

**College of Arts and Law**

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

**Department of Music**

MODULES FOR
INCOMING EXCHANGE STUDENTS

2024/2025

Contents

[Semester 2 modules 3](#_Toc161219224)

[25658 LI Analysis of Music 4](#_Toc161219225)

[17934 LI From Glinka to Glazunov 5](#_Toc161219226)

[37030 LI Music and Gender 6](#_Toc161219227)

[27210 LI Studies in Performance Practice 7](#_Toc161219228)

[37762 LI Solo Performance 8](#_Toc161219230)

# 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).
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| **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
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| **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 |

## 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.
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| **Module Convenor:** Ceri Owen |