

Module Specification

Module Title: Contextual Studies 2: Collaborative Composition

Module code:	HBASHR031	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Applicable pathways:	Classical, Film Music, Folk, Jazz, Popular, Production and Songwriting	Pre-requisites:	None

Module overview

Students will be introduced to a selection of forward thinking artists from varying disciplines such as Joni Mitchell; John Zorn; Django Bates; Bjork; Frank Zappa; Dave Douglas; Vince Mendoza; Jacob Bro; Maria Schneider; Marius Neset; Tomasz Stanko; Brian Eno and David Sylvian. Sessions will focus on collaboration and conceptual approaches to music composition. In addition, sessions will highlight social and cultural movements from which artists have drawn their inspiration.

Aims

Collaboration plays an important role in a composer's career. This optional module develops skills and understandings that are important when working with others to develop new forms and processes.

The module aims to:

1. Bring students together from different pathways/musical backgrounds, to collaborate on a composition project.
2. Introduce students to a range of composers and performers well known for exploring new approaches to musical composition.
3. Introduce students to models that facilitate the collaborative process through practical research.

Learning outcomes

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

1. Present a piece of original collaboratively produced music in an appropriate format (e.g. score; production; documentation of live performance).
2. Evaluate and document the collaborative process.
3. Generate compositional materials through research and analysis.
4. Generate ideas through the collaborative process working with composers from different genres.

Learning and teaching methods

Concepts, principles & theories will be explored in formal lectures and seminars.

In weekly **seminar workshops**, students will analyse music from a range of disciplines in order to facilitate discussion of conceptual and structural aspects of compositional processes. Stylistically, there are no limitations, and students will be encouraged to consider a wide range of acoustic and electronic compositional commodities. The module will be delivered through seminar workshops to engage students with seminal composers and performers well known for breaking down barriers between genres creating pluralistic approaches to composition.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Students will undertake a mid-year platform in the form of presentations in order to receive formative feedback on their approach to collaboration.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the collaborative process	2000 words and video documentary (5 minutes)	50%	2, 4
Composition	6 minutes	50%	1, 3

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the collaborative process	2000 words and video documentary (5 minutes)	50%	2, 4
Composition	6 minutes	50%	1, 3

Indicative Reading List

- Goehr, L. (1998) *The Quest for Voice*. Clarendon Press: Oxford.
- Carr, I. (2008) *Music Outside*. Northway.
- Wishart, T. (1996) *On Sonic Art*. Gordon & Breach.
- Nicholsan, S. (2005) *Is Jazz Dead (or has it moved to a new address)*. Routledge.
- Szed, J. (1997) *Space is the Place. The Life and Times of Sun Ra* Pantheon Books.
- Schoenberg, A. (1983) *Structural Functions of Harmony*. Faber & Faber.