

## BINDER OF MMus COURSE SPECS

\*Please note that not all Option Courses will be available every year.

### COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>MUSIC</b>	<b>Academic Session:</b>	<b>with effect from 201011</b>
<b>Course Title:</b>	Skills in Advanced Musical Studies	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5500	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W300
<b>Availability:</b> (Please state which teaching terms)	Both Autumn and Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Core
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Nominated annually; various departmental staff		
<b>Aims:</b>	<p>This course aims –</p> <p>1 to provide a wide-ranging introduction to the methods and perspectives current in the study of music at an advanced level.</p> <p>2 to enable students to engage critically with previously unfamiliar methods through independent research, writing and practice-based work.</p> <p>3 to provide students with an overview of key contemporary debates in musicology, plus a solid foundation in research techniques to support their individual research.</p>		
<b>Learning Outcomes:</b>	<p>By the end of the course students will have –</p> <p>1 acquired basic knowledge and skills in handling sources of information (including IT sources) likely to be of permanent professional use</p> <p>2 acquired an awareness of and ability to engage critically with new thinking in music/musicology, especially in those areas covered within the MMus</p> <p>3 acquired experience in communicating and discussing at an appropriately high level the results of their work.</p>		
<b>Course Content:</b>	<p>The course offers an overview of the field and history of musicological research, focussing on key debates relevant to students in all areas of musical research. In these sessions, students are encouraged to participate in both formal and informal discussion; they may also be asked to prepare presentations. The course further introduces basic research and archival tools for musicological work from a list of optional course components: an array of skills training opportunities provided both in the Department of Music and at the Institute of Musical Research enabling students to develop musicological language skills, further musicological specialisms, and/or composition-related activities. Seminars are complemented by reading assignments and discussion, enabling students to explore the application of approaches covered within their own area(s) of specialism.</p>		
<b>Teaching &amp; Learning Methods:</b>	<p>20 hours (two hours per week for 5 weeks in term one); ten additional hours across the rest of the academic year by negotiation with the Programme Director of lectures/seminars/workshops and some 180 hours of private study, resulting in the notional total of 200 hours of study for the course.</p>		

<b>Details of teaching resources on Moodle:</b>	Reading lists, slides from the seminars, assessment information, and links to relevant useful internet resources will be provided on a dedicated Moodle site for the course.
<b>Key Bibliography:</b>	J. Kerman, <i>Musicology</i> (London, 1985) <i>Music Anthropologies and Music Histories</i> , special issue of the <i>Journal of the American Musicological Society</i> , 48/3 (1995) N. Cook & M. Everist (eds.), <i>Rethinking Music</i> (Oxford, 1999)
<b>Formative Assessment &amp; Feedback:</b>	Oral and written feedback will be given on drafts of the two written elements of summative assessment for this course.
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%): one essay of 2,000–2,500 words, 50%; one further written component arising from the Research Training component of this course. This may be a second essay, review, report, or take some other format in agreement with the Programme Director (2,000–2,500 words), 50%</p> <p><b>Deadlines:</b> One deadline between October to December; other deadlines negotiated according to course components taken.</p>

Version: Feb09

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5510	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	Optional
<b>Course Title:</b>	Historical Musicology 1			<b>Availability:</b> <i>(state which teaching terms)</i>	Autumn Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	None
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	<p>This course aims –</p> <ul style="list-style-type: none"> <li>• To introduce students to a range of methods and techniques essential to the theory and practice of historical musicology in a broad interdisciplinary perspective.</li> <li>• To develop skills of close reading, and to introduce basic concepts in the aesthetics of music and in the relationship between music and literary texts.</li> <li>• To introduce students to some aspects of the theorizing of musical notation, and to familiarise them with the problems of working with manuscript and early printed sources.</li> <li>• To enable students to engage critically with previously unfamiliar methods through independent research and writing.</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of the course students will have –</p> <ul style="list-style-type: none"> <li>• acquired knowledge relating to the editing and manipulation of musical sources</li> <li>• gained an enhanced ability to understand, evaluate and handle a range of musical source materials over a wide historical spectrum.</li> <li>• gained skills in critical thinking, researching and writing that would prepare students for postgraduate study at MPhil/PhD level.</li> </ul>				
<b>Course Content:</b>	<p>This course consists of two 5-week modules. Topics to be covered will vary from year to year, depending on the specialisms and research interests of course staff, but will introduce methodologies in source studies, editing, archival study, historiography, iconography, social history, and critical epistemologies. Seminars will address contemporary debates within these specified sub-areas of the discipline (some new, some relatively well established), drawing out issues and methodologies applicable to the study of music in its various historical contexts.</p>				
<b>Teaching &amp; Learning Methods:</b>	<p>20 hours of lectures/seminars and some 230 hours of private study, resulting in the notional total of 250 hours of study for the course.</p> <p>In all sessions, students are encouraged to participate in both formal and informal discussion. Each student will be asked to give at least one short presentation.</p>				
<b>Key Bibliography:</b>	<p>J. Kerman, <i>Musicology</i> (London, 1985)  N. Cook &amp; M. Everist (eds.), <i>Rethinking Music</i> (Oxford, 1999)</p>				
<b>Formative Assessment &amp; Feedback:</b>	<p>One extended essay (4,000 – 5,000 words); to be returned with tutorial mark and written comment on a proforma, together with annotations of the text where appropriate, from two independent markers.</p>				
<b>Summative Assessment:</b>	<p><b>Coursework: (100%)</b> One extended essay (4,500-5,000 words)  <b>Deadlines:</b> Start of Term 2, as advertised on the department website.</p>				

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5515	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	Optional
<b>Course Title:</b>	Historical Musicology 2			<b>Availability:</b> <i>(state which teaching terms)</i>	Spring Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	Historical Musicology 1
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	<p>This course aims –</p> <ul style="list-style-type: none"> <li>• To introduce students to a range of critical perspectives current in and essential to the theory and practice of historical musicology in a broad interdisciplinary perspective.</li> <li>• To develop skills of close reading, and to introduce basic concepts in the aesthetics of music and in the relationship between music and literary texts.</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of the course students will have –</p> <ul style="list-style-type: none"> <li>• acquired a capacity to extract key concepts from close readings of intellectually sophisticated texts, and an ability to comment critically on these texts.</li> <li>• gained an enhanced ability to write critically on issues of historical interpretation over a wide historical spectrum.</li> <li>• acquired a good awareness of competing approaches in contemporary historical writing</li> <li>• gained skills in critical thinking, researching and writing that would prepare students for postgraduate study at MPhil/PhD level.</li> </ul>				
<b>Course Content:</b>	This course consists of two 5-week modules, each of which takes the form of a case study in the cultural, intellectual and social history of music. While the focus of case studies will vary from year to year, depending on the specialisms and research interests of course staff, they will address similar issues of canon, music and text, aesthetics, cultural history, music and politics, critical musicology and hermeneutics.				
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars and some 230 hours of private study, resulting in the notional total of 250 hours of study for the course. In all sessions, students are encouraged to participate in both formal and informal discussion. Each student will be asked to give at least one short presentation.				
<b>Key Bibliography:</b>	N. Cook & M. Everist (eds.), <i>Rethinking Music</i> (Oxford, 1999) A. Williams, <i>Constructing Musicology</i> (Ashgate, 2001)				
<b>Formative Assessment &amp; Feedback:</b>	One extended essay (4,500 – 5,000 words); to be returned with tutorial mark and written comment on a proforma, together with annotations of the text where appropriate, from two independent markers.				
<b>Summative Assessment:</b>	<b>Coursework:</b> One extended essay (4,000-5,000 words) <b>Deadlines:</b> Start of Term 3, or as advertised on the department website.				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM (not available in 2016-17)

