate contextual issues to contemporary practice.

## **Year 2: Dots, Lines and Waves**

Dots, Lines and Waves is a popular music theory module covering music notation, music vocabulary and aural training. Aural training is crucial to an understanding of written notation and the two skills will be combined in terms of delivery – hence the title 'Dots' (notation systems), 'Lines' (text and staves) and 'Waves' (sound waves and ear training).

The module will develop your listening skills and understanding of stave notation. All aspects will be linked in to specific popular music audio examples. Peer Assisted Learning (PAL) sessions for smaller group work alongside the seminars and workshops will enable theory-based problem-solving tasks to take place and independent theory work will also be required.

The module will enable you to demonstrate a knowledge base of developments in contemporary popular music analysis, and the key components through which popular music is created, realised and performed including appropriate musical terms and notation. You will develop analytical and evaluative skills enabling you to effectively interpret composition practices, and the structure, form, content and of popular music artefacts. In undertaking module tasks, you will demonstrate your ability to manage time, prioritise workloads, evaluate your achievement and recognise and respond to the demands of module activities.

## **Year 2: Popular Music Performance 1B**

This module provides you with further opportunities to develop your performing skills through exploring a variety of rock and popular music performance scenarios. The central aims of the module are to continue to develop your understanding of what it is to perform and to further build your confidence. The module encourages you to analyse and consider popular music performance issues and to extend your knowledge through a process of discovery and collaboration. There will be weekly performance workshops, masterclasses and sessions on aspects of performing and critical analysis.

## **Year 2: Popular Music in Context 1B**

This module builds on material encountered in trimester one modules, and is designed to further enhance and develop your musical literacy and understanding of musical syntax in the analysis and composition of popular music. Analysis of musical style will take place within appropriate historical, cultural and aesthetic frameworks with an emphasis on popular music developments from the 1960s onwards. This will range across Anglo-American developments as well as popular musical forms from further afield. Concepts relating to the application of melodic, rhythmic and harmonic systems will be explored, and the module examines the relative relevance of such systems in matters of musical analysis. Through this module your knowledge and understanding of the key components through which popular music is created, realised, performed and received will be enhanced.

This module is also designed to provide an opportunity for you to develop research methodologies appropriate to the consideration of a range of musical issues and styles. The module seeks to develop your awareness of the character of the many popular musical forms, including Popular Music of the World, and to encourage an understanding of the nature of musical development.

## **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: Songwriting 1**

This is a creative and practical module designed to develop songwriting skills through composition assignments, which are workshopped using recorded audio demonstration and practical performance. The emphasis will be on the production of creative work in audio format accompanied by clear lead sheets, visual scores and reflective commentaries. Lyric writing will also be developed using a weekly songwriting workbook/blog. The central aim is to present you with the opportunity to consolidate existing levels of musicianship, increase critical awareness of your creative practice and to develop new songwriting skills in a variety of popular music styles. You will be encouraged to try out new techniques and expand your stylistic range in your own popular music compositions.

The module is structured around four different aspects of songwriting: lyric writing; structure; texture; and instrumentation. Compositions will be regularly workshopped in all sessions and critical skills, alongside team working abilities, will be developed on the module, equipping you with a variety of techniques and musical knowledge and the ensuing confidence to try out new ideas in a broad range of styles.

## **Year 3: Popular Music Performance 2**

This module provides you with further opportunities to develop your performing skills through increasingly complex performance scenarios, and encourages increasing autonomy. A variety of rock and popular music performance scenarios will be encountered through the module. The central aims of the module are to continue to develop your understanding of what it is to perform and to further build your independence and confidence. The module encourages you to analyse and consider popular music performance issues and to extend your knowledge through a process of discovery and collaboration. There will be weekly performance workshops, masterclasses and sessions on aspects of performing and critical analysis.

## **Year 3: Popular Music in Context 2A**

The module seeks to expand the student's musical experience and familiarity with a variety of popular music styles and genres. An understanding of the contextual development of music, which is often determined by factors that lie outside issues of artistic expression, is encouraged, and the importance of political and social aspects of the creative environment. In considering these

issues, music from a range of musical periods and cultures will be examined, in order to place them within an appropriate historical, cultural and aesthetic framework.

The delivery of the module is structured around the consideration of popular music as a vehicle for protest and socio-political comment. The development of aural recognition skills and the application of appropriate research and analytical methodologies complements the contextual exploration, and students are required to demonstrate awareness of a range of technical aspects appropriate to the repertoire under consideration.

### **Year 3: Chords, Contours and Grooves**

Chords, Contours and Grooves is a follow-on module from Dots, Lines and Waves that allows you to apply theoretical knowledge to specific musical examples in a more advanced critical manner. The module aims to develop further understanding of the musical parameters of genre and style with a practice-based approach. Emphasis will be on the analysis of harmony, melody and rhythm in popular music styles, including jazz, blues, folk, rock 'n' roll, progressive rock, funk, soul, gospel, post punk, disco, 'pop', rap, indie, electronica and post millennial popular forms. Peer Assisted Learning (PAL) sessions for smaller group work will also be deployed to assist with small group-based analytical assignments, designed to support the technical portfolio tasks.

Through a series of assessed analytical tasks you will develop an understanding of the importance of cultural context required for detailed musical analysis, alongside developing musicianship and ear training skills and a comprehensive knowledge of the parameters of musical expression.

### **Year 3: Popular Music in Context 2B**

This module examines a variety of key developments in popular music. The impact of internal and external factors are considered, with the central tenet that the evolution of popular music cannot be separated, and is intrinsically bound up with, developments in technology, global awareness and socio-political movements.

The module seeks to expand the student's musical experience and familiarity with a variety of popular music styles and genres. An understanding of the contextual development of popular music, which is often determined by factors that lie outside issues of artistic expression, is encouraged, and the importance of political and social aspects of the creative environment. In considering these issues, music from a range of popular musical periods and cultures will be examined, in order to place them within an appropriate historical, cultural and aesthetic framework.

The development of aural recognition skills and the application of appropriate research and analytical methodologies complements the contextual exploration, and students are required to demonstrate awareness of a range of technical aspects appropriate to the repertoire under consideration.

### **Year 3: Songwriting 2**

This is a creative and practical module designed to develop songwriting and arranging skills through composition assignments which are workshopped in seminars using recorded audio demonstration and practical performance. The emphasis will be on the production of creative work in audio format accompanied by clear scores and individual lead sheets/parts and reflective commentaries. A particular focus of this module is on the art of arranging, with students encouraged to experiment with different stylistic elements and techniques for variation.

This level 5 module builds on the equivalent Level 4 songwriting work, with a greater emphasis on arrangement of original material and the development of use of harmony, melody and rhythm. While the emphasis will be on audio recordings, students will also produce scores, lead sheets and reflective commentaries supporting the recording component of the assessments.

### **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 entrepreneurialism 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.