## Core Modules (Compulsory for BMus students; JH students must take at least one)

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| **212 Critical Musicology BOTH SEMESTERS (09 25657); SHORT VERSION AVAILABLE IN SEM 1 ONLY**  |
| **Description:** This module introduces basic critical methodologies, concepts and vocabularies employed in current academic work in the fields of historical musicology, ethnomusicology and popular music studies. Topics may include the history of musicology, music and culture, contrasting approaches to the anthropology of music, the sociology of music, music and postcolonial theory, music and critical theory, sound studies, the ontology of music, musical modernism and postmodernism, music and politics, music and class, music and ideology, music and violence, the ethics of sound recording, critical organology, music and race, music and feminism, music and gender, music and queer theory, theories of performance, and theories of reception. |
| **Learning Outcomes:** The student should be able to: * Understand the critical approaches employed in recent writing on a wide range of music and its contexts.
* Critically evaluate a wide range of types of writing on music.
* Apply appropriate critical methods to broad range of music and its contexts.
* Work confidently with critical vocabularies drawn from a broad range of writers.
 |
| **Staff responsible:** | *Ben Earle*, *Eliot Bates*, *Amy Brosius* |
| **Assessment:** | 40% Essay I (2,000 words)40% Essay II (2,000 words)20% Weekly paragraphs answering questions related to set readings |

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| **213 Analysis BOTH SEMESTERS (09 25658); SHORT VERSION AVAILABLE IN SEM 1 ONLY** |
| **Description:** This module introduces basic analytical concepts and skills for the understanding of Western art music from the Renaissance to the twenty-first century. Topics may include mode, word-painting, fugue, the schemata of the gallant style, cadence and themes in the Classical style and thereafter, sonata form, the Romantic fragment, Wagner’s form and harmony, narrative patterns, pitch-class collections and sets, non-Germanic musical syntax, twelve-note technique, analysis of rhythm, texture and gesture. |
| **Learning Outcomes:** The student should be able to: * Understand some of the principal approaches available in current analytical work
* Understand some of the principal techniques employed by composers from 1500 onwards
* Apply appropriate analytical concepts to a range of repertories with accuracy
* Work confidently with complex musical scores from a broad historical range
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| **Staff responsible:** | Matthew *Riley* and *Ben Earle* |
| **Assessment:** | 50% Exam I (2 hours)50% Exam II (2 hours) |

### **List A1 Options (these all run in Semester 1)**

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| **A10 Verdi 10 27208**  |
| **Description** This module will focus on a number of Verdi’s major theatrical and sacred works, including *Nabucco*, *La traviata*, *Aida*, the *Messa da Requiem* and *Falstaff*. Although we will pay close attention to Verdi’s stylistic development, we will also study many of the aesthetic and political debates that have clustered around the composer. Key themes will include: Verdi’s shifting relationship with the the Italian state; interactions between Italian opera, French grand opera, and Wagnerian music drama; the impact of urbanisation, internationalisation, and imperialism on Verdi’s output; and the challenge of realism and modernism. |
| **Learning Outcomes** The student will be able to:* Demonstrate a knowledge of works by Verdi, and of approaches to analysing his music
* Show an understanding of Verdi’s work within the wider context of 19th century musical developments
* Cite, and where appropriate, analyse, specific and suitable pieces of music as examples of their commentaries and evaluations
* Demonstrate an ability to produce assessed work independently employing appropriate literature and techniques
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| **Staff responsible:** | *Arman Schwartz* |
| **Assessment:** | 50% Essay (2500-3000 words)50% Exam (two hours)  |

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| **A12 Music, Place and Identity 10 26217** |
| **Description:** This module is concerned with understanding the relation of music to concepts of place and identity. In addition to a broad theoretical overview of topics related to place (including theories of locality, nationalism, transnationalism, diasporas, and indigeneity) as developed in fields as diverse as history, cultural geography, and anthropology, the module will cover seminal ethno/musicological works on how musics inscribe place-based senses of cultural belonging. Topics and examples may include occupation and cross-cultural collaborations in Palestine/Israel, transnationalism and cultural diplomacy in the Eurovision Song Contest, music and governmentality in the Caribbean, contemporary Native American and First Nations indigenous musics, European art music and colonialism, diasporic South Asian music in the UK, the role of music in the Arab Spring, and music in Birmingham. |
| **Learning Outcomes:** The student will be able to:* Understand a variety of approaches to the study of music’s role in articulating senses of place and cultural belonging;
* Critically evaluate a wide range of types of writing on music;
* Apply appropriate critical methods to broad range of music and its contexts;
* Develop and implement a brief guided research project that explores the course themes in relation to specific music forms in a particular place.
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| **Staff responsible:** | *Eliot Bates* and *Andrew Kirkman* |
| **Assessment:** | 50% Research Project (2750-3250 words)20% Weekly reading notes30% In-class group presentation |

