

UNDERGRADUATE MODULE OPTIONS – BRIEF DESCRIPTIONS 2019-20

2nd- and 3rd-year optional modules are generally limited to 28 students per class, selected on a first-come first-served basis, unless stated otherwise below.

The information below is offered in good faith but is for guidance only and may be subject to change, particularly with regard to staffing.

SECOND YEAR FLEXIBLE CORE MODULES:

MU2000 Studies in Music Analysis (Stephen Downes/Paul Harper-Scott) term 1, Monday 11-1

This module introduces a range of important concepts for analysing music, and of the published secondary literature in music analysis. The analytical systems and repertoires to be studied will vary from year to year, but students may expect to build on theoretical and analytical foundations established in the first year, by broadening their knowledge (through scores and recordings) of a wide range of Western musical repertoire, to learn and then apply standard analytical methods in order to gain a deeper understanding of the music's construction and expressive effect, and to learn the vocabulary and technical proficiency necessary for reading and evaluating analyses of music by scholars from those traditions. The module may address pre-tonal, tonal or post-tonal music. The module is assessed by coursework (50%) and an exam (50%).

MU2001 Studies in Composition (team taught) terms 1 & 2 fortnightly, Monday 9-11

In this module you will develop your knowledge of a range of fundamental techniques of musical composition with particular focus on structure, harmonic control and the manipulation of rhythmic and melodic material. You will be encouraged to explore and develop your own creativity through the study of key works by a diverse range of composers which will be used as springboards for your own musical invention. You will create a portfolio of technical exercises and a short composition written in response to a given brief. Assessment: 100% coursework.

MU2002 Studies in Music History (Julian Johnson & tba) term 2, Thursday 9-11

This module introduces students to a wide range of issues in the history of music. It is taught by two members of staff, with one module focusing on pre-1750 and another focusing on post-1750 music. Questions of style history, technical developments in musical composition, and the relation of music to broader political, artistic, intellectual, and institutional histories are only the most obvious of those that will be interrogated in the module. The module is taught in a mixture of lectures and tutorials. Building on first-year modules in both music history and historiography in different ways, the module offers a particularly useful grounding for third-year dissertations, and provides a historical background to many second- and third-year option modules. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2003 Studies in Ethnomusicology (Tina K. Ramnarine) term 1, Thursday 9-11

In what way is ethnomusicology more than the study of world music genres? Are there universals in music, and how can musicians, listeners and scholars approach this question through lived practice, historical study and discourse? What is the value of preserving 'dying' traditions? This introductory module examines key issues and topics in ethnomusicology such as fieldwork and ethnography, the music business, musical change, music cognition and approaches to instruments. The module is taught in a mixture of lectures and tutorials. It offers a particularly useful grounding for anyone

intending to write a third-year dissertation on ethnomusicological topics. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2004 Studies in Music, Media & Technology (Tim Summers & Shzr Ee Tan) term 2, Monday 11-1

The module will introduce students to a range of ways in which electronic media and technology have affected and transformed musical cultures across the world through their ability to: record and store musical sound; create new sounds, new ways of combining sounds and new ways of synching sound with other media; turn musical sound into a commodity; separate musical sound from live performance context; and greatly alter dynamics of power in the production and consumption of music. The module will cover a range of key phenomena and issues in contemporary musical culture that are inextricably linked to electronic media and technology. Exact topics will vary, but may include: popular and mass-mediated music; electronic music; the impact of technology on compositional practices; music industries; piracy; film music, video and multimedia; music and the Internet; globalisation; debates on the value of mass mediated music; and questions of power and representation. The module is taught in a mixture of lectures and tutorials. It offers a useful grounding for anyone wanting to write a third-year dissertation on aspects of popular music or music and the media. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2205 Practical Performance I (Simon Watterton) terms 1 & 2, Monday 4-6

This half-unit module offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 20-minute recital at the end of term 2. The module also includes a mix of seminars and workshops. Students are given opportunity to perform for and critique one another in a variety of genres and setups (of their own choosing). Seminar topics covered include performance theory, dealing with performance anxiety, practice methods, improvisation and concert production. There may also be workshops on Alexander Technique and cognitive behavioural therapies for performance anxiety.