*for new course proposals and course amendments*

<b>Department/ School:</b>	<b>Music</b>	<b>Academic Session:</b>	<b>with effect from 201011</b>
<b>Course Title:</b>	Studies in Musical Sources, 850-1450	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5516	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W300
<b>Availability:</b> (Please state which teaching terms)	Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	none	<b>Co-requisites:</b>	none
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	various departmental staff		
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• examine in detail a group of musical sources of the medieval period (<i>circa</i> 850-1450): the precise sources to be studied each year will be determined in response to the research interests of the student cohort</li> <li>• give students the skills to describe, interpret and compare those sources through bibliographic analysis, transcription and textual philology</li> <li>• explore the relationship between notated musical sources and related music-theoretical texts</li> <li>• foster a broader awareness of the forms in which music circulated during the medieval period, and the ways in which these have been used in modern scholarship</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course, students will:</p> <ul style="list-style-type: none"> <li>• have developed and honed advanced skills in working with musical sources, including transcription, palaeography (the study of handwriting) and codicology (the study of books as material objects)</li> <li>• gained first-hand knowledge and experience of the examination, description, transcription and comparison of musical sources</li> <li>• be equipped for further source-based study (for example, in the MMus dissertation or PhD), transferring the skills learned in this course on medieval sources to musical documents of other periods.</li> </ul>		
<b>Course Content:</b>	<p>Choosing a group of musical sources from the medieval period (<i>circa</i> 850-1450) based on the research interests of the cohort, this course will consist of a detailed examination of those sources, focusing on their transcription and interpretation, their bibliographic analysis (including study of their notation, handwriting and physical structure), and the comparison of their musical texts. Music-theoretical texts from the same time and milieu will also be studied, and the relationship between notated sources and contemporary music theory will be explored. The sources will be studied through facsimile editions, digital images and/or microfilms, and there will be an opportunity to view medieval manuscripts first-hand in one or more collections (such as the British Library or the University of London Library).</p> <p>Possible source groups to be studied include, <i>inter alia</i>:</p> <ul style="list-style-type: none"> <li>• - manuscripts of Notre Dame polyphony</li> <li>• <i>Musica Enchiriadis</i> and <i>Scholica Enchiriadis</i>, the earliest sources of polyphonic music</li> <li>• - English musical miscellanies of the twelfth and thirteenth centuries - chant and polyphony from eleventh- and twelfth-century Aquitaine</li> <li>• - trouvère chansonniers</li> <li>• - the music of the Winchester Troper</li> </ul>		

<b>Teaching and Learning Methods:</b>	Ten two-hour seminars, weekly throughout the course of one term, supported by 230 hours of individual study of facsimiles, digital images and/or microfilms, background reading, and preparation of transcriptions, source analyses and comparisons of musical texts.
<b>Details of Teaching Resources on Moodle:</b>	Links to online repositories of digital images of musical sources.
<b>Key Bibliography:</b>	<p>Boorman, Stanley, 'The Musical Text' in <i>Rethinking Music</i>, ed. Nicholas Cook and Mark Everist (Oxford, 1999), 403-23.</p> <p>Boorman, Stanley, et al., 'Sources, MS,' in <i>Grove Music Online. Oxford Music Online</i>, <a href="http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158">http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158</a> (accessed March 16, 2010).</p> <p>+ bibliography relevant to the particular source-group studied, to be specified each year by the course tutor.</p>
<b>Formative Assessment &amp; Feedback:</b>	Students will give presentations during the course and submit a written-up version of the presentation for formative assessment and feedback. Each student will meet the course tutor for an individual tutorial in preparation for the summative assessment, to receive further feedback before submission.
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%) A source-study of a piece or group of pieces to be determined in consultation with the course tutor, to include transcriptions, bibliographic analyses, and comparative study as appropriate. The total length of the study should be no more than 5000 words, with each full page of notated transcription being regarded as equivalent to 500 words (e.g. a submission consisting of four pages of notated transcriptions plus up to 3000 words of accompanying text would be appropriate).</p> <p><b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

Version: Feb09

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5520	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	Optional
<b>Course Title:</b>	Techniques in Theory and Analysis			<b>Availability:</b> <i>(state which teaching terms)</i>	Autumn or Spring Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	None
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	various departmental staff				
<b>Aims:</b>	This course aims – 1 to provide students with an understanding of the principal methodologies in accepted use for analysing music today as well as the theoretical foundations on which they are based 2 to enable them to use such understanding in independent writing.				
<b>Learning Outcomes:</b>	By the end of the course students will have – 1 constructed detailed analyses of a variety of musical compositions 2 read detailed analyses of further music 3 studied theoretical writings on which analytical methods are based 4 become familiar with the broad range of contemporary analytical writing 5 gained skills that would prepare them for postgraduate work at MPhil/PhD level.				
<b>Course Content:</b>	The course is constructed on three levels, according to analytical method, according to theoretical issue, and according to musical repertory: this is principally achieved by concentrating each week on a match between one of each. The course may include an introduction to Schenkerian analysis but competing theories will also be considered according to their applicability to different repertoires of music. Though focusing mostly on music of the 19 <sup>th</sup> century, earlier and later music may also be the subject of discussion.				
<b>Teaching &amp; Learning Methods:</b>	20 hours (two hours per week for a ten-week teaching term) of lectures/seminars and some 230 hours of private study, resulting in the notional total of 250 hours of study for the course. Some sessions are introduced formally by the course leader, and in some others students are encouraged to give presentations. In all sessions, students are encouraged to participate in both formal and informal discussion.				
<b>Key Bibliography:</b>	I. Bent, <i>Analysis</i> (London, 1987) N.Cook, <i>A Guide to Musical Analysis</i> (London, 1987) J. Dunsby and A. Whittall, <i>Music Analysis in Theory and Practice</i> (London, 1988)				
<b>Formative Assessment &amp; Feedback:</b>	The extended essay is submitted in draft format and returned with tutorial mark and written comment together with annotations of the text where appropriate.				
<b>Summative Assessment:</b>	Coursework (100%): One extended essay (4,000-5000 words) <b>Deadlines:</b> First day of Spring term, or as directed by department				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>DEPARTMENT OF MUSIC</b>				<b>Academic Session: with effect from 2010-11</b>	
<b>Course Code:</b>	MU5530	<b>Course Value:</b>	20 credits	<b>Status:</b>	Optional
<b>Course Title:</b>	Techniques of Performance Studies 1			<b>Availability:</b>	Autumn Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	
<b>Co-ordinator:</b>	Nominated annually				
<b>Course Staff:</b>	Various departmental staff				
<b>Aims:</b>	<p>This course aims –</p> <ol style="list-style-type: none"> <li>1. to give students exposure to important and sophisticated scholarly literature on performance, especially the philosophies and ideologies of performance and historical performance practices;</li> <li>2. to foster a broader awareness of the multi-faceted components of the performer's art and the philosophical, historical and stylistic issues underpinning it</li> <li>3. to enable students to engage critically with previously unfamiliar methods through independent research and writing.</li> </ol>				
<b>Learning Outcomes:</b>	<p>By the end of the course students will have –</p> <ol style="list-style-type: none"> <li>1. become familiar with a variety of methods and approaches used in performance studies research today, especially in the fields of the philosophies of performance and historical performance practices;</li> <li>2. read and discussed detailed expositions, critiques, defences and illustrations of the methods in question;</li> <li>3. evaluated the relationship between designated areas of performance studies research and the performer's art;</li> <li>4. gained skills in critical thinking, researching and writing that would prepare them for further postgraduate work at MPhil/PhD level.</li> </ol>				
<b>Course Content:</b>	The course focuses on select areas within the field of performance studies, in particular the performance practice of Western music between the seventeenth and early nineteenth centuries, and the philosophies and ideologies of performance.				
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars plus some 230 hours of private study, resulting in the notional total of 250 hours of study for the course.				
<b>Key Bibliography:</b>	<p>J. Dunsby, <i>Performing Music: Shared Concerns</i> (Oxford, 1995)  C. Lawson and R. Stowell, <i>The Historical Performance of Music: An Introduction</i> (Cambridge, 1999)  J. Butt, <i>Playing with History</i> (Cambridge, 2003)  J. Rink (ed.), <i>Musical Performance: A Guide to Understanding</i> (Cambridge, 2002)  R. Taruskin, <i>Text and Act</i> (Oxford, 1995)  P. Walls, <i>History, imagination and the performance of music</i> (Woodbridge, 2003)</p>				
<b>Formative Assessment &amp; Feedback:</b>	<ol style="list-style-type: none"> <li>1. One book/article review (1,000-1,500 words), to be completed during the first half of the term, and one substantial submission (3,000-3,500 words), both of which count towards the final course mark; these submissions will be returned with tutorial mark and written comments on a proforma, together with annotations of the text where appropriate, from two independent markers.</li> <li>2. In addition, one unassessed ('formative') student presentation of c. 15 minutes on the topic to be written-up in essay form (see 1 above); comments will be given by the course tutor during a tutorial in advance of the presentation, as well as after it.</li> </ol>				

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Summative Assessment:</b>	<b>Coursework</b> 1. One book/article review (1,000-1,500 words) @ 25% of the course mark 2. One substantial submission (3,000-3,500 words or equivalent) @ 75% of the course mark <b>Deadlines:</b> Two in-course deadlines (respectively, for review and essay) during Autumn Term to be advertised on departmental noticeboard/website.
------------------------------	--