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| **A14 British Musical Renaissance 09 21889** |
| **Description:** The ‘British Music Renaissance’ has been commonly dated to the first performance of Parry's *Prometheus Unbound* in 1880.  From that date, it has been argued, Britain gradually shed its status as ‘das Land ohne Musik’ (the land without music), with the work of such composers as Stanford, Parry, Elgar, Vaughan Williams, Holst and many others all encouraging the development of a musical culture which Britain had previously lacked.  This course examines the work of these and other composers active in Britain between 1880 and 1914, the relative importance different musical genres (opera, operetta, art song, oratorio, secular cantata, symphony, orchestral music etc.), and British cultural and social attitudes to music and musicians, via a mixture of case studies and historical research. |
| **Learning Outcomes:** The student will be able to:* Distinguish between a variety of musical genres in use during the relevant period and place;
* Identify significant topoi and themes which influenced British composers of this period;
* Relate a variety of musical works and genres to their appropriate contexts, whether musical, literary, religious or social;
* Display a knowledge of relevant recent scholarly literature;
* Convey his/her perceptions in writing and in speech.
* Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.
* Cite and, where appropriate, analyze, specific and suitable pieces of music not discussed in seminars as examples in support of their commentaries and evaluations.
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| **Staff responsible:** | *Paul Rodmell* |
| **Assessment:** | 50% Essay I (2500-3000 words)50% Essay II (2500-3000 words) |

### **List A2 Options (these all run in Semester 2)**

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| **A20 Tonality: An Introduction 10 22595** |
| **Description:** This course is intended to consolidate and enhance technical knowledge and expertise gained by students in the first-year harmony and counterpoint course. Skills relating both to the harmonic analysis of tonal music and the composition of eighteenth-century-style counterpoint will be brought together in the context of an introduction to Schenkerian analysis. A knowledge of Heinrich Schenker's (1868–1935) immensely influential theory and an ability to understand and deploy his complex notational system remain prerequisites for any student wishing to read recent analytical literature on tonal music. The repertoire to be discussed in the course will range from Monteverdi to Schubert, but the primary focus will be on work by Arcangelo Corelli (1653–1713) and J.S. Bach (1685–1750). |
| **Learning Outcomes:** The student will be able to:* Demonstrate an ability to analyse short pieces of seventeenth- and eighteenth-century instrumental music according to the theory and practice of Heinrich Schenker.
* Convey his/her perceptions in writing and in speech.
* Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.
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| **Staff responsible:** | Ben Earle |
| **Assessment:** | 25% Project I graphic reduction and prose commentary (500 words), to be submitted as directed75% Project II graphic reduction and prose commentary (2000 words), to be submitted as directed |

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| **Assessment:** | Final Year:42% Essay (3000-3500 words)43% Exam (including timed essays and listening identification)15% Weekly assignments2nd Year: 42% Essay component: **Either** Essay (3000–3500 words) **or** Essay I (1200-1500 words) and Essay II (2000-2500 words)43% Exam component: includes timed essays and listening identification15% weekly assignments |