LEVEL 5 MODULES:

MU2210 Solo Performance (Zubin Kanga) terms 1 & 2, Tuesday 9-11

This full-unit module for second year students only, and is intended for students who wish to specialise in performance. The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This module offers you 20 instrumental/vocal lessons of 1-hour duration, culminating in a 30-minute public recital at the end of term 3. **Places on this module will be limited and priority will be given to students achieving the highest marks in their recital for MU1118 Solo Performance.**

MU2326 Choral Conducting (John Traill & Rupert Gough) term 1, Monday 2-4

This module will give you the technical skills, confidence and abilities to direct choral rehearsal and performance. Specifically it will teach skills of baton technique/hand gesture, rehearsal management and the principles of choral direction; develop your understanding of vocal techniques, warm-up exercises and other techniques of choral rehearsal; and develop your interpretation of scores and the communication of interpretative ideas to a choir in the pursuit of their realization in performance. Assessment 30% coursework, 70% practical exam.

MODULES THAT CAN BE TAKEN AT LEVEL 5 or 6:

MU2211 Ensemble Performance (tba) terms 1 & 2, Tuesday 11-1

Admittance to this half unit module is limited to the most promising ensembles that presented for audition in March.

MU2213 Composition Portfolio (Samantha Fernando et al) terms 1 & 2 fortnightly, Thursday 11-1 (Co-requisite: MU2001 Studies in Composition)

In this module you will create a mixed portfolio of compositions and develop skills in independent creative work. You will be encouraged to pursue your own individual approach to writing music with guidance from the module tutors alongside a series of group lectures. You will create two works: one involving a voice or voices, and another for either solo harmony instrument or small chamber ensemble. Assessment 100% coursework.

MU2230 Musical Aesthetics (Stephen Downes) term 2, Friday 2-4

This module examines some key ideas in the aesthetics, meaning and philosophy of music over the last two hundred years. It is concerned with theories of the nature of music, its capacity for expression and representation, its political value, and its relation to the natural and social world. Taking a broadly historical approach, it examines different ways in which questions of musical meaning and value have been dealt with in the context of philosophical and critical writing from Kant's *Critique of Judgment* to the work of Theodor Adorno. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2251 Practical and Creative Orchestration (Brian Lock) term 2, Wednesday 11-1

(Pre-requisite: MU1110 Theory & Analysis and/or MU1111 Practical Musicianship)

This module will introduce you to contemporary principles of orchestration, giving you the skills to orchestrate pieces of music for ensembles up to the size of a full symphony orchestra. The topics of lectures and seminars will vary from year to year, but may cover such topics as: instrumental projection and weight; instrumental timbre and solos; "colour" in orchestration; contrapuntal music and counter-melodies; orchestrating film and commercial music; drama and atmosphere; orchestrating rhythm; timing and pacing. Assessment: 100% coursework.

MU2286 Wagner's Ring (Paul Harper-Scott) term 1, Wednesday 9-11

Wagner's Ring brings ancient myth, revolutionary politics, pessimistic philosophy, a critique of capitalism and modernity, and radical thoughts on race, gender, and sexuality – as well as giants, dwarves, gods, dragons, spears, magic helmets, and flying horses – into contact with around 14 hours of the most intensely dramatic, moving, and all-consuming music in history. This module provides an opportunity to dig deep into this perpetually stimulating, forever contemporary work. Seminars allow plenty of time for small-group and general discussion of extended extracts from the operas, and the module appeals equally well to people located anywhere on the spectrum from fanatical obsession with or profound suspicion of Wagner. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

**MU2290/MU3290 Neoclassicism in Twentieth-Century Music (Stephen Downes),
term 2, Monday 2-4**

This module will introduce students to a range of twentieth-century 'modernist' musical works composed in response to earlier models, placing them in a broader historical, analytical and aesthetic context. It aims to develop students' analytical capacity, critical acumen, and musical understanding of the repertory covered. The content of the module will cover aspects of the following topics: Neoclassicism before the First World War; Classicism, New Classicism, Neoclassicism; the 'Anxiety of Influence' in Twentieth-Century Music; *Junge Klassizität*; *Neue Sachlichkeit*, *Gebrauchsmusik*; French neoclassicism; Stravinsky; Schoenberg; British neoclassicism. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2304 Issues in Sound, Music and the Moving Image (Tim Summers) term 1, Tuesday 2-4

