

**College of Arts and Law**

**School of Languages, Cultures, Art History and Music**

**Department of Music**

MODULES FOR   
INCOMING EXCHANGE STUDENTS

2024/2025

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# Semester 1 modules

## 25657 LI Critical Musicology

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is compulsory for BMus students; Joint Honours students must take at least one compulsory module  This module is also available to Exchange students. |
| **Module Description:**  This module introduces basic critical methodologies, concepts and vocabularies employed in current academic work in the fields of historical musicology and ethnomusicology. Students concurrently develop effective research and writing skills applicable to their future careers as musicians and scholars. |
| **Assessment:**   * Two 1,500 word essays (40% each); * Weekly responses of 50–100 words answering questions related to set readings (20%) |
| **Module Convenor: TBC** |

## 37023 LI Black Music in Britain

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  Black music has fundamentally reshaped the musical landscape of Great Britain over the second half of the twentieth century. The Windrush Generation in particular brought musical practices from the Caribbean that generated many new forms of musical expression. Calypso, soca, dancehall, jungle, and grime now help weave the fabric of British music and constitute part of the ‘British sound’ exported abroad; indeed, British music is Black music. This module explores Black music-making in British cities (London, Bristol, Birmingham, and Leeds), which extended cultural practices from the Caribbean and sub-Saharan Africa into Britain. We highlight difference with white musical practice and the ways these musics solidify a sense of ‘home’ for members of the Black community; we also point to the ways that Black music has moved out of the subaltern and into the mainstream. We therefore investigate the historical circumstances that led to the rise of Black musical expression in Britain; where musicians lived and worked in Britain; the approaches to improvisation and experimentation practiced; and methods of dissemination, including underground performances, record labels, and pirate radio. |
| **Assessment:**   * 25% Short weekly responses to readings (1250-words equivalent) * 25% Webpage on the history of a particular Black music genre (1,250 words) * 50% Ethnographic essay (2,500 words) |
| **Module Convenor:** Luis Manuel-Garica |

## 38733 LI Composing for Voice

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students.  A good level of score reading skills and experience writing in the western notational system.  Experience using music notation software.  Competence on at least one instrument (including voice) and a willingness to participate in practical workshops. |
| **Module Description:**  Students will be introduced to a range of compositional tools and techniques focused on writing for voice within a variety of contexts. Through a series of seminars, practical classes and workshops, students will explore various related topics, such as approaches to text setting, choral conventions, writing for voice and ensemble; and will be familiarised with more contemporary vocal repertoire and compositional practices. Students will produce a portfolio of short vocal compositions and will be expected to participate in practical group workshops as singers or instrumentalists. |
| **Assessment:**   * Composition portfolio, comprising 7-9 minutes of music with brief accompanying programme notes (equivalent to 5000 words in total). The portfolio may include supporting evidence such as plans, tables, analysis and conceptual ideas. (100%) |
| **Module Convenor:** Ryan Latimer |

## 27206 LI Introduction to Jazz Styles: 1920 to 1980

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module will focus on selected jazz styles which fit approximately into the sixty years between 1920 and 1980. Taking a broadly chronological approach, the module will cover a range of styles, such as: ragtime, New Orleans styled jazz, swing, bop, modal jazz, free (and avante-garde) jazz, and jazz fusion. This survey will, of course, acknowledge that these styles were influenced by historical, cultural and geographical factors, but the main focus of the module will be on the details of style. Each style will therefore be investigated primarily through musical parameters such as, harmony, melody and rhythm, as well as investigating structural tendencies, improvisational approaches and instrumental roles in the repertoire. Similarly, various influential figures such as Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane and Cecil Taylor will be discussed mainly with regard to their contributions to jazz styles. |
| **Assessment:**   * Essay (1500 words) (40%) * Original Jazz Arrangement Portfolio (2-minute arrangement for a medium-sized jazz band) (60%) |
| **Module Convenor:** Ben Curry |