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5535	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	Optional
<b>Course Title:</b>	Short Recital			<b>Availability:</b> <i>(state which teaching terms)</i>	Spring and Summer Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	None
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	This course will develop the student's interpretative, analytical and technical abilities as a performer at an advanced level. It will in addition develop his/her skills in programming a recital built around a particular theme, idea or related group of works.				
<b>Learning Outcomes:</b>	At the end of the course the student should: <ul style="list-style-type: none"> <li>• Have acquired skills and techniques necessary for original and independent thought as a performer at an advanced level</li> <li>• Be able to design an intellectually coherent and aesthetically satisfying concert programme based on specialist repertory</li> <li>• Be able to manage the occasion of performance at a professional level, including the writing of scholarly programme notes</li> </ul>				
<b>Course Content:</b>	Students will prepare a 30-minute recital, which must not duplicate material offered in MU5539 <i>Special Study: Performance</i> but which can include (as complete works) material presented in MU5534 <i>Lecture Recital</i> . The recital will display in-depth understanding of a particular aspect of the repertory: based, for example, on music that is connected by the composer, poet, theme (poetic or musical), style or genre. The Recital will take place at the end of Term 2 or beginning of Term 3, and will be preceded by a formative mock-recital with feedback from staff and students. Class workshops and private lessons will ensure students are musically and technically equipped to present their chosen repertory.				
<b>Teaching &amp; Learning Methods:</b>	10 hours seminars/workshops plus 10 hours instrumental/vocal lessons (in Spring Term) and 230 hours of private practice adding up to the 250 NLHs total for the course.  Class workshops and private lessons will ensure students are musically and technically equipped to present their chosen repertory.				
<b>Key Bibliography:</b>	None: bibliography will necessarily be dictated by each student's individual needs				
<b>Formative Assessment &amp; Feedback:</b>	Feedback is provided through seminar work, lunchtime recitals and reports from individual vocal/instrumental teachers.				
<b>Summative Assessment:</b>	<b>Exam</b> (100%) 30-minute public recital with scholarly programme notes <b>Deadlines:</b> End of Term 2 or Start of Term 3. Deadline to be decided in consultation with student.				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>MUSIC</b>	<b>Academic Session:</b>	<b>with effect from 2010-11</b>
<b>Course Title:</b>	Special Study: Performance	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	80 credits
<b>Course Code:</b>	MU5539	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W310
<b>Availability:</b> (Please state which teaching terms)	Autumn, Spring & Summer	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	At least one Performance based elective	<b>Co-requisites:</b>	
<b>Co-ordinator:</b>	Nominated Annually		
<b>Course Staff:</b>	Various Departmental Staff		
<b>Aims:</b>	This course aims to develop the student's interpretative and technical abilities as a performer at an advanced level, providing the kind of grounding that is analogous to that offered in a music conservatory.		
<b>Learning Outcomes:</b>	<p>At the end of this course students should have acquired skills and techniques necessary for the completion of original and independent thought as a performer at an advanced level. More specifically, these are likely to include:</p> <ul style="list-style-type: none"> <li>• The ability to make interpretative decisions based on an informed knowledge and analysis of performance practice conventions and an understanding of specific musical styles</li> <li>• The ability to apply such decisions to pieces of music that may not necessarily be presented in public performance</li> <li>• Developing greater confidence and experience as a performer through weekly seminar work and occasional recitals</li> </ul>		
<b>Course Content:</b>	Students work closely with the course convenor and their chosen instrumental/vocal teacher to prepare for a final recital whose duration must not exceed one hour. Programmes may focus on a specific repertory (e.g., the music of the Second Viennese School, baroque violin sonatas, etc) or alternatively could cover a broader range of styles with some emphasis placed upon contemporary music. Students are expected to perform works that will be featured in their final recital in the weekly seminars and in lunchtime recitals. In addition students are expected to fill in the revised Performance Diaries modelled on those presented at undergraduate level.		
<b>Teaching &amp; Learning Methods:</b>	Weekly seminars (c.40 hours) plus instrumental/vocal lessons and private practice.		
<b>Details of teaching resources on Moodle:</b>	None appropriate.		
<b>Key Bibliography:</b>	None.		
<b>Formative Assessment &amp; Feedback:</b>	Feedback is provided through seminar work, lunchtime recitals and reports from individual instrumental/vocal teachers.		
<b>Summative Assessment:</b>	<b>Exam:</b> Recital lasting no more than one hour, Summer Term (85%) <b>Coursework:</b> Performance Diary including scholarly programme notes (15%) <b>Deadline:</b> Start of Summer Term		

Version: Feb09 The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>Music</b>	<b>With effect from Academic Session:</b>	<b>2011-12</b>
<b>Course Title:</b>	Practical Composition Projects	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5540	<b>Course JACS Code:</b> (Please contact Data Management for advice)	
<b>Availability:</b> (Please state which teaching terms)	Autumn term	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Various departmental staff		
<b>Aims:</b>	<p>This courses aims to:</p> <ul style="list-style-type: none"> <li>• provide a thorough grounding in fundamental compositional techniques</li> <li>• introduce some advanced techniques of composition</li> <li>• provide practical opportunities to practise and obtain fluency in the use of such techniques</li> <li>• develop confidence in notating music to an advanced level</li> <li>• develop advanced level knowledge of current trends in compositional techniques</li> <li>• give a suitable level of training for students interested in a professional career as a composer and furthering their training for research qualifications.</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course, students should:</p> <ul style="list-style-type: none"> <li>• be able to manipulate compositional techniques in sophisticated, creative and personal ways</li> <li>• be able to exploit various aspects of the latest instrumental capabilities</li> <li>• have acquired a deeper awareness of their identity and individuality as composers</li> </ul>		
<b>Course Content:</b>	<p>This course will form an exploration of advanced techniques of musical composition. The course is predicated upon the notion that there is more than just inspiration to the act of composition. It aims to give students a secure grasp of a range of compositional techniques to support their creative work. The specific techniques taught will vary from year to year according to the research interests of the academic staff responsible for teaching the course. Workshops and extensive listening are also an integral part of the course.</p>		
<b>Teaching &amp; Learning Methods:</b>	<p>The weekly sessions will divide into four areas:</p> <ul style="list-style-type: none"> <li>• Lectures, in which representative works will be discussed and used as potential models for students' own creative ideas</li> <li>• Individual tutorials in which individual composition work will be discussed</li> <li>• Student-led seminars</li> <li>• Workshops with professional musicians</li> </ul> <p>Tutorials will take the form of a meeting with one of the course tutors. Issues will be discussed and worked through. There will also be workshops during the term, in which students will be given the opportunity to have work rehearsed and recorded by professional musicians. It is hoped that through these workshops students will move some way towards becoming fully acquainted with the possibilities of instrumentation, and</p>		

## COURSE SPECIFICATION FORM

for new course proposals and course amendments

	discover the many practical compositional issues facing composers today.
<b>Details of teaching resources on Moodle:</b>	tbc
<b>Key Bibliography:</b>	None: reading, listening and score-study will be advised according to individual student needs.
<b>Formative Assessment &amp; Feedback:</b>	This is obtained on a regular basis by informal discussion and by formal questionnaires. Students will receive guidance on the progress of all work by way of feedback from the tutor during the session. Individual tutorials form part of the course specifically so that students can obtain in-depth feedback from the course tutor.
<b>Summative Assessment &amp; Feedback:</b>	<b>Coursework:</b> 1 <sup>st</sup> composition assignment <i>up to 3 mins</i> (40%) 2 <sup>nd</sup> composition assignment <i>up to 5 mins</i> (60%) <b>Deadlines:</b> The complete portfolio to be submitted by the final deadline for the submission of coursework for assessment.

