

Full descriptions of all courses, including assessment requirements, can be found in the course specifications at

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## **SECOND YEAR FLEXIBLE CORE COURSES:**

### **MU2000 Studies in Music Analysis**

This course focuses on the analysis of tonal music from a Schenkerian perspective. It presupposes no knowledge of Schenkerian analysis, but by the end of the course students will have a solid intermediate grasp of the theory, equipping them for more advanced analytical work in their third-year MU3391 or MU3392 dissertations. The repertoire to be studied is mostly late-18th- and early 19th-century Western art music, and the course is taught in a mixture of lectures and tutorials. As well as being interesting and useful in its own right, Schenkerian theory is presented as a means of thinking about how to analyse music of earlier and later periods, within and without the art-music tradition. The course is assessed by coursework (an analysis of a piece of instrumental music) and exam (an analysis of a song). The course is assessed by 50% coursework and 50% exam.

### **MU2001 Studies in Composition**

In this course you will develop your knowledge of a range of fundamental techniques of musical composition with particular focus on structure, harmonic control and the manipulation of rhythmic and melodic material. You will be encouraged to explore and develop your own creativity through the study of key works by a diverse range of composers which will be used as springboards for your own musical invention. You will create a portfolio of technical exercises and a short composition written in response to a given brief. Assessment: 100% coursework.

### **MU2002 Studies in Music History**

This course introduces students to a wide range of issues in the history of music. It is taught by two members of staff, with one module focusing on pre-1750 and another focusing on post-1750 music. Questions of style history, technical developments in musical composition, and the relation of music to broader political, artistic, intellectual, and institutional histories are only the most obvious of those that will be interrogated in the course. The course is taught in a mixture of lectures and tutorials. Building on first-year courses in both music history and historiography in different ways, the course offers a particularly useful grounding for third-year dissertations, and provides a historical background to many second- and third-year option courses. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2003 Studies in Ethnomusicology**

In what way is ethnomusicology more than the study of world music genres? Are there universals in music, and how can musicians, listeners and scholars approach this question through lived practice, historical study and discourse? What is the value of preserving 'dying' traditions? This introductory course examines key issues and topics in ethnomusicology such as fieldwork and ethnography, the music business, musical change, music cognition and approaches to instruments. The course is taught in a mixture of lectures and tutorials. It offers a particularly useful grounding for anyone intending to write a third-year dissertation on ethnomusicological topics. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2004 Studies in Music, Media and Technology**

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 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; 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; 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. The course is taught in a mixture of lectures and tutorials. It offers a useful grounding for anyone wanting to write a third-year dissertation on aspects of popular music or music and the media. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2205 Practical Performance I (Shzr Ee Tan)**

This half-unit course offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 20-minute recital at the end of term 2. The course also includes a mix of seminars and workshops. Students are given opportunity to perform for and critique one another in a variety of genres and setups (of their own choosing). Seminar topics covered include performance theory, dealing with performance anxiety, practice methods, improvisation and concert production. There will also be workshops on Alexander Technique and cognitive behavioural therapies for performance anxiety.

### **INTERMEDIATE LEVEL COURSES:**

#### **MU2210 Solo Performance (Erik Levi)**

This full-unit course is intended for students who wish to specialise in performance. Admittance will be subject to tutorial advice; this advice is given once your marks for the recital component of MU1118 Solo Performance have been confirmed. The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This course offers you 20 instrumental/vocal lessons of 1-hour duration, culminating in a 30-minute public recital at the end of term 3.

#### **MU2211 Ensemble Performance**

Admittance to this full unit course is limited to the four most promising ensembles which submitted themselves for audition in February.

#### **MU2213 Composition Portfolio (Helen Grime / Mark Bowden)**

(Co-requisite: MU2001 Studies in Composition)

In this course you will create a mixed portfolio of compositions and develop skills in independent creative work. You will be encouraged to pursue your own individual approach to writing music with guidance from the course tutors alongside a series of group lectures. You will create three works: one involving a voice or voices, another for a large ensemble and a third for either solo keyboard or small chamber ensemble. Assessment 100% coursework.