## 31918 LI Music Cognition

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  In this module, students will be introduced to topics in Music Cognition. The classes may cover topics such as psychoacoustics, rhythm, meter and pitch perception, music and memory, music and language, music and social interaction and the psychology of music performance. The module may also include a practical workshop-style `mock experiment? in which students will be supervised in designing a simple study, collecting empirical data and analysing the results using simple statistical analysis. The taught topics and practical experiments will be discussed in such a way as to provide students with the tools to critically assess scientific approaches to music, including their limitations and ethical considerations. |
| **Assessment:**   * 50% Interview Study Report (2000 words) * 50% Independent Essay (2000 words) |
| **Module Convenor:** Maria Witek |

## 28580 LI Music and Globalisation

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module provides an overview of globalization and mobility as fields of study, as well as an in-depth exploration of their entanglement with music. Whether through travel, trade, migration, or telecommunication, music moves through circuits that connect the local and the global. Together, we will encounter a series of conceptual frameworks and concrete case-studies that foreground the role of movement in musical life. This module will consider how people experience music on the move, why some musical actors are more mobile than others, and the impact of accelerating global flows. In-class discussions will address such topics as: how travel and migration shape music-making and musical senses of place; how systems of mobility enable or constrain musical agency; the expansion of multinational media conglomerates; the impact of travel and tourism on local music scenes; the influence of recording and telecommunications technologies upon musical production, distribution, and consumption. |
| **Assessment:**   * 50% Research Project (2500 words) * 40% Essay (1250 words) * 10% Ten Weekly Reading Responses (100 words each) |
| **Module Convenor:** Luis Manuel-Garcia |

## 28348 LI Sounding Images

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module will provide students who have developed skills and techniques in studio-based composition to undertake a project-based course working with artworks in the Barber Institute of Fine Arts. The module will begin with an overview of composers, both contemporary and historical, who have worked with image, and consider writings on the subjects of image and place in music. The practical project will begin with a recording session (with the option to undertake field-recordings) to gather sound material and will be supported with seminars and one-to-one and group tutorials. The module will culminate in the installation of the works in the gallery providing practical experience of curating and event management. |
| **Assessment:**   * 1 x 4-6 minute composition (80%) * 10 weekly reading and listening notes (20%) |
| **Module Convenor:** Annie Mahtani |

## 24280 LI The Blues

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| **Credits: 20**  **Semester 1** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  The Blues is one of the most important African-American musical genres and has been highly influential in the development of jazz, rock ‘n’ roll, and other Western popular musics. This module will consider what the blues are and who were/are the musicians who sang them. We will study the stylistic aspects of the different types of blues and the societies which shaped them. More specifically we will discuss the ways in which the blues were disseminated and the attitudes they communicate about morality, society, religion, etc. of the musicians who created them. Other important issues considered will include race, class, gender, and questions of intellectual property. |
| **Assessment:**   * 45% Essay: 2000 words * 45% Exam: includes timed essays and listening identification (1 hour 40 mins) * 10% Weekly questions and three sentence summaries (500 words)   **Alternative assessment if on campus activity is restricted:**  Proctored exams will be converted to take home papers. |
| **Module Convenor:** Amy Brosius |

# Semester 2 modules

## 25658 LI Analysis of Music

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| **Credits: 20**  **Semester 2** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module 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 galant style, syntax in the Classical style, sonata form, Romantic harmony and tonality, the Romantic fragment, Wagner’s form and harmony, , pitch-class collections and sets, twelve-note technique, and harmony and form in popular music. |
| **Assessment:**   * A 24-hour unseen take-home examination (2000 words) (50%) * A 2-hour examination (50%)   **Alternative assessment if on campus activity is restricted:** The 2-hour examination will be converted to a 24-hour take-home paper. |
| **Module Convenor: Matthew Riley** |

## 17934 LI From Glinka to Glazunov

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| **Credits: 20**  **Semester 2** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module will examine the music composed when Russian musicians were becoming more conscious of their national identity and attempting to create a distinctive national style of composition. The composers examined may include Glinka, Tchaikovsky, Rubinstein, Balakirev, Mussorgsky, Rimsky-Korsakov, Liadov, Borodin and Glazunov and we will attempt to find out what, if anything, made their music distinctive from that of the contemporary ‘mainstream’ Western tradition. The relevant social, political and cultural context will also be examined. |
| **Assessment:**   * 10% Weekly reading responses (500 words) * 40% Essay 1 (2000 words) OR PowerPoint presentation with recorded narration, up to 16 minutes in duration (plus audio and/or video examples as appropriate up to an additional 5 minutes). * 50% Essay 2 (2500 words) OR PowerPoint presentation with recorded narration, up to 20 minutes in duration (plus audio and/or video examples as appropriate up to an additional 5 minutes). |
| **Module Convenor:** Paul Rodmell |