Issues in Sound, Music and the Moving Image introduces analytical and critical approaches to the soundtracks of moving-image texts, including films (both silent and sound films, primarily from Hollywood and European traditions), television programmes, and video games. Each session of the module focuses on a particular critical issue, aesthetic practice, or genre, such as 'Classical Hollywood' film music of the 1930s-40s, or the use of pre-existing music in film. The module offers the opportunity to gain an understanding of key historical developments surrounding the use of music in moving-image media, to develop students' knowledge of the technologies involved in adding sound and music to such media, to explore the use of music within the broader sonic design of moving-image texts, and to investigate the development of music's function in creating, or enhancing, 'meaning' in various contexts. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2308 Music of the Mediterranean: Oral Traditions (Henry Stobart) term 2, Friday 4-6

This course introduces some of the immensely rich oral traditions of music making from the Mediterranean region. It contextualises these musics and the region historically, ecologically, politically and socially, as well as considering aspects of the wider global impact of Mediterranean music. Besides examining case studies from at least three countries and several island contexts, the course will consider musical interactions across the Mediterranean, such as between Spain and the Maghreb. Themes to be addressed in particular lectures may include vocal polyphony, women's music, the reed pipe, flamenco, and Moroccan gnawa music and trance. However, precise details of the case studies will vary each time the course is run, allowing the opportunity to explore new aspects of the region and for library resources to be developed. The module is assessed by 50% coursework (essay of 2500-2750 words; or portfolio of transcription and analysis) and 50% exam.

MU2321 J.S. Bach: Context and Reception (Stephen Rose) term 2, Friday 9-11

Nowadays Bach is regarded as one of the greatest composers to have ever lived. Yet in his lifetime he was a contentious figure whose music was often regarded as unduly complicated. This module introduces Bach's output within the context of his career and his Lutheran environment, and then traces the changing fate of his music after his death. You will learn ways of analysing and contextualising Bach's music, including a selection of his cantatas, the St Matthew Passion, and the Brandenburg Concertos. You will also research how Bach's music has subsequently been used in a variety of contexts, including film music and popular music. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2323 Ensemble Performance in World Music: Andean Band (Henry Stobart) terms 1 and 2, Thursday 2-4

This is a practical module (0.5 unit) spread over two terms which provides the opportunity to learn to perform a wide variety of Andean music. All students learn a variety of rural ensemble genres including multiple types of panpipes (siku, qantu, sikuriada, jula jula) and several forms of flute (mohoseño, pinkillu, tarka), alongside a range of guitar songs. In addition, urban folklore repertoires will be taught (by a visiting Andean musician), for which the tutor might be able to loan students a charango, quena and panpipe from his personal collection). A transcription project encourages students to explore additional Andean repertoires, including genres which incorporate standard European instruments (such as the violin, clarinet, saxophone, bass, Spanish guitar). Students work together as a group, meeting at least once weekly, outside the timetabled class. Assessment is based on three transcriptions (30%) in term one and a final recital (70%) at the end of term two - divided 50/50 between (a) group performance and (b) individual contribution. The module is immensely enjoyable, but requires a high level of commitment.

MU2330 Baroque Performance Practice (Stephen Rose) term 1, Friday 9-11

This module combines historical, theoretical and practical perspectives on performing styles from the period 1600-1750. You will study performance techniques as described in treatises and music manuscripts from the 17th and 18th centuries, and seek to apply these techniques to your own performances. Techniques to be studied will depend on student interests, and may include: ornamentation, articulation, rhythmic alteration, string bowing, woodwind tonguing, and singing style. You will also study present-day debates about the philosophy and purpose of historically informed performance. During the module you will give a presentation summarising your research into performance style, with practical demonstrations. Assessment is 100% coursework, consisting of (a) essay of 2500-2750 words (50%); (b) write-up of presentation (2000-2200 words) with **either** a recording of your own performance (8 minutes) **or** an annotated score of equivalent length, showing the application of techniques of historically informed performance. In order to take this module, you need to play a suitable instrument: **Places on this module will be limited, and dependent not only on your preference list, but on your instrument / voice (NB: there is no Baroque repertory for clarinets, saxophones, very little for trombones or horns). Please contact Stephen Rose to discuss the suitability of your instrument / voice.**