Version: Dec11 The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>			<b>Academic Session: with effect from 2008-09</b>		
<b>Course Code:</b>	MU5542	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	option
<b>Course Title:</b>	Media and Computer Composition		<b>Availability:</b> <i>(state which teaching terms)</i>	Autumn or Spring Term	
<b>Prerequisites:</b>	none		<b>Recommended:</b>	none	
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Department Staff				
<b>Aims:</b>	<p>This course aims to</p> <ul style="list-style-type: none"> <li>• Develop skills in media/film composition and computer/electronica/experimental composition.</li> <li>• Practise composition and develop a compositional voice in media and computer music.</li> <li>• Study aspects of the history, theory and repertoire of media and computer music.</li> <li>• Provide a suitable level of training for students who may wish to pursue research degrees in composition involving media and computer composition.</li> </ul>				
<b>Learning Outcomes:</b>	<p>At the end of this course students should:</p> <ul style="list-style-type: none"> <li>• Be able to understand the processes and techniques of film scoring and to be able to undertake media composition at an advanced level.</li> <li>• Be able to compose media music in notation, use music software, and a combination of the two.</li> <li>• Have Developed skills and techniques in computer music and to have a good understanding of contemporary issues surrounding computer based music and electronica.</li> <li>• Have acquired a broad range of advanced level practical technical and technological skills in media and computer music.</li> <li>• Have a broad understanding of the current issues and concerns of media and computer music and be knowledgeable about its history and repertoire and be able to contextualise composition in these genres.</li> <li>• Be able to write a film score, or significant part of, and a composition using computers that is up-to-date and viable in terms of electronica and experimental agendas.</li> </ul>				
<b>Course Content:</b>	<p>This course aims to give students an advanced grounding in media and computer composition so that they can write viable music of their own in this field. The course is particularly concerned with the relationship between equipment and associated compositional techniques and styles of music such as film, media and commercial as well as production of all music in general. The approach adopted will be to instil in students a thorough understanding of the theoretical principles of media and computer music so that the student can apply that understanding, practice it and compose their own music. Most major aspects of media, particularly film music composition, will be covered. Composing with music technology is an integral part of the course and special emphasis will be placed on film, media and electronica/experimental music. Specific technological techniques allied to these types of music will be covered as well as specific compositional techniques such as melodic construction and orchestration in film music. There will also be an overview of the working practices of commercial/film composers. The course also contains significant study of</p>				
	<p>the history, philosophy and repertoire of computer and media music to enable students to contextualise their own composition.</p>				

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Teaching &amp; Learning Methods:</b>	<p>The main teaching methods of this course will be individual tutorials and seminars. The seminars will be given over to presentations by the tutor on matters to do with composition, technology, repertoire, film music techniques and allied subjects. Students will also be expected to undertake presentations each time the group meets as well and make presentations on their creative work in progress. The tutor groups will give students the opportunity to discuss their own creative work and progress connected to it. These sessions allow students to develop their own compositional technique and voice. Students will be expected to make significant private study of music software including Logic Audio and Reason and it should be noted that the course contains significant reading and listening elements.</p>
<b>Key Bibliography:</b>	<p>C. Cox, <i>Audio Culture; Readings in Modern Music</i> (London, 2004) P. Gilreath, <i>The Guide to MIDI Orchestration</i> (Atlanta, 2006)  D. Poyser, <i>Fast Guide to Propellerhead Reason</i> (Thetford, 2005) J.Rona, <i>The Reel World Scoring for Pictures</i> ( San Francisco, 2000)  E.</p>
<b>Formative Assessment and Feedback;</b>	<p>This is obtained on a regular basis by informal discussion. Students will also receive guidance on the progress of all work, whether for assessment or not, and their in course presentations, by way of feedback from the tutor during the session. Individual tutorials from part of the course specifically so that student's can obtain in-depth feedback from the course tutor.</p>
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%) 2 compositions worth 50% each. Each composition, which may comprise several movements or cues, will have a duration of not less than 8 minutes.  <b>Deadlines:</b> These will be communicated to students at the beginning of the programme in the course unit documentation.</p>

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	<b>Music</b>	<b>With effect from Academic Session:</b>	<b>2012</b>
<b>Course Title:</b>	Composing for Ensemble	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5545	<b>Course JACS Code:</b> (Please contact Data Management for advice)	
<b>Availability:</b> (Please state which teaching terms)	Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	None	<b>Corequisites:</b>	None
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Various departmental staff		
<b>Aims:</b>	<p>This courses aims to:</p> <ul style="list-style-type: none"> <li>• examine, from a variety of perspectives relevant to composers, a broad range of contemporary vocal and instrumental concert repertoire</li> <li>• examine current and recent compositional theory and thought across a broad range of musical styles</li> <li>• expose students to sophisticated compositional theory and ways of thinking about composition</li> <li>• provide an opportunity to compose a substantial work for ensemble</li> <li>• provide foundation for composers taking the special study module in composition</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• understand and evaluate a range of contemporary compositional theory and repertoire</li> <li>• refer to their advanced knowledge and familiarity with a large and wide body of modern music as an aid for their own creative work</li> <li>• incorporate some of these elements into their own music</li> <li>• understand the working practices of a stylistically diverse range of composers</li> </ul>		
<b>Course Content:</b>	<p>Developing on areas covered in Practical Composition Projects the course will provide a framework for students to deepen their knowledge of their own compositional method. The course is predicated upon the notion that there is more than just inspiration to the act of composition. It aims to give students a secure grasp of a range of compositional techniques to support their creative work. The specific techniques taught will vary from year to year according to the research interests of the academic staff responsible for teaching the course. Workshops and extensive listening are also an integral part of the course.</p>		

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<p><b>Teaching &amp; Learning Methods:</b>          The sessions will divide into four areas:</p> <ul style="list-style-type: none"> <li>• Lectures, in which representative works will be discussed and used as potential models for students' own creative ideas.</li> <li>• Individual tutorials in which individual composition work will be discussed.</li> <li>• Student presentations</li> <li>• Workshops with professional musicians</li> </ul> <p>Tutorials will take the form of a meeting with one of the course tutors. Issues will be discussed and worked through. There will also a workshop at the end of the term in which students will be given the opportunity to have work rehearsed and recorded by professional musicians. It is hoped that through these workshops students will move some way towards becoming fully acquainted with the possibilities of instrumentation, and experience the many practical compositional issues facing composers today.</p>	
<b>Details of teaching resources on Moodle:</b>	tbc
<b>Key Bibliography:</b>	None: reading, listening and score-study will be advised according to individual student needs.
<b>Formative Assessment and Feedback:</b>	This is obtained on a regular basis by informal discussion and by formal questionnaires. Students will receive guidance on the progress of all work, whether for assessment or not, and their in course presentations, by way of feedback from the tutor during the session. Individual tutorials form part of the course specifically so that students can obtain in-depth feedback from the course tutor.
<b>Summative Assessment and Feedback:</b>	<p><b>Coursework:</b>          composition assignment <i>up to 8 mins</i> (100%) <b>Deadlines:</b>          The complete portfolio to be submitted by the final deadline for the submission of coursework for assessment.</p>

Version: Dec11 The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>Music</b>	<b>With effect from Academic Session:</b>	<b>2012/13</b>
<b>Course Title:</b>	Fusion, Electronics and Sonic Art	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5546	<b>Course JACS Code:</b> (Please contact Data Management for advice)	
<b>Availability:</b> (Please state which teaching terms)	Either term	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	Prospective students must have a short interview with the course co-ordinator to make sure they have the necessary existing level of technological skill to profitably undertake the course.	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Various departmental staff		
<b>Aims:</b>	<p>To develop skills in fusion and cross-genre composition, electronics- both live and electronica – and sonic art.</p> <p>To practice composition and develop a compositional voice in this area of music.</p> <p>To study aspects of the technology, history and theory and repertoire of fusion, electronic and sonic art music.</p> <p>To provide a suitable level of training for students who may wish to pursue research degrees in composition in the areas of fusion, electronics, sonic art, electronica and music technology.</p>		
<b>Learning Outcomes:</b>	<p>To be able to understand the processes and techniques of fusion, electronics – both as live electronics and electronica- and to be able to undertake composition at an advanced level in these fields</p> <p>To be able to compose in these styles of music using notation, music software, and a combination of the two.</p> <p>To develop skills and techniques in music software and programming and to have a good understanding of contemporary issues surrounding these areas of composition.</p> <p>To acquire a broad range of advanced level practical, technical and technological skills in this area of composition.</p> <p>To have a broad understanding of the current issues and concerns in fusion, electronics, sonic art, electronica and cross-genre composition and be knowledgeable about the history and repertoire of the genres and be able to contextualise music which falls under these definitions.</p> <p>To be able to write music in any of these genres that is up-to-date and conforms as much as possible to professional standards.</p>		
<b>Course Content:</b>	<p>This course aims to give students an advanced grounding in these genres of composition so that they can write viable music of their own in this field. Most major aspects of fusion and cross-genre, electronics –live and electronica - and sonic art will be covered. Specific technological techniques allied to these types of music will be covered as well as specific compositional techniques. The course also contains significant study of the techniques and repertoire of these styles of composition to enable students to contextualise their own composition.</p>		