### **MU2250 History of Orchestration (Erik Levi)**

(Pre-requisite: MU1110 Theory & Analysis and/or MU1111 Practical Musicianship)

This course has three principal aims. First, it seeks to develop an understanding of the technical capabilities and ranges of the standard instruments of the orchestra as they evolved during the eighteenth and nineteenth centuries. Second, as a technical course with no written examination, it offers the opportunity to develop expertise in the principles of orchestration and transcription through a series of weekly or fortnightly pastiche exercises, the four final pieces being submitted as a portfolio. Finally, it focuses attention on the orchestral styles of a limited number of composers from Haydn to Ravel. Assessment: 100% coursework.

### **MU2323 Ensemble Performance in World Music: Andean Band (Henry Stobart)**

This is a practical course (0.5 unit) spread over two terms which provides the opportunity to learn to perform a wide variety of Andean music. All students learn a variety of rural consort genres including at least five types of panpipes and several forms of flute (musiñu, pinkillu, tarka), alongside a range of guitar songs. In addition, urban folklore repertoires will be taught (by a visiting Andean musician) using each student's own charango, quena and panpipe (shipped from Bolivia especially at an approximate total cost of £50 per student). A transcription project encourages students to explore additional Andean repertoires, including genres which incorporate standard European instruments (such as the violin, clarinet, saxophone, bass, Spanish guitar). Students work together as a group, meeting at least once weekly, outside the timetabled class. Assessment is based on three transcriptions (30%) in term one and a final recital (70%) at the end of term two - divided 50/50 between (a) group performance and (b) individual contribution. The course is immensely enjoyable, but requires a high level of commitment.

### **MU2325 Art & Craft of 18<sup>th</sup>-Century Composition**

(Pre-requisite: MU1110 Theory & Analysis and/or MU1111 Practical Musicianship)

This course gives you hands-on experience of writing in the styles of 18th-century music, undertaking the same exercises as used by apprentice composers of the period. The course will focus on chamber genres such as early Lieder, dance movements, and string quartets; you will learn techniques of constructing Classical tonal and phrase structures, including the use of a hierarchy of cadences and secondary and tertiary dominants. The stylistic and compositional principles of each genre will be introduced and discussed in workshops, incorporating class performance wherever possible. You will then undertake weekly written assignments in pastiche composition for discussion, performance and feedback in class. The course is assessed by 50% coursework (two assignments in pastiche composition) and 50% exam (a take-away exam paper with two exercises in pastiche composition, to be completed within 24 hours).

### **MU2326 Choral Conducting (Rupert Gough)**

This course will give you the technical skills, confidence and abilities to direct choral rehearsal and performance. Specifically it will teach skills of baton technique/hand gesture, rehearsal management and the principles of choral direction; develop your understanding of vocal techniques, warm-up exercises and other techniques of choral rehearsal; and develop your interpretation of scores and the communication of interpretative ideas to a choir in the pursuit of their realization in performance. Assessment 30% coursework, 70% practical exam.

### **MU2335 Composing with Technology 1 (Brian Lock)**

In this course you will learn about and compose some commercial and media style music using the Logic Audio sequencing programme. The course will be based around and marked on four exercises. The exercises might include putting some notated acoustic music into the computer and creating a 'mock-up' of it and/or composing music for a short fragment of a TV programme, such as a nature documentary, for example. The exercises will be designed to help you get a good understanding of using Logic Audio and to start composing commercial music. The course is designed for complete beginners in music technology or those with A Level Music Technology; both are welcome. This course contains learning skills that will be of direct relevance to all those considering careers in the following fields; composition, film and media music, sound design, media and broadcast industries, sound engineering, software design, publishing, advertising, pop music industry, sound recording, creative industries in general and teaching. There is a follow up course – Composing with Technology 2 – in the third year for all those who take this course in the second year and wish to continue with this subject. Assessment: 100% coursework.

