**Year 1 Music Modules**

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| **112 Studio Composition** | |
| **Description:** The module will be taught in a variety of ways: in addition to ‘straight’ lectures, there will be demonstrations, workshops, electroacoustic studio sessions (including familiarity with computer-based editing, mixing and signal processing software) tutorials, and guided listening and reading.  The aim is to stimulate the growth of composition and to use all available means to achieve it.  Attendance at the weekly MiniBEAST listening sessions in the Elgar Room is also encouraged. | |
| **Learning Outcomes:** The student will be introduced to composition using electroacoustic and computer resources; encouraged to become familiar with relevant technology and with works in the genre; compose a short electroacoustic piece. | |
| **Staff responsible:** | *James Carpenter* (co-ordinator) |
| **Assessment:** | 100% Studio Composition portfolio (of which: exercises as directed 20%; attendance, directed reading & listening and class contribution  30%; final assignment 50%)  For submission dates see the **Diary** |

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| **113 Paper Composition** | |
| **Description:** The module will be taught in a variety of ways: in addition to ‘straight’ lectures, there will be demonstrations, workshops, tutorials, and guided listening and reading.  The aim is to stimulate the growth of composition and to use all available means to achieve it.  The final assessment for Paper Composition will be played through either in the first week of the Spring Term or the third week of the Summer term.  Attendance at workshops and seminars run in conjunction with the Department’s link with BCMG is also required as they form an integral and quality aspect of the course. | |
| **Learning Outcomes:** The student will develop an awareness of issues in 20th-century composition; develop sustained and concentrated thought in music and the skills required to articulate it; produce an extended piece of composition on paper. | |
| **Staff responsible:** | *Daria Kwiatkowska* (co-ordinator) |
| **Assessment:** | 50% Paper Composition portfolio  50% final piece  For submission dates see the **Diary** |

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| **114 Solo Performance** | |
| **Description:** This module comprises three elements:   * One-to-one tuition over the academic year. This tuition (20 hours) is provided either by approved teachers at the Birmingham Conservatoire, or by tutors employed directly by the Department, or, for Early Music, through CEMPR, and is normally divided equally between two studies, either two instruments or one instrument and voice. The aim is to make as much technical and musical progress as possible and to provide a basis for further specialisation in performance in the 2nd and Final Years. Teachers supply reports towards the end of the Spring Term, and students may be auditioned at the end of the 1st Year if these are unsatisfactory. * Independent work with aural training software, in order to maintain and improve listening skills; regular tests will be set and there is a end of year aural test. * Attendance at Barber Evening concerts throughout the year. Students attend a *minimum* of four concerts (see also Assessment below) * *For further information see* [7.1 Solo Performance Tuition](file:///\\cal-eva-srv5.adf.bham.ac.uk\LCAHM\Music\Users\rodmelpj\My%20Documents\Department\Admin%20General\HANDMAID\HANDMAID%202013\FINAL%20VERSION\HANDMAID%202013%20SECTION%203%20FINAL.doc#_7.1_Solo_Performance) *and* [7.2.1 Year 1 Solo Performance Assessments](file:///\\cal-eva-srv5.adf.bham.ac.uk\LCAHM\Music\Users\rodmelpj\My%20Documents\Department\Admin%20General\HANDMAID\HANDMAID%202013\FINAL%20VERSION\HANDMAID%202013%20SECTION%203%20FINAL.doc#_7.2.1_Year_1) | |
| **Learning Outcomes:** The student will   * develop practical musical performance skills on two instruments or on one instrument and voice; * improve their aural skills and perception; * learn about stagecraft and presentation through attending concerts | |
| **Staff responsible:** | *Amy Brosius* (co-ordinator), various teachers |
| **Assessment:** | 70% Report(s) from teachers (equally weighted if two studies); if these are unsatisfactory, students may be auditioned during the Semester 2 examination period. An unsatisfactory report or audition may lead to the student being debarred from taking the relevant study as part of 214 Performance, at the discretion of the Board of Examiners.  20% Aural Test taken in the main examination period.  10% Performance Diary (submitted fornightly)  BMus students must also submit reviews of two of the Barber Evening Concerts they have attended during the year (400-600 words per concert). These reviews are unassessed but failure to submit them by the date specified in the **Diary**will lead to the mark for the module being reduced by 10. |

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| **116 Tonal Harmony and Counterpoint** | |
| *Students are allocated to a seminar group at the beginning of the Autumn Term.*  **Description:**In the Autumn semester, weekly lectures will provide the theoretical background for the practical study of tonal harmony, analytical tools and music examples aimed at familiarising students with the style of the ‘age of common practice’.  Throughout the year, weekly seminars will explore the principles of harmony and counterpoint mainly by means of pastiche composition and similar exercises, and provide a forum for both discussion of weekly assignments and for the working or re-working of examples; genres to be studied include two-part counterpoint in tonal context, figured bass realisation, Bach chorales, classical String Quartet, and early Romantic Lieder.  Aural skills, especially related to understanding of harmonic relationships, will also be trained during the seminars. | |
| **Learning Outcomes:** The student will be able to   * produce pastiches of the styles of representative Western Classical composers of the period 1720 to 1820 * analyse, using Roman Numeral notation, short pieces of music drawn from the Baroque, Classical, and Early Romantic periods. | |
| **Staff responsible:** | *Daria Kwiatkowska*(co-ordinator) |
| **Assessment:** | 50% Formal exam during the Summer Term, comprising figured bass realization and harmonic analysis of a composition.  50% Take Away Exam made available at the beginning of the Summer Term, comprising Bach chorale and a choice of other genre (Classical string quartet or an early Romantic song). |