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Teaching &amp; Learning Methods:</b>	The main teaching methods of this course will be seminars and individual or small group tutorials. The seminars will be given over to presentations by the tutor on matters to do with composition, technology, repertoire, compositional techniques and allied subjects. Students will also be expected to undertake presentations as appropriate. Students will also make presentations on their creative work in progress. The tutor groups will give students the opportunity to discuss their own creative work and progress connected to it. These sessions allow students to develop their own compositional technique and voice. Students will be expected to make significant private study of music software packages and it should be noted that the course contains significant reading and listening elements.
<b>Details of Teaching Resources on Moodle:</b>	The course outline will be placed on Moodle. This course is based around the Music Department's Mac based studio facilities and most examples and tutorials and other material for the students will be located there.
<b>Key Bibliography:</b>	<p>Bussy, Pascal, <i>Kraftwerk; Man, Machine and Music</i>, SAF Publishing Ltd, Wembley, 1993</p> <p>Cox, Christoph and Warner, Daniels, eds., <i>Audio Culture, Readings in Modern Music</i>, Continuum, New York and London, 2004</p> <p>Demers, Joanna, <i>Listening Though the Noise; The Aesthetics of Experimental Electronic Music</i>, Oxford University Press, 2010</p> <p>Holmes, Thom, <i>Electronic and Experimental Music; Technology, Music, and Culture</i>, 3<sup>rd</sup> edition., Routledge, New York and London, 2008</p> <p>Kahn, Douglas, <i>Noise, water, meat: a history of sound in the arts</i>, Cambridge, Mass., MIT Press, 1999</p> <p>Licht, Alan, <i>Sound Art; Between Categories</i>, Rizzoli, New York, 2007</p> <p>Nyman, M., <i>Experimental Music, Cage and Beyond</i>, 2<sup>nd</sup> ed., Cambridge University Press, 1999</p> <p>Prendergast, Mark, <i>The Ambient Century; From Mahler to Moby – the Evolution of Sound in the Electronic Age</i>, Bloomsbury Publishing PLC, Great Britain, 2003</p> <p>Young, Rob, <i>Under-Currents; The Hidden Wiring of Modern Music</i>, Continuum, London, 2002</p>
<b>Formative Assessment and Feedback:</b>	This is obtained on a regular basis by informal discussion and by formal questionnaires. Students will also receive guidance on the progress of all work, whether for assessment or not, by way of feedback from the tutor during the session. Individual tutorials form part of the course specifically so that students can obtain in- depth feedback from the course tutor. MMus students also nominate one of their number to act as their representative on the Department's Staff-Student Committee. Such feedback and the minutes of the appropriate committees also provide support for annual monitoring of the degree.
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%) 2 compositions 50% each, totalling approximately 8 minutes in length.</p> <p><b>Deadlines:</b> These will be communicated to students at the beginning of the programme.</p>

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	Music	<b>With effect from Academic Session:</b>	2012/13
<b>Course Title:</b>	Media and Commercial Composition	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5547	<b>Course JACS Code:</b> (Please contact Data Management for advice)	
<b>Availability:</b> (Please state which teaching terms)	Either term	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>	Prospective students must have a short interview with the course co-ordinator to make sure they have the necessary existing level of technological skill to profitably undertake the course.	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Various departmental staff		
<b>Aims:</b>	<p>To develop skills in media and commercial composition. To practice composition and develop a compositional voice in media and commercial music.</p> <p>To study aspects of the technology, history and theory and repertoire of media and commercial music.</p> <p>To provide a suitable level of training for students who may wish to pursue research degrees in composition involving media, commercial composition and music technology.</p>		
<b>Learning Outcomes:</b>	<p>To be able to understand the processes and techniques of film and television scoring and to be able to undertake media composition at an advanced level.</p> <p>To be able to compose media music in notation, use music software, and a combination of the two.</p> <p>To develop skills and techniques in music software and programming and to have a good understanding of contemporary issues surrounding media music and music technology.</p> <p>To acquire a broad range of advanced level practical, technical and technological skills in media and computer music.</p> <p>To have a broad understanding of the current issues and concerns of media and commercial music composition and be knowledgeable about its history and repertoire and be able to contextualise composition in these genres.</p> <p>To be able to write a film score, or significant part of one, and be able to compose music for television programmes or advertisements or computer games or production music or music for other visual media that is up-to-date and viable in terms of current industry standards and to produce work of a level that students could reasonably and credibly show to prospective media organisations like the BBC and international music publishers etc.</p>		

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Course Content:</b>	<p>This course aims to give students an advanced grounding in media and commercial composition so that they can write viable music of their own in this field. Most major aspects of media, particularly film music composition, will be covered. Specific technological techniques allied to these types of music will be covered as well as specific compositional techniques such as melodic construction and orchestration in film music. There will also be an overview of the working practices of commercial/film composers. The course also contains significant study of the techniques and repertoire of media and commercial composition to enable students to contextualise their own composition.</p>
<b>Teaching &amp; Learning Methods:</b>	<p>The main teaching methods of this course will be seminars and individual or small group tutorials. The seminars will be given over to presentations by the tutor on matters to do with composition, technology, repertoire, film music techniques and allied subjects. Students will also be expected to undertake presentations as appropriate. Students will also make presentations on their creative work in progress. The tutor groups will give students the opportunity to discuss their own creative work and progress connected to it. These sessions allow students to develop their own compositional technique and voice. Students will be expected to make significant private study of music software packages and it should be noted that the course contains significant reading and listening elements.</p>
<b>Details of teaching resources on Moodle:</b>	<p>The course outline will be placed on Moodle. This course is based around the Music Department's Mac based studio facilities and most examples and tutorials and other material for the students will be located there.</p>
<b>Key Bibliography:</b>	<p>Braun, Han-Joachim, <i>Music and Technology in the Twentieth Century</i>, Johns Hopkins, 2002          Chion, Michael, <i>Audio-Vision: Sound on Screen</i>, New York, Columbia University Press, 1994          Cox, Christoph and Warner, Daniels, eds., <i>Audio Culture, Readings in Modern Music</i>, Continuum, New York and London, 2004 Cousins, Mark, and Hepworth-Sawyer, Russ, <i>Logic Pro 9; Audio and Music Production</i>, Oxford, 2010          Sexton, Jamie, <i>Music, Sound and Multimedia</i>, Edinburgh University Press, 2007          Sider, L., <i>Soundscape: School of Sound Lectures 1998-2001</i>, Wallflower Press, London, 2003</p>
<b>Formative Assessment and Feedback:</b>	<p>This is obtained on a regular basis by informal discussion and by formal questionnaires. Students will also receive guidance on the progress of all work, whether for assessment or not, by way of feedback from the tutor during the session. Individual tutorials form part of the course specifically so that students can obtain in-depth feedback from the course tutor. MMus students also nominate one of their number to act as their representative on the Department's Staff-Student Committee. Such feedback and the minutes of the appropriate committees also provide support for annual monitoring of the degree.</p>
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%) 2 compositions 50%, totalling approximately 8 minutes in length.  <b>Deadlines:</b> These will be communicated to students at the beginning of the programme.</p>

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>MUSIC</b>	<b>Academic Session:</b>	<b>2016-17</b>
<b>Course Title:</b>	Special Study: Composition	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	80 credits
<b>Course Code:</b>	MU5549	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W390
<b>Availability:</b> (Please state which teaching terms)	Summer Term	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional
<b>Pre-requisites:</b>		<b>Corequisites:</b>	At least 3 composition electives
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	Various departmental staff		
<b>Aims:</b>	<ul style="list-style-type: none"> <li>• To promote the student's creative and intellectual independence at an advanced level</li> <li>• To provide a specialist focus and grounding for students wishing to proceed to further study or research in composition</li> <li>• To enable students to demonstrate a technical fluency and creative flair appropriate to the professional composer</li> <li>• To enable students to reflect on work undertaken in Techniques of Composition 1 and 2 and/or Media and Computer Composition, as appropriate, but extend this significantly into personal creative concerns.</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course, students should be able to:</p> <ul style="list-style-type: none"> <li>• Shape initial ideas into workable material for musical composition</li> <li>• Evaluate initial musical 'ideas' and 'thoughts' as to their suitability for forming the basis of a musical composition</li> <li>• Satisfactorily realise musical ideas in clear and appropriate notation</li> <li>• Compose for a large variety of musical forces including solo instrumental writing, chamber ensembles and symphony orchestra</li> <li>• Display advanced skill in using various compositional techniques and devices</li> <li>• Compose reasonably expansive pieces of music</li> <li>• Critically evaluate their own musical compositions</li> <li>• Compose music that contains a sophisticated synthesis between concept and techniques</li> <li>• Use appropriate techniques to achieve and articulate the desired emotional and dramatic intent of the composition</li> </ul>		
<b>Course Content:</b>	The Special Study is devoted entirely to the development of the two works that will form the submitted portfolio of compositions. Outside of regular supervisions the larger part of this course is therefore the independent work of the student.		
<b>Teaching &amp; Learning Methods:</b>	Students receive individual supervision on their work and are required to submit draft work at specified intervals.		
<b>Details of teaching resources on Moodle:</b>	None appropriate		
<b>Key Bibliography:</b>	There is no bibliography but reading, listening and score-study will be recommended as appropriate according to the needs of individual students.		

