

Module Specification

Module Title: Music Production in Context 1

Module code:	TBC	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Applicable pathways:	Foundation Degree – Music Production	Pre-requisites:	None

Module overview

This module is designed to deliver knowledge of music composition and/or production techniques and styles, through a comprehensive study of musical genres. Students examine and critique various recordings covering a wide range of genres and styles. Students will explore a variety of approaches for music for a variety of markets and purposes.

Areas of study include:

- The elements of music; melody, harmony, rhythm, structure, form;
- Instrumentation and arrangement;
- Music for moving image;
- Music derived from or associated with particular historical eras;
- The use of technology in music composition and/or production;
- Using music for communication;
- Writing to a brief or to specific criteria.

Aims

Students will study areas that are appropriate to the programme variant they are undertaking (Music Production or Electronic Music Production). The module is designed to place their core practice into context through analysis and research of musical style/genre. For example, students studying music production would learn about key producers of recorded music and their production techniques and aesthetics, and those undertaking the electronic music production variant, would consider key innovators of dance and electronic music along with techniques and compositional variants that define genre and sub-genre.

The module aims to:

1. Examine a range of composing, arranging and/or production techniques and methodologies;
2. Allow students to develop practical skills in a variety of compositional and/or production styles through the analysis of producers of recorded and/or electronic music;
3. Introduce historical and commercial styles and trends within music, across a range of different eras, genres and styles.

Learning outcomes

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

1. Integrate theory and practice to apply production and/or compositional methodologies.
2. Understand and evaluate the context and stylistic variations of a range of different areas of music.
3. Display judgment and expertise by integrating appropriate technology in the production of music.
4. Demonstrate, through analysis, understanding of the musical and technological parameters used for the creation of music.

Learning and teaching methods

Concepts, principles and theories explored in formal lectures and seminars and also practised in workshops within a Digital Audio Workstation environment.

Lecture. The lecture series covers a wide range of topics and issues pertaining to the composition and production of music for the creative industries. Through the appraisal and analysis of a variety of musical examples, students will examine methods, systems, approaches and structures to enable an understanding of music production and/or electronic music production.

Seminar. The seminars allow smaller groups of students the opportunity to explore, discuss and analyse the themes and content of the material delivered in the large group lectures.

Workshop. Students will develop their practical compositional and production skills in relationship to topics delivered in the lecture series. Students will be encouraged to both emulate existing musical styles and genres as well as interpretation to inform their own compositional voice.

Contact hours and directed study (over semester 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

Regular formative assessment through workshops and practical exercises.

Assessment method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	3 minutes	20%	3
Coursework	3 minutes and 800 words	40%	1, 2, 3, 4
Coursework	3 minutes and 800 words	40%	1, 2, 3, 4

Re-Assessment method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	3 minutes	20%	3
Coursework	3 minutes and 800 words	40%	1, 2, 3, 4
Coursework	3 minutes and 800 words	40%	1, 2, 3, 4

Indicative Reading List

- Doggett P. (2016) *Electric Shock: From the Gramophone to the iPhone - 125 Years of Pop Music*, Vintage.
- Johnson M. (2009) *Pop Music Theory*, MonoMyth Music.
- King R (2012) *How Soon is Now?: The Madmen and Mavericks who made Independent Music 1975-2005*, Faber & Faber.
- Reynolds S (2006) *Rip it Up and Start Again: Postpunk 1978-1984*, Faber & Faber
- Weisman D. (2008) *Songwriting: The Words, the Music and the Money*, Hal Leonard Corporation.
- Zager M. (2015) *Writing Music for Commercials: Television, Radio, and New Media (Third Edition)*, Rowman & Littlefield.
- Cope, D. (2008) *Righting wrongs in writing songs*. Delmar.
- Jourdain, R. (2008) *Music, the brain and ecstasy*. Atlantic Books
- Levitin, D. (2008) *This is your brain on music*. Atlantic Books.
- Pejrolo, A. and DeRosa, R. (2007) *Acoustic and MIDI orchestration for the contemporary composer*. Focal Press.
- Sheldon, C. Skinner, T. and Robertson, A. (2001) *Grade 6 to 8 Popular Music Theory*. Registry Publications Ltd.
- Storr, A. (1997) *Music and the mind*. HarperCollins.