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| **A23 Songs and Sagas 10 23484** |
| **Description:** In an era when the art of storytelling is enjoying a revival, this course explores a range of predominantly oral traditions that weave together stories and songs. Story traditions in the Indian subcontinent (such as the Ramayana) will be discussed but the main focus is on Western European stories e.g. the Rhinegold curse, the earliest surviving lament of Dido, the lay of Atilla the Hun from the Old Icelandic Edda, Beowulf, as well as stories by Dante and Boccaccio. The oral song traditions we will study from an expanding contemporary Europe will include repertoires from Spain, France, Scandinavia, Georgia, Italy, Sicily, Scotland, Wales, England and Ireland.  |
| **Learning Outcomes:** The student will:* Demonstrate knowledge of a range of song and saga traditions
* Demonstrate that they have acquired the critical apparatus to evaluate these traditions
* Identify parallel tradition across different periods and cultures
* Work with a significant degree of learner independence to explain and analyse the material under scrutiny, employing resources, literature and techniques
* Summarise, analyse and evaluate the subject material clearly and effectively, orally and in writing
* Synthesise and evaluate themes across a wide range of diverse material.
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| **Staff responsible:** | *Mary O’Neill* |
| **Assessment:** | 100% Essay (or equivalent project) of 5000-6000 words to be submitted as per the diary OR 50% Essay I (or equivalent project) of 2500-3000 words to be submitted as directed AND 50% Essay II (or equivalent project) of 2500-3000 words to be submitted as per diary.  |

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| **A24 Sound in Society 10 26215** |
| **Description**: This module provides an introduction to the field of Sound Studies, including both the conceptual framework as well as practical techniques. We will begin with an overview of the field and its formation in 2004 through a consideration of the work of Trevor Pinch, Karin Bijsterveld and R Murray Schafer. Subsequent weeks will cover topics such as soundscapes, sound and the animal world, noise and silence in philosophy, the engineering of sound, sound and radio art, and synaesthesia research in cognitive psychology. |
| **Learning Outcomes:** The student will be able to:* Demonstrate an understanding of approaches to the study of sound in society from disparate academic disciplines, including History, Science & Technology Studies, Musicology, Ornithology, Anthropology, Philosophy, and Cognitive Psychology;
* Critically evaluate a wide range of types of writing on sound, and conduct interdisciplinary/multidisciplinary research using secondary sources.
* Undertake location recording and digital audio editing in order to create a work that uses sound as the medium for philosophical critique.
* Demonstrate an ability to produce assessed work independently using appropriate resources, literature and techniques.
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| **Staff responsible:** | *Eliot Bates* |
| **Assessment:** | 50% Research Project (3000 words)20% Weekly Reading Notes30% Soundscape assignment |

**List B Modules (these all run in both Semesters 1 and 2)**

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| **B11 Studio Composition (10 23574) SHORT VERSION AVAILABLE IN SEM 1 ONLY***Prerequisite: Successful completion of 113 Composition.* *Successful completion of B11 is a prerequisite for admission to 322 Special Subject Studio Composition and 312 Independent Study Studio Composition* *NB Year 2 students will be given priority when allocating places on this module* |
| **Description:** This course builds on techniques learned in Studio Composition level 1 (part of course 113). Starting from a group recording session to gather source sound material, classes (nominally fortnightly) focus on techniques of digital sound editing, processing and mixing, together with discussion of compositional and aesthetic issues. The learning process is significantly informed by guided reading and listening – attendance at the weekly MiniBEAST listening sessions (11.30-12.30 on Wednesdays throughout Semesters 1 & 2) and at BEAST events in Birmingham are compulsory components of the course, for which students are required to keep a diary containing critical notes on the works presented; they should therefore avoid scheduling instrumental lessons or committing to any other activities at these times. In Semester 2, attention shifts to the composition of individual pieces by each student; scheduled class times provide an opportunity for the tutor to monitor and give feedback on the progress of each student’s piece as it develops. |
| **Learning Outcomes:** By the end of semester 1, students will be able to make a studio-based source sound recording and be competent in the use of the computer systems available. They will have an understanding of file structures and of the ways in which the various applications interact, and will be able to back-up and retrieve their material. Focusing on the development of selected source material, credit will be given for imaginative and sensitive use of the resources, and for an awareness of how an individual’s compositional processes relate to the wider context of the genre. By the end of the course, the student will be able to produce a sonically interesting and engaging work in the electroacoustic medium, using current technology, and also have an understanding of the creative, musical and technological processes involved at a higher level than expected at level 1. They will also have a growing awareness of the acousmatic repertoire and their relationship to it. |
| **Staff responsible:** | *tbc* |
| **Assessment:** | 25% Course work (3 exercises as directed) 25% Attendance (class, with evidence of progress; MiniBEAST, with diary & notes; BEAST events) 50% Final Assignment to be submitted by the date specified in the **Diary**. |