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Formative Assessment &amp; Feedback:</b>	This is given in supervisions.
<b>Summative Assessment:</b>	<p><b>Coursework (100%):</b> A portfolio of compositions containing up to two works, totalling 14– 16 minutes in duration. The work may comprise one or several movements or, in the case of film music, cues. Compositions must be presented in written notation and in the case of commercial/media music or film music containing sound design the score should be accompanied by data files on CD where appropriate. Each composition must be accompanied by a commentary outlining the rationale behind the work. The total length of commentaries should be between 2000 and 2500 words. The portfolio must contain a recording of at least one of the pieces. In the case of concert hall music the recording will be presented on CD or DAT. In the case of film/media music the recording will be studio produced and/or live recorded and be presented on CD/DAT and VHS video or DVD.</p> <p><b>Deadlines:</b> First week of September</p>

Version: Feb09 The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>			<b>Academic Session: with effect from 2008-09</b>		
<b>Course Code:</b>	MU5550	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	optional
<b>Course Title:</b>	Techniques of Ethnomusicology 1		<b>Availability:</b> <i>(state which teaching terms)</i>		Autumn Term
<b>Prerequisites:</b>	none		<b>Recommended:</b>		none
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	<p>This course aims to:</p> <ul style="list-style-type: none"> <li>• to explore a range of issues, perspectives and techniques relevant to the practice of ethnomusicology</li> <li>• foster the development of skills in ethnographic, empirical and practice-led research;</li> <li>• enable students to explore a range of issues, perspectives and techniques relevant to the practice of ethnomusicology.</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of this course students should have:</p> <ul style="list-style-type: none"> <li>• knowledge of the place of ethnomusicology in its historical and theoretical context</li> <li>• appreciation of the principal theoretical, practical and ethical issues facing the discipline</li> <li>• acquired skills to undertake a small-scale fieldwork project, using appropriate sensitivity to social contexts, alongside relevant technologies and forms of documentation</li> <li>• gained skills in critical thinking, researching, writing, and oral presentations that would prepare them for further research work, including at MPhil/PhD level.</li> </ul>				
<b>Course Content:</b>	This course examines historical dynamics surrounding the rise of ethnomusicology, its key debates and ongoing developments. It also introduces students to the principal techniques and theoretical approaches involved in the practice of ethnomusicology. In particular, this includes the use of fieldwork methods, where students undertake small-scale research projects.				
<b>Teaching &amp; Learning Methods:</b>	20 hours (2 hours per week over ten weeks) of lectures/seminars/tutorials/class field-trips and c. 230 hours of private study resulting in the notional total of 250 hours for the course.				
<b>Key Bibliography:</b>	<p>B. Nettl &amp; P. V. Bohlman (eds.). <i>Comparative Musicology and Anthropology of Music</i>. Chicago: Chicago University Press, 1991.</p> <p>B. Nettl. <i>The Study of Ethnomusicology: Thirty One Issues and Concepts</i>. (Urbana: University of Illinois Press, 2005).</p> <p>H. Stobart (ed.). <i>The New (Ethno)musicologies</i>. (Lanham: Scarecrow, 2008).</p>				
<b>Formative Assessment &amp; Feedback:</b>	Two in-class presentations related to course topics upon which the tutor will offer comments by way of verbal feedback.				
<b>Summative Assessment:</b>	<p><b>Coursework</b> (100%) One coursework essay, 4,500-5,000 words</p> <p><b>Deadlines:</b> In-course deadline (circulated by MMus programme director at start of term 1)</p>				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5551	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie: Core, or Optional)</i>	Optional
<b>Course Title:</b>	Documenting Performance			<b>Availability:</b> <i>(state which teaching terms)</i>	Autumn and Spring Term
<b>Prerequisites:</b>	None			<b>Recommended:</b>	MU5550
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff and external music consultants				
<b>Aims:</b>	<p>This course aims to provide students with specific performance skills (on a given instrument, voice or in a chosen musical style/technique), and the ability to document and reflect critically upon music learning processes. The ethnographic dimension of learning to perform is stressed, where each student works closely with a consultant performer ('teacher'), and teaching methods, techniques, cultural expectations and learning strategies are closely analysed and documented. The development of this practical and critical skills-knowledge base is also intended to serve as preparation for the MMus Special Study and/or for doctoral research.</p>				
<b>Learning Outcomes:</b>	<p>At the end of this course, students should:</p> <ul style="list-style-type: none"> <li>• Have developed performance skills/techniques on an instrument or voice in a culture that was previously unfamiliar to them</li> <li>• Be able to give a public performance on a musical instrument, voice or in a style learnt (possibly from scratch) during the course</li> <li>• Have developed the ability to reflect upon and document the modes of musical communication, techniques and didactic processes involved in learning a given instrument, vocal technique or musical style</li> <li>• Through participant observation, have acquired the awareness, sensitivity and the ability to document the ethnographic dimension of the learning process</li> </ul>				
<b>Course Content:</b>	<p>Under the guidance and subject to the agreement of the course supervisor(s), each student will choose a given instrument or style (usually in a World Music performance tradition) and identify a suitable external 'teacher' who will receive standard payment for weekly lessons. Through working closely with the chosen 'teacher' students will develop their performance technique and knowledge, which is assessed at the end of the course in a public recital (30%).</p> <p>The course tutors will monitor student progress and supervise the writing of a Report (70%) that documents and reflects on the learning and transmission process. This written submission will take the form of an ethnographic study (c. 3,500 words) which documents and reflects theoretically upon information and insights gathered during the course, much of which will initially be documented in a regularly updated diary.</p>				
<b>Teaching &amp; Learning Methods:</b>	<ul style="list-style-type: none"> <li>• Students will be expected to meet with their chosen 'teacher' approximately once a fortnight during terms 1 and 2. Audio (or video) recording of these sessions, through mutual agreement, will be encouraged. (10 hours total)</li> <li>• Introductory and final sessions of 2 hours each will be held with the course tutor(s), plus three additional tutorial classes per term of 1 hour each. (10 hours total)</li> <li>• Some 230 hours of private study, resulting in the notional total of 250 hours of study for the course.</li> </ul>				

<b>Key Bibliography:</b>	Baily, John (2001), 'Learning to perform as a research technique in ethnomusicology'. <i>British Journal of Ethnomusicology</i> 10/2, 85-98. Rice, Timothy (1994), <i>May it fill your soul: experiencing Bulgarian music</i> Chicago: Chicago University Press. Chapters 3 and 4. Solis, Ted, ed. (2004), <i>Performing Ethnomusicology: teaching and representation in world music ensembles</i> . Berkeley: University of California Press.
<b>Formative Assessment &amp; Feedback:</b>	Through student discussion, demonstration of skills, and regular guidance and feedback on the evolving report during tutorial classes.
<b>Summative Assessment:</b>	<b>Performance Exam:</b> (30%) Usually of between 10-15 minutes, depending on relevant cultural tradition <b>Report:</b> (70%) A written submission of c.3500 - 4000 words <b>Deadlines:</b> Performance exam scheduled and written report submitted at the end of Term 2

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM (not available in 2017-18)

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>Music</b>	<b>Academic Session:</b>	<b>With effect from 2009-10</b>
<b>Course Title:</b>	Musics of the Americas: Politics, Indigeneity and Performance	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	20 credits
<b>Course Code:</b>	MU5552	<b>Course JACS Code:</b> (Please contact Data Management for advice)	350
<b>Availability:</b> (Please state which teaching terms)	1 or 2	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Option
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Nominated annually		
<b>Course Staff:</b>	various departmental staff		
<b>Aims:</b>	This course aims to – introduce a range of musical forms, practices and contexts from the Americas and to examine the social and political dynamics of their creation, performance, dissemination and reception.		
<b>Learning Outcomes:</b>	By the end of the course students should have – <ol style="list-style-type: none"> <li>1. knowledge about, and familiarity with, a range of musical forms, processes, practices and contexts of the Americas</li> <li>2. appreciation of key issues and approaches in the study of musics of the Americas</li> <li>3. a heightened understanding of music's involvement in a range of historical, political, and social processes</li> <li>4. enhanced skills in communicating complex ideas in writing and oral presentations</li> <li>5. the ability to take initiative in constructing a reading programme of relevant literature on given topics</li> <li>6. a foundation in research and writing skills for those who wish to go on to further research.</li> </ol>		
<b>Course Content:</b>	The course introduces a broad sweep of musical expressions from the Americas and their diasporic communities. It asks; 'what is special or distinctive about these musics?' and explores some of the historical and social processes and contexts that have shaped them, and in turn been shaped by them. Drawing on a diverse range of case studies, which will vary depending on tutors and scholarly developments the course examines some the ways that these various musics have been created, used, represented, interpreted and studied. The course is usually divided into two modules, each taught by a different tutor.		
<b>Teaching &amp; Learning Methods:</b>	20 hours (two hours per week over one ten-week teaching term) of lectures/seminars and some 130 hours of private study, resulting in the notional total of 150 hours of study for the course. Four seminars (two each term) will be dedicated to student presentations, one of which will be linked to assessed coursework		
<b>Details of teaching resources on Moodle:</b>	(Certain resources may possibly be uploaded onto Moodle but as this course is to be made available to students from the Institute for the Study of the Americas (ISA) as well as those from RHUL access issues may make this inappropriate).		
<b>Key Bibliography:</b>	Clark, W. ed (2002). <i>From Tejano to Tango: Latin American Popular Music</i> . Routledge. Olsen, D. & Sheehy, D. eds. (1998). <i>The Garland Encyclopedia of World Music: South America, Mexico, Central America and the Caribbean</i> . Robertson, C., ed., (1992) <i>Musical Repercussions of 1492</i> . Smithsonian Institution Press		