## 37030 LI Music and Gender

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| **Credits: 20**  **Semester 2** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module introduces students to key concepts and theories in the study of music and gender. The seminars may cover topics such as queer theory, sexuality, intersectionality, transgender approaches, historical approaches and a history of feminist and gender perspectives in musicology and music philosophy. These perspectives and concepts will be discussed with reference to both historical and contemporary case studies across a variety of musical genres and practices. The module may also cover contemporary debates, such as the ‘Me Too’ movement and the politics of documenting and highlighting ‘hidden figures’ in music. Assessments will be geared towards demonstrating a sophisticated and critical understanding of the key concepts and perspectives, as well as applying them to the analysis of musical pieces, practices, cultures and ideas. |
| **Assessment:**   * 50% 2250 word essay: topic 1 * 50% 2250 word essay: topic 2 |
| **Module Convenor:** Maria Witek |

## 27210 LI Studies in Performance Practice

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| **Credits: 20**  **Semester 2** |
| **Pre-Requisite Information:**  This module is also available to Exchange students. |
| **Module Description:**  This module combines the disciplines of musicology and performance, introducing students to the main topics in performance practice of Western Music. Case studies are chosen from the Early Modern, Baroque and Classical periods. Topics may include organology, rhythm and tempo, articulation, pitch and temperaments, notation, the history of recorded performance, manuscript and printed musical sources, issues surround existing editions and editorial practices, and debates around ‘authenticity’ in performance. These will be explored through case studies of individual works, discussions of performances and recordings, readings of contemporary treatises, critical evaluation of the secondary literature on Performance Practice, and workshops with CEMPR vocal and instrumental tutors. |
| **Assessment:**  **Either**   * 50% Essay I (2000 words) * 50% Essay II (2000 words)   **or**   * 50% Essay (2000 words) * 50% Performance, which can comprise either: 40% for a 12-minute performance, plus 10% for a 500 word supporting programme note on issues arising from the performance; * or 40% participation in the concert by the Early Modern Vocal Ensemble or Chamber Orchestra (a baroque/ classical orchestra), plus 10% part test   **or**   * 50% Essay (2000 words) * 50% Edition with 1000 word commentary on issues arising from the editorial process   **Alternative assessment for Solo Performance option if on campus activity is restricted:**  50% Essay (2000 words), 50% Performance, comprising a 12-minute video performance (40%) plus a supporting verbal commentary (10%). |
| **Module Convenor:** Andrew Kirkman |

# Modules that run in both semesters (10 credits in each semester

## 37762 LI Solo Performance

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| **Credits: 20**  **Semester [1] + 2** |
| **Pre-Requisite Information:**  This module is also available to full year Exchange students. A 10-credit module is available to single-semester Exchange students. |
| **Module Description:**  Each student will receive individual tuition (20 hours) on an instrument or voice, classical or jazz, with a specialist tutor employed either at the Royal Birmingham Conservatoire or employed directly by the University of Birmingham, during the teaching weeks of the year. This total of 20 hours individual tuition may be divided between two studies (instrumental or vocal: 1st study 12 hours, 2nd study 8 hours) or may all be taken on one study (20 hours).  The aim of this module is to develop performance skills to a semi-professional, post-Grade 8 standard, thus providing a basis for further specialisation in performance in Year 3 / final year.  Where a second study is taken, the aim of the module is to develop performance skills to a Grade 7/8 standard in the second study.  For classical musicians, a professional collaborative pianist (piano accompanist) is available for those studies which require one, for two hours in total, this time to include rehearsal before the public performance assessment and the assessment itself.  For jazz musicians, a professional jazz coach is available for two hours in total, this time to involve professional coaching of the student’s band before the public performance assessment, as suitable to the nature of a jazz musician’s practice (i.e. one developed in an ensemble context).  **Tuition, including Platform performance classes, begins in Semester 1, and as such the module must be taken across two semesters and cannot be taken in Semester 2 only.** |
| **Assessment:**  **If taking one study:**   * 100% By public performance during the main examination period (15’-18’). * If a public performance is not possible: * 100% Video performance submitted in the main examination period (15’-18’).   If, in exceptional circumstances, a student cannot submit a video performance:  100% tutor report.  **If taking two studies:**   * 65% By public performance during the main examination period for the 1st study (11’-14’). * 35% By tutor report for the 2nd study   If a public performance is not possible on the 1st study:   * 65% Video performance submitted in the main examination period for the 1st study (11’-14’). * 35% By tutor report for the 2nd study   If, in exceptional circumstances, a student cannot give a public performance or submit a video performance on the 1st study:   * 65% by tutor report for the 1st study. * 35% By tutor report for the 2nd study. |
| **Module Convenor:** Ceri Owen |