MU2335 Composing with Technology 1 (Brian Lock) term 1, Friday 11-1; (repeat) term 2, Friday 11-1

(Pre-requisite MU1113 Practical Composition Skills)

In this module you will learn about and compose some commercial and media style music using the Logic Audio sequencing programme. The module will be based around and marked on four exercises. The exercises might include putting some notated acoustic music into the computer and creating a 'mock-up' of it and/or composing music for a short fragment of a TV programme, such as a nature documentary, for example. The exercises will be designed to help you get a good understanding of using Logic Audio and to start composing commercial music. The module is designed for those with A Level Music Technology or MU1113.) This module contains learning skills that will be of direct relevance to all those considering careers in the following fields; composition, film and media music, sound design, media and broadcast industries, sound engineering, software design, publishing, advertising, pop music industry, sound recording, creative industries in general and teaching. Assessment: 100% coursework. (One-term module, but typically offered twice: in term one and term two)

Introduction to Jazz: Theory, Practice and Contexts (Shzr Ee Tan) term 1, Friday 4-6

This module is a historical and theoretical introduction to Jazz. Coverage of its origins and stylistic metamorphosis in the United States, as well as its globalised practice around the world today will be featured alongside a basic improvisation workshop and a practical look at the UK professional/ amateur scene. Cultural context will be examined via additional debates on race discourse and the politics of 'fusion' genres. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2337 Sounds and Cultures of East Asia (Shzr Ee Tan) term 1, Friday 11-1

How did drag queens in Kabuki theatre come to be the epitome of Japanese femininity in the 19th C? What is Lang Lang's role in the classical music and state capitalist boom of contemporary China? Has Gangnam Style done more or less for the image and reputation of Korean music internationally? This course will introduce students to a rich variety of music cultures found in East Asia and its diasporas (notably Japan, Korea and China), in guises from the traditional to the popular and hyper-modern. It will enable students to develop informed appreciation of the abovementioned musics in context to globalisation, classical aesthetics, historical trajectories, political economy, creative industries, transnational flows and mediation. It will also enable students to engage with previously unfamiliar materials and approaches through independent research and writing, and allow students to develop critical perspectives on emerging issues in East Asian musics in relation to global politics, transmission and institutionalisation. Includes hands-on sessions with several instruments and a Chinese opera drama workshop. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU2339 Popular Music and Musicians in Post-War Britain and North America (Tim Summers) term 2, Wednesday 9-11

From the arrival of the blues in Britain, to the Beatles' invasion of America: British and American popular musics and musicians have maintained a relationship of exchange, convergence and divergence. This module considers popular music in post-war British and North American culture from the revival of skiffle in the 1950s to modern pop divas through shared patterns of production, dissemination and consumption between the two regions. In addition to acquainting students with the musicians and musical features that define important styles and genres of popular music, lectures will situate musical developments within broader social contexts of race, class, gender, politics, and economics. Through the lectures and readings students will also acquire knowledge of and familiarity with a range of methodologies and theoretical approaches for studying popular music. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3259 Claude Debussy and French Musical Aesthetics (Julian Johnson) term 1, Friday 2-4

This module is based in the close study of some key musical works by Claude Debussy (1862-1918), including his opera, *Pelléas et Mélisande*, the orchestral works *Prélude à l'après midi d'un faune*, *La Mer*, the songs for piano and voice, the Piano Preludes, and the three late Sonatas. These works will be explored analytically, with reference to a range of extant analytical writing, considering the nature of Debussy's musical material and ideas of musical form (for example, ways of thinking about harmony, sonority, time and musical 'progression'). But Debussy's music will also be approached in terms of its connection to contemporary artistic practice and ideas – in particular, its overlaps with literature (Baudelaire, Verlaine, Maeterlinck, Mallarmé, Proust) and the visual arts (Turner, the Pre-Raphaelites, Manet, Monet and the Impressionists). Throughout, we will be thinking of Debussy in relation to other composers and a final session 'looks back' from the start of

the 21st century to consider how French music since has been shaped by Debussy (from Varèse to spectralism). The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3260 Russian Music, Literature and Film (Tina K. Ramnarine) term 2, Monday 4-6