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| **B15 Music in California (09 25945) SHORT VERSION AVAILABLE IN SEM 1 ONLY** |
| **Description:** This module is concerned with understanding the “audible history” of California through its many musical forms. Three themes central to the module are multiculturalism (and the different forms multiculturalism takes), music in social life (how music serves as the nexus for community building and cultural identity), and cultural geography (how different musical forms articulate specific localities, whether those be neighbourhoods, towns, cities, or regions). Topics and examples may include indigenous communities and their musical forms (and the politics of indigenous territorial claims); pre- and post-statehood Spanish-language musics in relation to the changing demographics of work; the role of experimental popular musics (e.g. punk, heavy metal, surf rock) in local underground scenes; multiculturalism and the pedagogy of “world music” in California; Hollywood film music; the recording industry of Los Angeles; jazz music and community organizing in Los Angeles and San Francisco; and California’s avant-garde art musics as a distinctive hybrid between classical, popular, and world musical forms. |
| **Learning Outcomes:** The student will be able to:* Understand sociological and anthropological approaches to the study of music and multiculturalism, music and cultural geography, and music and social life in the United States.
* Critically evaluate a wide range of types of writing on music.
* Apply appropriate critical methods to broad range of music and its contexts.
* Develop a research prospectus/ grant application that proposes a significant research project that relates to the course themes and adheres to requirements typical of granting agencies.
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| **Staff responsible:** | *Eliot Bates* |
| **Assessment:** | 30% Essay (1750-2250 words)50% Research prospectus (2000-2500 words)20% Ongoing short-answer questions related to set readings |

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| **B24 Words and Music (10 13643) SHORT VERSION AVAILABLE IN SEM 1 ONLY** |
| **Description** The purpose of this course is to explore the relationship between words and music in both theory and practice. There will be two concurrent strands: 1) a close study of selected texts (principally from the late eighteenth-century to the 20th-century) from the aesthetic debates on words and music; 2) to explore music-text relationships through a series of analytical case studies on repertoires such as the earliest music dramas to late eighteenth-century opera; the nineteenth-century German Lied repertoire; French music at the turn of the twentieth century; and works by Berio and Boulez. A primary focus of this course will be a critique of the methods and limitations in dealing with the analysis of text settings: prose, poetic and dramatic.  |
| **Learning Outcomes** The student will be able to:* demonstrate a broad knowledge of the theoretical, critical and analytical approaches to selected repertoires involving music and text (prose, poetic and dramatic)
* practical application of the above knowledge and skills in the selected repertoires as well as in other repertoires (including, for example, music theatre)
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| **Staff responsible:** | *Mary O’Neill* |
| **Assessment:** | EITHER 100% Essay (or equivalent project), 5000-6000 words to be submitted as per the diary OR 50% Essay I (or equivalent project) 2500-3000 words to be submitted as directed AND 50% Essay II (or equivalent project) 2500-3000 words to be submitted as per the Diary. |

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| **214 Solo Performance (10 23572) SHORT VERSION AVAILABLE EITHER SEMESTER*****This is a performance-based module****Prerequisites: Successful completion of 114 Performance or, for Joint Honours students, satisfactory attendance and progress at the prescribed instrumental/vocal lessons. Regardless of whether 114 Performance is taken for credit or not, all students must pass the Aural Test, Concert Report and Performance Journal elements of 114 Performance in order to gain admission to 213 Performance.**Attainment of a mark of at least 62% in the first study examination of this module is a prerequisite for admission to 324 Solo Performance.**Attainment of a mark of at least 52% in the first study examination of this module is a prerequisite for admission to 314 Solo Performance.* |
| **Description:** Students receive practical musical tuition during the teaching weeks of the year. This total of 20 or 22 hours’ tuition may be divided between two studies (instrumental or vocal; 1st study 12 hours, 2nd study 10 hours) or may all be taken on one study (20 hours). The aim is to make as much technical and musical progress as possible and to provide a basis for further specialisation in performance at Level 3. Lessons are given by tutors at the Birmingham Conservatoire, and by tutors employed by the Department of Music, some via CEMPR. |
| **Learning Outcomes:** Perform music at a standard approaching that of the DipABRSM (1st study) and ABRSM Grade 7/8 (2nd study). |
| **Staff responsible:** | Various (co-ordinated *Andrew Kirkman* and *Amy Brosius*) |
| **Assessment:** | 100% By audition taken during the main examination period. (If two studies are taken the weighting is 60% 1st study and 40% 2nd study.) |