<b>Formative Assessment &amp; Feedback:</b>	In-class presentation (c. 30 minutes) related to course topics upon which the tutor will offer comments by way of verbal feedback.
<b>Summative Assessment:</b>	<b>Coursework (100%)</b> Two coursework essays, 2,250 -2,750 words each (50% each). <b>Deadlines:</b> In-course deadlines

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes. Version: Feb09

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008</b>	
<b>Course Code:</b>	MU5555	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie: Core, or Optional)</i>	optional
<b>Course Title:</b>	Topics in World Music			<b>Availability:</b> <i>(state which teaching terms)</i>	Spring Term
<b>Prerequisites:</b>	none			<b>Recommended:</b>	MU5550
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	<p>This course aims to:</p> <ul style="list-style-type: none"> <li>• examine case studies from world music cultures (contrasted in terms of theoretical/thematic approach and/or regional focus).</li> <li>• introduce students to the critical study music in global perspective</li> <li>• enable in-depth examination/analysis of specific issues relevant to specific world music traditions</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of this course students should have:</p> <ul style="list-style-type: none"> <li>• acquired knowledge and appreciation of specific critical approaches applied to the study of world music traditions</li> <li>• gained insights into the organising principles and socio-cultural contexts of selected musical traditions</li> <li>• gained skills in critical thinking, researching, writing, and oral presentations that would prepare them for further research work, including at MPhil/PhD level.</li> </ul>				
<b>Course Content:</b>	<p>This course includes ethnographic, theoretical and practical dimensions, as appropriate, and introduces a range of issues, perspectives and techniques in the study of world music cultures. Opportunities for hands-on experience may, in some cases, be included. Regional case studies will be often be drawn from research undertaken by course tutors. The course will explore critical perspectives relating to the exploration and generation of knowledge about the world's musical traditions.</p>				
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars/tutorials/class field-trips and c. 230 hours of private study resulting in the notional total of 250 hours for the course.				
<b>Key Bibliography:</b>	<p>B. Nettl &amp; R. Stone (advisory eds.), <i>Garland Encyclopedia of World Music</i>. (10 volumes). New York: Garland Publishing, 1998- ).          Post, Jennifer C. (ed.) <i>Ethnomusicology: A Contemporary Reader</i>. (New York: Routledge, 2006).          C. Keil &amp; S. Feld. <i>Music Grooves</i>. (Chicago: University of Chicago Press, 1994).</p>				
<b>Formative Assessment &amp; Feedback:</b>	Two in-class presentations (15-30 minutes) related to course topics upon which the tutor will offer comments by way of verbal feedback.				
<b>Summative Assessment:</b>	<p><b>Coursework (100%)</b> One coursework essay, 4,500 – 5,000 words  <b>Deadlines:</b> In-course deadlines (circulated by MMus programme director at start of term 1).</p>				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: MUSIC</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5570	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie: Core, or Optional)</i>	Optional
<b>Course Title:</b>	Topics in Multimedia and Film Music			<b>Availability:</b> <i>(state which teaching terms)</i>	Autumn or Spring
<b>Prerequisites:</b>	None			<b>Recommended:</b>	
<b>Co-ordinator:</b>	Nominated annually				
<b>Course Staff</b>	Various departmental staff				
<b>Aims:</b>	This course aims – - to give students exposure to the most important and musicological and theoretical literature on multimedia and film music and sound. - to develop skills in the close reading of a work of musical multimedia. - to enable students to engage critically with previously unfamiliar methods through independent research and writing, or through practice.				
<b>Learning Outcomes:</b>	By the end of the course students will have – 1 constructed detailed analyses of a variety of musical multimedia 2 read detailed analyses of further multimedia 3 studied historical and theoretical writings on which analytical methods are based 4. acquired a capacity to extract key concepts from close readings of intellectually sophisticated texts, and an ability to comment critically on these texts. 5. gained an enhanced ability to understand, evaluate and handle a range of musical multimedia materials over a wide historical spectrum. 6. gained skills that would prepare them for postgraduate work at MPhil/PhD level				
<b>Course Content:</b>	Seminars address contemporary debates within specified sub-areas of the discipline (eg. lieder, opera, film), drawing out issues and methodologies applicable to the study of musical multimedia in its various historical and media contexts. Topics to be covered will include: film and television (including narrative theory; sound theory, genre theory); opera; musical installations, music videos.				
<b>Teaching &amp; Learning Methods:</b>	20 hours (two hours per week for one ten-week teaching term) of lectures/seminars and some 230 hours of private study, resulting in the notional total of 250 hours of study for the course. In all sessions, students are encouraged to participate in both formal and informal discussion; they may also be asked to prepare presentations				
<b>Key Bibliography:</b>	Chion, Michel. <i>Audio-Vision: Sound on Screen</i> , trans. Claudia Gorbman (New York: Columbia University Press, 1994). Cook, Nicholas. <i>Analysing Musical Multimedia</i> (Oxford: Oxford University Press, 1998) Gorbman, Claudia. <i>Unheard Melodies: Narrative Film Music</i> (Bloomington and London: Indiana University Press, 1987)				
<b>Formative Assessment &amp; Feedback:</b>	Verbal feedback will be given to students during seminar meetings.				
<b>Summative Assessment:</b>	<b>Coursework</b> (100%) Essay of 4,000 – 5,000 words, or equivalent <b>Deadlines:</b> One deadline at the end of the relevant term to be advertised on the departmental website.				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: with effect from 2008-09</b>	
<b>Course Code:</b>	MU5599	<b>Course Value:</b>	80 credits	<b>Status:</b> <i>(ie:Core, or Optional)</i>	Optional
<b>Course Title:</b>	Special Study: Dissertation			<b>Availability:</b> <i>(state which teaching terms)</i>	Term 3
<b>Prerequisites:</b>	1 elective agreed with the Programme Director as research training for the topic of the dissertation			<b>Recommended:</b>	
<b>Co-ordinator:</b>	Nominated annually				
<b>Course Staff</b>	various departmental staff				
<b>Aims:</b>	This course aims to develop the student's intellectual and scholarly independence at an advanced level, and to provide a specialist focus developed out of areas studied in elective courses in Terms 1 and 2. This may fall into a clear sub-disciplinary field (Ethnomusicology, Film Studies, Historical Musicology, Performance Studies, Theory and Analysis) or it may bridge such divisions.				
<b>Learning Outcomes:</b>	<p>At the end of this course students should have acquired the skills and techniques necessary for the completion of independent research at an advanced level. More specifically, these are likely to include:</p> <ul style="list-style-type: none"> <li>• Acquisition of basic knowledge and skills in handling sources of information (including IT sources) likely to be of permanent professional use</li> <li>• An awareness of and an ability to engage critically, new thinking in music/musicology</li> <li>• An understanding of the principles of documentation and archiving</li> <li>• A broad knowledge base from secondary literature on the chosen theme</li> </ul>				
<b>Course Content:</b>	The sole content of this course is the production of a dissertation. In individual meetings the supervisor will advise on the planning, organisation, development and presentation of the dissertation. Outside of these sessions the course consists of the student's independent research and writing.				
<b>Teaching &amp; Learning Methods:</b>	The dissertation is taught by regular individual supervision (c. 20 hours).				
<b>Key Bibliography:</b>	Advised by supervisors according to individual needs of students.				
<b>Formative Assessment &amp; Feedback:</b>	Students will be required to submit draft sections at specified intervals and will receive feedback from their supervisor on this work.				
<b>Summative Assessment:</b>	<p><b>Dissertation: (100%)</b>15,000 – 18,000 words, inclusive of footnotes/endnotes but exclusive of bibliography and any appendices.</p> <p><b>Deadlines: 1<sup>st</sup> week of September</b></p>				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>			<b>Academic Session: 2016-17</b>		
<b>Course Code:</b>	MU5592	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie.: Core, or Optional)</i>	Optional
<b>Course Title:</b>	Music, Management and Production		<b>Availability:</b> <i>(state which teaching terms)</i>	Term 1 or 2	
<b>Prerequisite s:</b>	None		<b>Recommended:</b>	MU5520	
<b>Coordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Learning Outcomes:</b>	<p>This course allows students to:</p> <ol style="list-style-type: none"> <li>1. gain a theoretical and critical overview of music and management, including fundamental tenets of music and labour, and arts/ cultural industries</li> <li>2. develop practical skills in approaches to music production, music marketing, fundraising and financial planning in the arts world.</li> <li>3. gain critical and practical perspectives from experienced and key members of the UK's music industries</li> <li>4. develop a budding network for future career purposes.</li> </ol>				
<b>Course Summary:</b>	<p>This is a general course on Music and Management, exploring contemporary and practical approaches to the subject with a view to equipping students in future arts administration and music production careers. As such, key topics to be covered include economics and music, music and labour, concert production, orchestral management, media law and arts fundraising. The course will be bookended by staff on faculty who will provide theoretical and discourse-based perspectives on the subject, while a roster of guest lectures from key members of the industry will form 6 - 7 seminars.</p>				
<b>Teaching &amp; Learning Methods:</b>	<p>The total number of notional learning hours associated with this course - 20 hours of taught sessions, in conjunction with formative activity, with tutorial feedback, contributing to 180 hours of private and supervised study, resulting in the notional total of 200 hours of study.</p>				
<b>Key Bibliography</b>	<p>Babbitt, M. (1958), 'Who Cares If You Listen?'  <a href="http://sites.harvard.edu/fs/docs/icb.topic244629.files/Who%20Cares%20if%20You%20Listen.pdf">http://sites.harvard.edu/fs/docs/icb.topic244629.files/Who%20Cares%20if%20You%20Listen.pdf</a>.            Caves, R. (2003), 'Contracts Between Art and Commerce', <i>Journal of Economic Perspectives</i> 17 (2): 73-84.            Cook, N. (1998), <i>Music: A Very Short Introduction</i> (Oxford and New York: Oxford University Press).            Dewey, J. (1934), <i>Art as Experience</i> excerpts in S.D. Ross, ed., <i>Art and Its Significance</i> 3rd ed. (State University of New York Press, 1994) <a href="http://thenewschoolhistory.org/wp-content/uploads/2013/09/Dewey- ArtasExperience.pdf">http://thenewschoolhistory.org/wp-content/uploads/2013/09/Dewey- ArtasExperience.pdf</a>.            Dodd, J. (2013), 'Is John Cage's 4'3" Music?', TEDx University of Manchester <a href="http://tedxtalks.ted.com/video/Is-John-Cages-433-music-Prof-Ju">http://tedxtalks.ted.com/video/Is-John-Cages-433-music-Prof-Ju</a>.            Greenblatt, S. (1990), 'Resonance and Wonder', <i>Bulletin of the American Academy of Arts and Sciences</i> 43 (4): 11-34.            Jay-Z (2013), 'Picasso Baby: A Performance Art Film'  <a href="https://www.youtube.com/watch?v=vrVvZ7ZnJv4&amp;list=RDvrVvZ7ZnJv4">https://www.youtube.com/watch?v=vrVvZ7ZnJv4&amp;list=RDvrVvZ7ZnJv4</a>.</p>				