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| **117 Baroque and Classical Music** | |
| **Description:** The module will consist of two units, dealing with the Baroque and Classical periods respectively, each taught by five two-hour year-group lectures and a number of 90-minute seminars delivered to smaller groups. There will be one ‘set work’ for each unit, which will be taught from a technical angle in the seminars and will provide a focus for historical discussion in the lectures.  Music of the seventeenth and early eighteenth century will be placed in its social, economic and cultural contexts, in part by examining the patrons, audience, musicians, and composers through issues of social status and gender. Specific themes will include reception, dissemination, aesthetics, the conception of the early modern body, the relationship between secular and sacred, the changing valuation of vocal and instrumental music, the blurring of the 'traditional' roles of composer and musician, the relationship between the composed 'work' and performances, and the changing role that patrons and the audience played in performance and composition. These themes and issues will be illustrated by two set works, one from the earlier seventeenth century and one from the early eighteenth century, which will also be analysed in terms of style, form, harmony and modality/tonality.  Music of the late eighteenth century, especially that of Haydn, Mozart and Beethoven, will be placed in its social, economic and cultural contexts, with a focus on the emerging music publishing industry, middle-class patronage, the institution of the public concert, the political ideals of the French Revolution and the possibilities for entrepreneurship in musical composition. These themes will be illustrated by the set work, which will also be analysed from technical perspectives in terms of form, harmony and tonality. | |
| **Learning Outcomes**: Recognise and describe the musical styles and compositional types current in each period and recognize the broad outlines of music history of those periods; Identify characteristic features of selected musical extracts on the evidence of a score and CD recording; Understand, and discuss in short essays, significant developments in Western art music over the seventeenth and eighteenth centuries in relation to its historical, social and cultural contexts. | |
| Staff Responsible: | *Amy Brosius* and *Matthew Riley* |
| **Assessment**: | 25% Essay I (Baroque)  25% Essay II (Classical)  25% Listening Test  25% Exam |

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| **118 Romantic and Twentieth-Century Music** | |
| **Description**: The module will consist of two units, dealing with the nineteenth and twentieth centuries respectively, each taught by five two-hour year-group lectures and a number of 90-minute seminars delivered to smaller groups. There will be one ‘set work’ for each unit, which will be taught from a technical angle in the seminars and will provide a focus for historical discussion in the lectures.  Romantic music in its historical, social and cultural context, along with its specific technical features, will be introduced through the set work, elucidating the fundamental aesthetic issues pertaining to Romantic music, including the so-called 'war of the Romantics', concepts of 'absolute' and 'programme' music, concepts of the 'conservative' and 'avant-garde', and evolving treatment of harmony and tonality. Twentieth-century music in its historical, social and cultural context, will be introduced through a series of five lectures on a single broad topic (such as the Avant-Garde, Neoclassicism, Music and the Second World War, Expressionism, Music and the Cold War, Postmodernism etc.). Technical features of twentieth-century music will be explored in classes dealing with a single large-scale set work closely related to the lecture series. | |
| **Learning Outcomes**: Recognise and describe the musical styles and compositional types current in each period; Identify characteristic features of selected musical extracts on the evidence of a score and CD recording; Understand, and discuss in short essays, significant developments in Western art music over the nineteenth and twentieth centuries in relation its historical, social and cultural contexts. | |
| **Staff Responsible:** | *Paul Rodmell* and *Ben Earle* |
| **Assessment:** | 25% Essay I (Romantic)  25% Essay II (Twentieth Century)  25% Listening Test  25% Exam |

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| **119 Medieval and Renaissance Music** | |
| **Description**: The module will consist of two units, dealing with music of the Medieval and Renaissance periods respectively, each taught by five two-hour year-group lectures and a number of 90-minute seminars delivered to smaller groups. There will be several ‘set works’ for each unit, which will be taught from a technical angle in the seminars and will provide a focus for historical discussion in the lectures.  The module builds out from close analysis of the pieces themselves to a wide-ranging consideration of the reasons they took the forms they did: what—and whose—needs they served, and what roles they played in society's larger view of itself. | |
| **Learning Outcomes**: Recognise and describe the musical styles and compositional types current in each period, and the broad outlines of music history of those periods; Identify characteristic features of selected musical extracts on the evidence of a score and CD recording; Understand, and discuss in short essays, the roles fulfilled by music in Western Europe in the later Middle Ages and Renaissance and the ways in which it was integrated into larger cultural parameters. | |
| Staff Responsible: | *Mary O’Neill* and *Andrew Kirkman* |
|  | 25% Essay I (Medieval)  25% Essay II (Renaissance)  25% Listening Test  25% Exam |

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| **120 Popular and World Musics** | |
| **Description**: As Britain's multicultural profile becomes ever-more pronounced, and as the history of popular music of the twentieth century and beyond gains ever-deeper historical perspective, it is increasingly incumbent on music departments to extend their remit beyond the confines of Western art music. Our aim at Birmingham is to give students a broad perspective on the range of musics in today's world, and, while no-one can hope to cover 'everything', this first-year module is designed to give a taster of a range of popular and non-Western musics, in order to encourage a more rounded perspective than has been traditional, to engender a broader perspective on Western art music, and to stimulate a broader range of potential study at postgraduate level. | |
| **Learning Outcomes**: Recognise and describe the musical styles of various popular and non-Western repertories; Identify characteristic features of selected musical extracts on the evidence of a score (if appropriate) and CD recording; Understand, and discuss in short essays, specific genres or repertories of popular or World musics and their social and cultural contexts. | |
| **Staff Responsible:** | *Eliot Bates* |
| **Assessment:** | 25% Essay I (Ethnomusicology)  25% Essay II (Popular Music)  25% Listening Test  25% Exam |