Russia is a vast country with diverse musical traditions. This module provides an in-depth exploration of Russian cultural life, focusing on a wide range of musical practices from the 20th century onwards. It considers the establishment of conservatoires and the politics informing compositional practices. It examines musicological debates about the construction of 'Russian' music and ethnographic approaches to, for example, Nenets and Kola Peninsula creative practices. It also adopts interdisciplinary perspectives in looking at music alongside literature and film. The module will highlight music in various political contexts from imperialism, border territories, communism and indigeneity to glasnost and the new economies emerging from current political alliances. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3403 Late Beethoven (Julian Johnson) term 1, Wednesday 11-1

After writing the major works of his so-called middle period, Beethoven all but stopped composing for about five years. But this creative silence was followed by a set of major works, written in the last decade of his life, that seem so individual and unlike anything written before that they are now referred to as a separate 'late style'. This module focuses on this repertoire – the last five piano sonatas, last five string quartets, the *Missa Solemnis*, 9th Symphony and *Diabelli Variations* – to explore why Beethoven's late works were at first considered to be the work of a madman but, ever since, have been held up as some of the most profound, complex and important music of the European tradition. We will be exploring individual works in some depth, but also trying to understand the context for them in terms of Beethoven's own life and the political, cultural and musical times in which they were written. Central to the module is the question of how this music has been received and by what means we might make sense of it now. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3415 Orchestras Around the World (Tina K. Ramnarine) term 2, Thursday 4-6

This module explores different kinds of large ensembles known as 'orchestras' around the world. It provides comparative perspectives on the social, performance and historical contexts of orchestral practices. Likely topics for lectures include: Symphony orchestras past, present and future (e.g. London Symphony Orchestra, City of Birmingham Symphony Orchestra); orchestral practice as social practice in Indonesia, the Caribbean and Europe; the politics of orchestral practices (e.g. El Sistema and the Simon Bolivar Orchestra). The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3419 The 'Classical' Canon and 'Popular' Culture Since 1945 (Tim Summers) term 2, Tuesday 2-4

This module will look at a wide variety of ways in which the canon of Western art music has been re-used and re-contextualised since 1945. We will focus primarily on Europe and North America, and explore phenomena such as musical borrowing and sampling, crossover performers and Jazz covers, cinematic appropriations and live broadcasts. Each seminar will focus on a case study, and combine cultural-historical work with close reading. On the one hand, we will discuss the changing reception of the canon in view of broader economic and cultural trends that have marked Western societies since the end of the Second World War (paying particular attention to the role of technology). On the other, we will analyse how particular works and musical gestures are transformed and

invested with novel meanings when placed within new musical and multimedia contexts. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

MU3422 Britten's Operas (Paul Harper-Scott) term 1, Monday 4-6

Britten's operas are among the most performed and recorded of any in the twentieth century. His contribution to postwar British composition, as well as his activity as a performer (pianist and conductor) and a festival organizer make him a centrally important figure in music in Britain in the last century in a general sense. But it is in his operatic composition, perhaps more than anywhere, that his work exercises the greatest fascination. There the social, political, religious, psychological, and sexual preoccupations of his day, and his own perspective on them, are figured in music and dramatic characterizations of gripping and often intellectually and emotionally challenging forms. Whether because of the music's virtuoso control of materials that embrace freely atonal, serial, and tonal procedures, engaging with traditional and modern conceptions of the operatic genre, or because of his focus on incendiary themes such as war, rape, and intergenerational relationships, Britten's operas stand out among the most fascinating works of their or any time. This module examines this repertoire from a range of biographical, critical, and analytical perspectives, aiming to cast light on one of the most fêted and controversial figures of twentieth-century composition. The module is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

THE FOLLOWING MODULES ARE FOR FINALISTS ONLY:

MU3407 Practical Performance II – finalists only (Simon Watterton) terms 1 & 2, Monday 9-11

This module provides an opportunity for students to study an instrument/voice and work on performance through taking individual lessons, performing and giving feedback to other students in class seminars, writing programme notes and concert reviews, and giving an end of year solo recital. This module offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 25-minute recital at the end of term 2.