	<p>Jay-Z and Lowe, Z. (2013) 'Magna Carta Holy Grail Part 3: Business &amp; Politics', BBC R1  <a href="http://www.youtube.com/watch?v=D6F74Me5ZrM">http://www.youtube.com/watch?v=D6F74Me5ZrM</a>.</p> <p>Levy, S.J. (1959), 'Symbols For Sale', Harvard Business Review (June): 117124.</p> <p>Pine, J. and Gilmore, J. (1998), 'Welcome to the Experience Economy', Harvard Business Review (July-August): 97-105.</p> <p>Steinmetz, J. (1993), 'Resuscitating Art Music', NARAS Journal 4 (1)  <a href="http://www.musicunbound.com/artx2.html">http://www.musicunbound.com/artx2.html</a>. Swift, T. (2015), 'To Apple, Love Taylor', Tumblr <a href="http://taylorswift.tumblr.com/post/122071902085/to-apple-love-taylor">http://taylorswift.tumblr.com/post/122071902085/to-apple-love-taylor</a>.</p>
<b>Formative Assessment &amp; Feedback:</b>	One presentation linked to summative essay; this must also demonstrate contact with key stakeholders of project to showing development of a professional personal network. In-class feedback will be provided, also short written reports by tutor.
<b>Summative Assessment :</b>	<b>Coursework: (100%)</b> One 3,500 –3,500 word essay <b>Deadline:</b> Due on the first day of the following term, or as directed by the department.

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>DEPARTMENT OF: Music</b>				<b>Academic Session: 2016-17</b>	
<b>Course Code:</b>	MU5541	<b>Course Value:</b>	20 credits	<b>Status:</b> <i>(ie.: Core, or Optional)</i>	Optional
<b>Course Title:</b>	Music in the Art Tradition since 1900: Theory and Repertoire			<b>Availability:</b> <i>(state which teaching terms)</i>	Term 1 or 2
<b>Prerequisites:</b>	None			<b>Recommended:</b>	MU5520
<b>Co-ordinator:</b>	Nominated Annually				
<b>Course Staff</b>	Various Departmental Staff				
<b>Aims:</b>	<p>This course aims</p> <ul style="list-style-type: none"> <li>• to provide students with an understanding of the competing ways in which twentieth-century music in the art tradition has been understood (historical, analytical, technological, social) as well as the theoretical foundations on which they are based</li> <li>• to enable them to use such understanding in independent writing</li> <li>• to expose students to a wide range of music in the Western art tradition since 1900</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of the course students will have</p> <ul style="list-style-type: none"> <li>• made detailed readings of a variety of musical compositions in the art tradition since 1900• <ul style="list-style-type: none"> <li>• studied theoretical writings which inform approaches to twentieth-century music</li> <li>• become familiar with the broad range of contemporary writing on music since 1900</li> <li>• gained skills that would prepare them for postgraduate work at MPhil/PhD level.</li> </ul> </li> </ul>				
<b>Course Content:</b>	A variety of music from since 1900 will be studied from a range of historical, theoretical and analytical perspectives. Topics covered will include some of the following in any given year: theories of musical modernism, the avant-garde and postmodernism; analytical approaches to pitch, rhythm and timbre in 20 <sup>th</sup> -century music; understanding 20 <sup>th</sup> -century music through geography; the development of <i>musique concrète</i> , electronic and electroacoustic music; theories of musical minimalism; relationships to earlier musical traditions and practices; performance analysis and hermeneutics.				
<b>Teaching &amp; Learning Methods:</b>	20 hours (two hours per week for a ten-week teaching term) of lectures/seminars and some 230 hours of private study, resulting in the notional total of 250 hours of study for the course. While each session will be introduced by the course leader, all students will be expected to give a presentation during the course. The seminars will take the form of discussion of prepared texts and musical repertoire.				
<b>Key Bibliography:</b>	<p>Dunsby, Jonathan and Whittall, Arnold, <i>Music Analysis in Theory and Practice</i> (London: Faber &amp; Faber, 1988).  Guldbrandsen, Erling and Johnson, Julian, <i>Transformations of Musical Modernism</i> (Cambridge: Cambridge University Press, 2015)  Straus, Joseph, <i>Introduction to Post-Tonal Theory</i> (Englewood Cliffs: Prentice-Hall, 1990). Whittall, Arnold, <i>Exploring Twentieth-Century Music</i> (Cambridge: Cambridge University Press, 2003).  Cook, Nicholas and Anthony Pople, eds. <i>The Cambridge History of Twentieth-Century Music</i> (Cambridge: Cambridge University Press, 2004)</p>				
<b>Formative Assessment &amp; Feedback:</b>	Feedback is given on student presentations and a draft of the summative essay as part of the seminar structure of this course.				
<b>Summative Assessment:</b>	<b>Coursework: (100%)</b> One 4,500 –5,000 word essay <b>Deadline:</b> Due on the first day of the following term, or as directed by department.				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.