

Module Specification

Module Title: Contextual Studies Foundation

Module code:	HBASHRF02	NQF level:	Level 3
Credit value:	30 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Music with Foundation Year (Classical) (Film Music) (Jazz) (Popular) (Songwriting)		

Module overview

This team-taught module equips students with musicology, composition, and creative skills through the examination and exploration of repertoire, key historical and cultural concepts and creative collaboration. Study is divided into three themes: general Musicology, pathway-specific Repertoire analysis & composition, and Creative Workshops.

Students will investigate the parameters through which we assess and construct music, and learn to employ these parameters to their work as well as reflect critically on their own creative practice. Assessment relates directly to the areas outlined above, including tasks involving academic analysis, composition and musical analysis, creative tasks and reflections.

Aims

This module forms part of the contextual studies strand of the programme and addresses core musical and academic skills that support the students' specialist study with particular reference to their pathway.

The module aims to:

1. Develop students' academic skills through research, discussion and written analysis;
2. Explore, evaluate and apply the core musical skills associated with relevant repertoire, informed by social and historical context;
3. Better prepare students for study at undergraduate level by a solid grounding in the areas of musicology, repertoire and creative exploration.

Learning outcomes

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

1. Identify the structural, cultural, historical and social elements of key repertoire.
2. Apply harmonic and rhythmic conventions related to existing repertoire, where appropriate.
3. Apply key ideas of repertoire within its social and cultural context, production and reception.
4. Evaluate and communicate musical concepts.

Learning and teaching methods

The module is delivered via workshops, lectures and seminars with a total of 3 hours contact time per week. Theory and practice are integrated in order to develop awareness of the multidisciplinary nature of music and the relationship between theoretical concepts and practical application.

Lectures are used for the effective delivery of key subject areas as outlined in the indicative content in order to encourage discussion in follow-up seminars.

Seminars explore concepts, principles and theories to develop an understanding of repertoire within historical and cultural contexts.

Workshops enable students to practice, apply and demonstrate skills and knowledge. Cognitive and personal skills are developed in open-ended discussions and problem-solving exercises, tackled by working in 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	240 hours
Total hours (100hrs per 10 credits)	300 hours

Opportunities for formative feedback

Students will have the opportunity to present drafts to their module tutor periodically during seminars and to receive ongoing feedback in practical workshop sessions.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Composition and commentary	5 minutes and 500 words	35%	2, 4
Essay	1500 words	35%	1, 3
Reflection on creative practice	1000 words	30%	2, 4

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Composition and commentary	5 minutes and 500 words	35%	2, 4
Essay	1500 words	35%	1, 3
Reflection on creative practice	1000 words	30%	2, 4

Indicative Reading List

Recommended:

- Adorno, T.W. (2002) *Essays on Music*: University of California Press
- Blatter, A (1997) *Instrumentation and Orchestration*: Schirmer
- Citron, S (1986) *Songwriting, A Complete Guide to the Craft*: Hodder and Stoughton
- Cook, N. (1996) *Analysis Through Composition*: OUP
- Cope, D. (1997) *Techniques of the Contemporary Composer* :Schirmer
- Hall, S. and DuGay, P. (2008) *Questions of Cultural Identity*: Sage Publications
- Kramer, L (2007) *Why Classical Music Still Matters*: University of California Press
- Pease, F. (2000) *Jazz Composition, Theory and Practice*: Berklee Press
- Runswick, D. (1992) *Rock, Jazz and Pop Arranging*: Faber and Faber
- Russo, W. (1975) *Jazz Composition and Orchestration*: University of Chicago Press
- Scott, D.B. (2009) *The Ashgate Research Companion to Popular Musicology*: Ashgate Publishing Ltd
- Sheperd, J. (1991) *Music as Social Text*: Polity Press
- Solie, R.A. (1995) *Musicology and Difference, Gender and Sexuality in Musical Scholarship*: University of California Press
- Spence, P. (1996) *The Practice of Harmony*: Prentice Hall
- Storey, J. (2012) *Cultural theory and Popular Culture, An Introduction*: Pearson Education Limited
- Whyton, T. (2010) *Jazz Icons, Heroes, Myths and the Jazz Tradition*: Cambridge University Press