

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	Academic Session:	2012-13 and thereafter
Course Title:	Studies in music, media and technology	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU2004	Course JACS Code: (Please contact Data Management for advice)	300
Availability: (Please state which teaching terms)	Autumn or Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Core (Intermediate)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Appointed annually		
Course Staff:	Appointed annually		
Aims:	<p>This course will:</p> <ul style="list-style-type: none"> • Explore ways that electronic media and technology have brought about change in and opened up new possibilities for musical production, consumption, sounds, practices, experience, contexts and meanings • Consider the role of electronic media and technology in preserving and documenting musical culture as well as in changing it • Examine how developments in electronic media and technology have affected and continue to affect dynamics of power in musical production and consumption across the world • Explore the effects of electronic media and technology on popular, traditional and classical musics • Introduce concepts and techniques for the study of the interaction of music, media and technology • Encourage a deeper and more critical understanding of music, music making and musical culture through study in both familiar and unfamiliar cultures and contexts 		
Learning Outcomes:	<p>By the end of this course students should have:</p> <ul style="list-style-type: none"> • A broadened understanding of the ways in which electronic media and technology have shaped and continue to shape musical cultures across the world • An increased knowledge of genres of music or aspects of musical production / consumption that rely on or have come to exist because of electronic media and technology, and those that may be less fundamentally changed • Enhanced analytical and critical skills for forming opinions about many key issues affecting musical culture and the lives of musicians today across the world • Enhanced skills for writing critically and in depth about how music interacts with media • Broadened approaches for analyzing the role of music, media, technology and contemporary musical cultures 		
Course Content:	<p>The course 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 fundamental 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; amplify music; mass produce music; mass disseminate music; and greatly alter dynamics of power in the production and consumption of music. The course 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; recorded 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.</p>		
Teaching & Learning Methods:	20 hours of lectures/tutorials/seminars, in conjunction with formative activity, and 130 hours of private study, resulting in the notional total of 150 hours of study for the course.		
Details of teaching resources on Moodle:	Course outline, content of lectures, bibliography, details of assignments, and some readings as well as music and video links		
Key Bibliography:	<ul style="list-style-type: none"> • Braun, H.J. (2002) <i>Music and technology in the twentieth century</i> (Baltimore, MD: John Hopkins University Press) • Curran, J. and Gurevitch, M., eds, (1996) <i>Mass media and society</i> (Second Edition. London: Arnold) • Katz, Mark (2004) <i>Capturing Sound: How Technology Has Changed Music</i> (Berkeley: University of California) • Sexton, J. (ed.) (2007) <i>Music, sound and multimedia: From the live to the virtual.</i> 		

	<p>(Edinburgh: Edinburgh University Press)</p> <ul style="list-style-type: none"> Wallis, Roger and Malm, Krister (1984) <i>Big sounds from small peoples: The music industry in small countries</i>. (London: Constable)
Formative Assessment & Feedback:	One formative exercise (which may be a written piece of work, a short project completed in a group of 5-6, a class presentation or debate) to be completed during the course and to be given written feedback. One essay (see below) contributing to the final course mark, to be returned with tutorial mark, written comment and annotations. See also under Teaching and Learning Methods.
Summative Assessment:	<p>Exam (50%), 2 questions from 6 (2 hours)</p> <p>Coursework (50%) An essay of 2500-2750 words completed during the course</p> <p>Deadlines: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.