### **MU2338 Introduction to Jazz (Shzr Ee Tan plus visiting specialists)**

This course is a historical and theoretical introduction to Jazz. Coverage of its origins and stylistic metamorphosis in the United States, as well as its globalised practice around the world today will be featured alongside a basic improvisation workshop and a practical look at the UK professional/ amateur scene. Cultural context will be examined via additional debates on race discourse and the politics of 'fusion' genres. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2339 Popular Music and Musicians in Post-War Britain and North America (Jennifer Sheppard)**

From the arrival of the blues in Britain, to the Beatles' invasion of America: British and American popular musics and musicians have maintained a relationship of exchange, convergence and divergence. This module considers popular music in post-war British and North American culture from the revival of skiffle in the 1950s to the current popularity of dubstep through shared patterns of production, dissemination and consumption between the two regions. In addition to acquainting students with the musicians and musical features that define important styles and genres of popular music, lectures will situate musical developments within broader social contexts of race, class, gender, politics, and economics. Through the lectures and readings students will also acquire knowledge of and familiarity with a range of methodologies and theoretical approaches for studying popular music. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

## **HONOURS COURSES:**

### **MU2291 Issues in Popular Music: Bollywood, Bhangra and The Beatles (Anna Morcom)**

This course will introduce students to the popular musics of India and their links with western pop musics. This will range from Bollywood (the songs and dances of India's vast commercial Indian film industry), to diasporic genres such as Bhangra, to smaller localised folk-popular musics, to the Indian craze in western rock and pop music of the 1960s and 1970s.

Students will be introduced to the history of popular music in India and its link to British colonial rule and traditional Indian genres, the workings of contemporary music industries, issues of class and identity, and the place of globalisation, transnationalism and diasporas. The course will also explore dance cultures associated with genres such as Bollywood and Bhangra. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2304 Issues in Sound, Music and the Moving Image (Julie Brown)**

Issues in Sound, Music and the Moving Image will focus on analytical and critical approaches to sound film (i.e. not silent film) and focus on Western -- especially Hollywood and European -- film traditions. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2315 The Music-Film – finalists only (Julie Brown)**

This course deals with films that themselves portray music-making. The films discussed are 'about' music in various ways. For each seminar you are asked to read certain theoretical, literary or cinematic reflections about music and also to watch a particular film. In the seminar itself we discuss the key ideas in the readings and proceed to a close reading of the film. Music-films not only give us insights into ways in which music comes to have broader cultural meanings; they also often reflect upon music's more conventional role as part of the cinematic apparatus. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2321 J.S Bach: Context & Reception (Stephen Rose)**

Nowadays Bach is regarded as one of the greatest composers to have ever lived. Yet in his lifetime he was a contentious figure whose music was often regarded as unduly complicated. This course introduces Bach's output within the context of his career and his Lutheran environment, and then traces the changing fate of his music after his death. You will learn ways of analysing and contextualising Bach's music, including a selection of his cantatas, the St Matthew Passion, and the Brandenburg Concertos. You will also research how Bach's music has subsequently been used in a variety of contexts, including film music and popular music. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU2322 Music in the City (Geoff Baker)**

This course will explore music in a variety of contexts and historical periods through the lens of urban studies. Drawing on historical musicology, ethnomusicology, and popular music studies, as well as urban history, sociology, and geography, it will aim to develop a range of methodologies appropriate to the study of music in cities. The course will range from medieval city waits to grime, eighteenth-century coffee-house concerts to post-industrial warehouse parties, and will focus particularly on popular and art music about urban life in the twentieth century. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU3393 Special Study Performance – finalists only (Erik Levi)**

Admittance to this final year course is limited to a maximum of the 25 students gaining the highest marks either in the MU2210 Solo Performance recitals or the recital component of MU2205 Practical Performance. The class is divided into two groups, each of which meets regularly throughout the term on a fortnightly basis. This course offers you 22 instrumental/vocal lessons of 1-hour duration, culminating in a 45-minute public recital at the end of term 3.

### **MU3407 Practical Performance II – finalists only**

This course provides an opportunity for students to study an instrument/voice and work on performance through taking individual lessons, performing and giving feedback to other students in class seminars, writing programme notes and concert reviews, and giving an end of year solo recital. This course offers you 16 instrumental/vocal lessons of 45 mins duration, culminating in a 25-minute recital at the end of term 2.

