

Module Specification

Module Title: Contextual Studies 2 (Jazz)

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|-----------------------------|------------|---------------------------|---------|
| Module code: | HBAMJA008 | NQF level: | Level 5 |
| Credit value: | 20 credits | Semester of study: | 1 and 2 |
| Applicable pathways: | Jazz | Pre-requisites: | None |

Module overview

This team-taught 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 and repertoire as appropriate to the pathway.
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. Analysis of 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 as highlighted in sections 18 and 20. Section 20 reflects how students that have substantial production content can attain technical knowledge through lectures since information is vital in its application within a recording studio environment (i.e. Lectures 40 hours/Seminars 20 hours).

Workshops/seminars: skills to be developed in workshops 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 (composition / improvisation portfolio) 1500 words (essay) | 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 and analysis | 6 minutes (composition) 1500 words (analysis) | 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 pathways)

- 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. (1993) *An Introductory Guide to Cultural Theory and Popular Culture*. Hertfordshire: Harvester Wheatsheaf.
- W.W.Norton (1996) *The Romantic Generation*. London: Harper Collins.
- Whittall, A. (1995) *Music Since the First World War*. London: Oxford University Press.
- Bukofzer, M. (1977) *Music in the Baroque Era*. London: J. M. Dent and Sons.
- Burgess, R. (2014) *The History of Music Production*. OUP.
- Clarke, E. Nicholas Cook, Daniel Leech-Wilkinson and John Rink (eds) (2009). *The Cambridge Companion to Recorded Music*. New York: Cambridge University Press.
- 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.
- 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.