

Module Specification

Module Title: Contextual Studies 2 (Jazz)

Module code:	HBAMJA008	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Music (Jazz)		

Module overview

This team-taught module further enhances students' aural, analytical, and transcription skills, knowledge of repertoire, style and context as applied to making and creating music. This module is delivered via lectures, workshops and seminars. Topics include: compositional techniques, with reception and environment evaluated in greater detail. For example: jazz and identity; jazz as art music. Assessment relates directly to the areas outlined above, and tasks may include a researched essay with detailed musical analysis, a portfolio of compositions and aural-transcription exercises.

Aims

This module continues to develop core musical and academic skills in support of the students' specialist studies and be complementary to the contextual studies optional modules at levels 5 and 6.

The module aims to:

1. Further develop students' specialised skills and knowledge essential to the understanding, appreciation and creation of music.
2. Evaluate and analyse a broad range of musical skills associated with specific creative artists, cultures and repertoire.
3. Understand the importance of social and cultural context when addressing specific creative artists and repertoire (as appropriate to the pathway).

Learning outcomes

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

1. Integrate theory and practice through detailed analysis and evaluation.
2. Apply significant judgement in a broad range of musical contexts, supported by detailed analytical application of harmonic, melodic and rhythmic concepts.
3. Generate ideas through research and analysis.
4. Analyse key repertoire within its context of style, production, reception and social context.

Learning and teaching methods

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

Workshops/seminars: skills to be developed in workshops and seminars along with cognitive and personal skills in open-ended problem solving exercises by working in small groups supported by members of academic staff.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	60 hours
Indicative hours of directed study	140 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Formative oral feedback will be given in tutorials and workshops.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Video reflecting contemporary improvisation and contemporary rhythmic techniques	3 minutes	20%	2
Composition	5 minutes	30%	1, 2
Composition/improvisation portfolio and essay	6 minutes and 1500 words	50%	1, 3, 4

Re-Assessment Method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Video reflecting contemporary improvisation and contemporary rhythmic techniques	3 minutes	20%	2
Composition	5 minutes	30%	1, 2
Composition/improvisation portfolio and essay	6 minutes and 1500 words	50%	1, 3, 4

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

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

Essential:

- Brackett, D. (2000) *Interpreting Popular Music*. Cambridge: Cambridge University Press.
- Horner, B and Thomas Swiss (eds). (2008) *Key Terms In Music and Popular Culture*. Malden: Blackwell.
- Piston, W. (1987) *Harmony*. New York: W.W. Norton.
- Rosen, C. (1997) *The Classic Style*. New York.
- Shuker, Roy. (2008) *Understanding Popular Music Culture*. Oxon: Routledge.
- Storey, John. (2018) *Cultural Theory and Popular Culture: An Introduction (8th Edition)*. Oxon: Routledge.
- W.W.Norton (1996) *The Romantic Generation*. London: Harper Collins.
- Whittall, A. (1995) *Music Since the First World War*. London: Oxford University Press.

Recommended:

- Bukofzer, M. (1977) *Music in the Baroque Era*. London: J. M. Dent and Sons.
- Cottrell, Stephen 2010 *Ethnomusicology Forum*; Jun2010, Vol. 19 Issue 1, p3-25, 23p
- Kutschke, Beate, Norton, Barley, *Music and protest*, Cambridge, 2013
- Burgess, R. (2014) *The History of Music Production*. OUP.
- Clarke, E. Nicholas Cook, Daniel Leech-Wilkinson and John Rink (eds) (2009). *The Cambridge Companion to Recorded Music*. New York: Cambridge University Press.

- Carroll, M. (2003) *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press.
- Frith, S. (2001) *Will Straw and John Street* (eds). *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press.
- Frith, S and Simon Zagorski-Thomas (eds). (2012) *The Art of Record Production*. Surrey: Ashgate.
- Golding, C and Hepworth-Sawyer. (2010) *What is Music Production?* Focal Press.
- Graham, G. (2005): *Philosophy of The Arts: An Introduction to Aesthetics*. Oxon: Routledge.
- Gilreath, P (2010) *Guide to Midi Orchestration*. Focal Press.
- Griffiths, P. (1984) *Bartok*. London, J.M.Dent and Sons.
- Gronow, Pekka and Ilpo Saunio. (1999) *An International History of the Recording Industry*. London: Cassell.
- Jourdain, R. (2002) *Music the brain and ecstasy*. Avon Books.
- Katz, M. (2004) *Capturing Sound*. London: University of California Press.
- Kennedy, M. (1999) *Strauss*, Cambridge, Cambridge. University Press.
- Kirby, F.E. (1979) *Music in the Classic Period*. New York: Schirmer Books.
- Lederman, M (ed). (1975) *Stravinsky in the Theatre*. New York: Da Capo Press.
- Longhurst, B. (2007) *Popular Music and Society*. Cambridge: Polity Press.
- Levi, E. (1994) *Music in the Third Reich*. London: Macmillan Press.
- Mellers, M. (1964) *Music in a New Found Land*. London: Barrie and Rockliff.
- Milner, G. (2009) *Perfecting Sound Forever: The Story of Recorded Music*. London: Granta.
- Moore, A. (1993). *Rock, The Primary Text: Developing a Musicology of Rock*. Milton Keynes: Open University Press.
- Moore, A. (2013). *Song Means: Analysing and Interpreting Recorded Popular Song*. Ashgate: Surrey.
- Moore, A, and Martin, R. (2019) *Rock, The Primary Text: Developing a Musicology of Rock*. Oxon: Routledge.
- Morrell, B. (2013) *How film and TV Music Communicate (Vol.1)*. Primedia.
- Myers, R. (1971) *Modern French Music*. Oxford: Basil Blackwell.
- Negus, K. (1999) *Popular Music in Theory: An Introduction*. Cambridge: Polity Press.
- Senior, M. (2011) *Mixing Secrets for the small studio*. Focal Press.
- Shuker, R. (2005) *Popular Music: The Key Concepts*. Oxon: Routledge.
- Shuker, R. (2008) *Understanding Popular Music Culture*. Oxon: Routledge.
- Sloboda, J. (2011) *Handbook of Music and Emotion: Theory, Research, Applications*. OUP.
- Storey, J (ed). (1998) *Cultural Theory and Popular Culture: A Reader*. Hemel Hempstead: Prentice Hall.
- Wellesz, E and Sternfeld, F. (1973) *The Age of Enlightenment 1745-1790*. London: Oxford University Press.
- Whittall, A. (1990) *The Music of Britten and Tippett*. Cambridge: Cambridge University Press.