MU3417 Composing with Technology 2 – finalists only (Brian Lock) term 1, Friday 2-4

(Pre-requisite MU2335 Composing with Technology 1)

The module will carry on with all the technological and compositional techniques and methods introduced in MU2335 Composing with Technology 1 but take a more in-depth look at them and delve much deeper into the software. We will study compositional and technological techniques from the experimental and electronica fields and from the music to moving-image repertoire, including film, TV, adverts and games etc, and build up knowledge of up-to-date practices and trends to inform work with a view to making it concordant with current music industry practices. You will be encouraged to start trying to develop your own voice in these styles of music. There will be some study of the issues in and repertory of electronically mediated music. There will be an opportunity in this module to write a portion of a film score consisting of several cues. The module will contain sections on mixing and music production. This module will be highly relevant to those who want to undertake further study in the fields of music technology, composition for moving image, computer, commercial and pop music composition and those who wish to pursue employment in broadcasting, production, the media, film and creative industries, commercial composition, the technology sector and advertising and publishing. Assessment: 100% coursework.

SPECIAL STUDIES (FINALISTS ONLY):

MU3391 Dissertation (various supervisors: queries to coordinator Julian Johnson)

To write a detailed essay of 10,000–11,000 words (including footnotes or endnotes and excluding appendices and bibliography) on a topic of a critical, aesthetic, technical, historical, cultural, analytical or theoretical nature relating to music; or on a topic of an ethnomusicological nature; or to make a transcription of one or more historical sources relating to music and to write a detailed accompanying commentary of 5000-5500 words (including footnotes or endnotes and excluding appendices and bibliography). Assessment: By dissertation as described above (80%); and a 5-minute presentation at the start of term 2 (10%), along with presentation notes and an annotated bibliography (10%).

MU3392 Theory & Analysis (various supervisors: queries to coordinator Stephen Downes)

(Pre-requisite: MU2000 Studies in Musical Analysis.) NB: Inclusion of 5 seminars in term 1 Friday 11-1, and reduction of dissertation length from 10,000 words to 8,000 words subject to validation.

This module starts with five group seminars covering a number of analytical approaches either not covered in MU2000 or extending from that course. After that, under the individual supervision of a member of staff, you write a detailed essay of 8,000 words (or the equivalent in analytical material, including footnotes or endnotes and excluding appendices and bibliography) on a topic of a technical, analytical or theoretical nature relating to music. Assessment: By dissertation, as described above (80%); and a 5-minute presentation at the end of term 1 (10%), along with presentation notes and an annotated bibliography (10%).

MU3393 Special Study Performance (tba) terms 1 & 2, Monday 11-1

The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This module offers you 22 instrumental/vocal lessons of 1-hour duration, culminating in a 45-minute public recital at the end of term 3. **Places on this module will be limited and priority will be given to students achieving the highest marks in their recital for MU2210 Solo Performance or MU2205 Practical Performance I or MU2211 Ensemble Performance.**

MU3394 Special Study Composition (Nina Whiteman) terms 1 & 2, Thursday 2-4

Developing on areas covered in MU2213 and MU2001 this module will provide a framework for you to further explore the possibilities in your own compositional method. You will complete a structured portfolio of compositions to include a work for solo unaccompanied instrument, a work for large chamber ensemble and a work for chamber orchestra, that will properly demonstrate your increased awareness, knowledge and understanding of contemporary art music and related compositional issues. The module is based primarily around lectures and small-group tutorial sessions. Lectures will draw on a wide variety of contemporary music to illustrate the techniques being explored. The purpose of the tutorial is for in-depth help, advice and feedback on the composition in progress. Other weeks will be given to seminar presentations by students and practical workshops. During the workshops you will be given the opportunity to have two of your works rehearsed by visiting professional musicians. It is hoped that through these workshops you will discover more about the possibilities of instrumentation and the many practical compositional issues facing composers today. You should also seek to develop your own opportunities for the performance of your music in order to develop your confidence and professional activity.

** Please remember that across a single honours Music programme any student can opt to take up to 30 credits in another department without affecting their 'single honours Music' status. Even if you don't have the necessary pre-requisites to study Rocket Science 1 or Particle Physics II, you might be perfectly capable of taking other modules outside Music. Simply explore the websites of other departments of interest and contact them directly as to whether they have space on X or Y module.