## 36293 LI Solo Performance I (Exchange students) Semester 1 36294 LI Solo Performance I (Exchange students) Semester 2

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| **Credits: 10**  **Semester 1 or 2** |
| **Pre-Requisite Information:**  This 10-credit module is available to single-semester Exchange students.  A 20 credit module is available to full year Exchange students. See above. |
| **Module Description:**  *36293 LI Solo Performance I (Exchange students) Semester 1*  *36294 LI Solo Performance I (Exchange students) Semester 2*  Each student will receive individual tuition (10 hours) on an instrument or voice, classical or jazz, with a specialist tutor employed either at the Royal Birmingham Conservatoire or employed directly by the University of Birmingham, during the teaching weeks of the year.  The aim of the module is to develop performance skills to a semi-professional, post-Grade 8 standard, thus providing a basis for further specialisation in performance. |
| **Assessment:**  *36293 LI Solo Performance I (Exchange students) Semester 1*  *36294 LI Solo Performance I (Exchange students) Semester 2*  100% - 10-15 minute public performance.  Alternative assessment if a public performance is not possible: 100% video performance (10-15 minutes). If a video performance is not possible, 100% tutor report. |
| **Module Convenor:** Ceri Owen |

## 31923 LI Paper Composition I & 31924 LI Paper Composition II

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| **Credits: 10 + 10**  **Semester 1 & 2** |
| **Pre-Requisite Information:**  LI Paper Composition I & LI Paper Composition II are co-requisites and both modules must be taken  This module is only available to Exchange students who are here for the full year. |
| **Module Description:**  *LI Paper Composition I (Sem 1)*  Through a portfolio of original compositions, students will explore and develop a range of compositional techniques and new creative approaches. Whilst personal aesthetic convictions are respected, a willingness to expand one's awareness and a desire for creative investigation are also expected. Presented topics, upon which composition assignments are based, will introduce students to number of aesthetic and technical aspects of contemporary music. Workshop-style sessions provide the opportunity to review compositional decisions and to monitor progress. Students will also contribute regularly to personal Listening Diaries in order to broaden their appreciation of contemporary repertoire and to demonstrate their analytical skills.  *LI Paper Composition II (Sem 2)*  Through a series of lectures and intensive 1-to-1 tutorials, students will be guided in the creation of an original large-scale composition. Whilst personal aesthetic convictions are respected, a willingness to expand one's awareness and a desire for creative investigation are also expected. Completed works will be workshoped and assessed during the summer exam period, at which time students will be required to play through each another’s compositions. Students will also contribute regularly to personal Progress Diaries, in order to reflect on the development of their work, articulate both technical and aesthetic challenges and share solutions and other music with fellow students. |
| **Assessment:**  *LI Paper Composition I (Sem 1)*   * 80% Composition Portfolio; three original works for small ensemble, each approximately 3-minutes in duration (2000 words equivalent). * 20% Listening Diary; portfolio of short analytical reflections, relating to musical works discussed during lectures (500 words in total).   *LI Paper Composition II (Sem 2)*   * 100% Large-scale Composition; one original work for large ensemble of approximately 7-minutes in duration, including a programme note of approximately 200 words. (2000 words equivalent). |
| **Module Convenor:** Ryan Latimer and Michael Zev Gordon |

## 31914 LI Conducting I & 31916 LI Conducting II

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| **Credits: 10 + 10**  **Semester 1 & 2** |
| **Pre-Requisite Information:**  LI Conducting I & LI Conducting II are co-requisites and both modules must be taken.  This module is only available to Exchange students who are here for the full year. |
| **Module Description:**  *LI Conducting I (Sem 1)*  This module will focus upon the process of acquiring skills. Students will integrate theory and practice in considering how to prepare scores as a conductor with careful consideration of successful rehearsal practices and how these relate to and impact on performance outcomes. Students will foster reflective/evaluative skills, which are considered key in becoming an accomplished and responsive conductor.  *LI Conducting II (Sem 2)*  The course will combine theory and practice in teaching stick technique as one of the means of communicating with performers. The importance of analysis and the issues involved in learning a score and making decisions about it will also be investigated in further detail, building on learning in Conducting I. Students will conduct ensembles formed by the rest of the group, developing further their rehearsal technique, time management skills, aural perception, and communication skills. |
| **Assessment:**  *LI Conducting I (Sem 1)*   * 100% Reflective writing portfolio (2000 words equivalent)   *LI Conducting II (Sem 2)*   * Assessed practical conducting session, 25 minutes (100%).   **Alternative assessment if on campus activity is restricted:**   * 2000 word Essay (50%), * Technical assessment submitted by video recording, 5-10 minutes in duration (50%) |
| **Module Convenor:** Daniele Rosina |

## 31920 LI Orchestration I & 31922 LI Orchestration II

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| **Credits: 10 + 10**  **Semester 1 & 2** |
| **Pre-Requisite Information:**  LI Orchestration I & LI Orchestration II are co-requisites and both modules must be taken  This module is only available to Exchange students who are here for the full year. |
| **Module Description:**  *LI Orchestration I (Sem 1)*  The module aims to provide students with facility in orchestrating examples of music from Classical style to present times; to sharpen the ear and improve command of harmony and counterpoint, musical notation, calligraphy, and the presentation of scores and parts. The module covers basic techniques of scoring for strings, woodwind, brass and percussion Examples of instrumental scoring by a range of composers will be examined in class or prescribed for private study.  *LI Orchestration II (Sem 2)*  The module builds on the skills acquired in Orchestration I, moving to the scoring of Classical works and beyond for larger ensembles and orchestra. It is hoped that the students in the group will be sufficiently numerous and diverse to allow some of their work to be played, heard and discussed. Examples of instrumental scoring by a range of composers will be examined in class or prescribed for private study. |
| **Assessment:**  *LI Orchestration I (Sem 1)*   * Orchestration for small orchestra (70%) * Supporting exercise (30%)   *LI Orchestration II (Sem 2)*   * Portfolio of assignments, including short exercises for Romantic orchestra, 20th-century small orchestra and 20th-century orchestra (100%) |
| **Module Convenor:** Michael Zev Gordon |

## 32383 LI Studio Composition I & 32385 LI Studio Composition II

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| **Credits: 10 + 10**  **Semester 1 & 2** |
| **Pre-Requisite Information:**  LI Studio Composition I & LI Studio Composition II are co-requisites and both modules must be taken.  This module is only available to Exchange students who are here for the full year. |
| **Module Description:**  *LI Studio Composition I (Sem 1)*  This module builds on techniques learned in Studio Composition level C (10 11042). 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 and at Birmingham ElectroAcoustic Sound Theatre 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.  *LI Studio Composition II (Sem 2)*  This module builds on techniques learned in LI Studio Composition l. In this module, 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. The learning process is significantly informed by guided reading and listening. Attendance at the weekly MiniBEAST listening sessions and at Birmingham ElectroAcoustic Sound Theatre 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. |
| **Assessment:**  *LI Studio Composition I (Sem 1)*   * 80% 2 composition studies amounting to 7 minutes * 20% Learning journal on MiniBEAST/BEAST events, assigned and independent reading and listening - 500 words)   *LI Studio Composition II (Sem 2)*   * 20% Learning journal on MiniBEAST/BEAST events, assigned and independent reading and listening - 500 words) * 80% Final Assignment (a composition of 7’-10’ in duration). |
| **Module Convenor:** Annie Mahtani |