### **MU3411 Music, Environment & Ecology (Henry Stobart)**

This course considers some of the ways that music relates to natural and built environments. It also stresses that music is itself an environment which leads people to act in particular ways. Its wide ranging perspective includes very contemporary issues as well as consideration of the sounds of animals and birds, and the ways that people musically interact with the natural world - or with the crops or animals on which they rely. It provides an introduction to soundscape studies, ecological perception, spatial acoustics, zoomusicology, ecomusicology, sound pollution studies, and the role of music in retail environments and in disciplining the body. Finally, the course considers music's relationship to environmental degradation, its impact on endangered woods (used in instrument construction), and its role in environmentalism. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU3413 Ideas of German Music: from Mozart to Henze (Mark Berry)**

This course will look at ideas of German music, from c.1750 to c.2000. Certain key works will be considered, from Mozart to Hans Werner Henze, but we shall also look at composers' writings, the attitudes of performing musicians (e.g., the conductor Wilhelm Furtwängler), writers (e.g., Thomas Mann), philosophers (e.g., Theodor Adorno), and other artists (e.g., the painter, Caspar David Friedrich). What is it that was held to characterise *German* music in particular, and how convincing were the special claims made for it? How closely did other social, political, and intellectual currents influence conceptions of music, and how did music influence them? The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU3417 Composing with Technology 2 – finalists only**

(Pre-requisite MU2335 Composing with Technology 1)

The course will carry on with all the technological and compositional techniques and methods introduced in MU2335 Composing with Technology 1 but take a more in-depth look at them and delve much deeper into the software. We will study compositional and technological techniques from the experimental and electronica fields and from the music to moving-image repertoire, including film, tv, adverts and games etc, and build up knowledge of up-to-date practices and trends to inform work with a view to making it concordant with current music industry practices. You will be encouraged to start trying to develop your own voice in these styles of music. There will be some study of the issues in and repertory of electronically mediated music. There will be an opportunity in this course to write a portion of a film score consisting of several cues. The course will contain sections

on mixing and music production. This course will be highly relevant to those who want to undertake further study in the fields of music technology, composition for moving image, computer, commercial and pop music composition and those who wish to pursue employment in broadcasting, production, the media, film and creative industries, commercial composition, the technology sector and advertising and publishing. Assessment: 100% coursework.

### **MU3419 The Classical Canon and Popular Culture since 1945 (Carlo Cenciarelli)**

This course will look at a wide variety of ways in which the canon of Western art music has been re-used and re-contextualised since 1945. We will focus primarily on Europe and North America, and explore phenomena such as musical borrowing and sampling, crossover performers and Jazz covers, cinematic appropriations and live broadcasts. Each seminar will focus on a case study, and combine cultural-historical work with close reading. On the one hand, we will discuss the changing reception of the canon in view of broader economic and cultural trends that have marked Western societies since the end of the Second World War (paying particular attention to the role of technology). On the other, we will analyse how particular works and musical gestures are transformed and invested with novel meanings when placed within new musical and multimedia contexts. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU3422 Britten's Operas (Paul Harper-Scott)**

Britten's operas are among the most performed and recorded of any in the twentieth century. His contribution to postwar British composition, as well as his activity as a performer (pianist and conductor) and a festival organizer make him a centrally important figure in music in Britain in the last century in a general sense. But it is in his operatic composition, perhaps more than anywhere, that his work exercises the greatest fascination. There the social, political, religious, psychological, and sexual preoccupations of his day, and his own perspective on them, are figured in music and dramatic characterizations of gripping and often intellectually and emotionally challenging forms. Whether because of the music's virtuoso control of materials that embrace freely atonal, serial, and tonal procedures, engaging with traditional and modern conceptions of the operatic genre, or because of his focus on incendiary themes such as war, rape, and intergenerational relationships, Britten's operas stand out among the most fascinating works of their or any time. This course examines this repertoire from a range of biographical, critical, and analytical perspectives, aiming to cast light on one of the most fêted and controversial figures of twentieth-century composition. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.

### **MU3423 Notation of Medieval Song (Helen Deeming)**

Through the study of digital images of manuscripts of medieval song, you will learn to understand their notations through a combination of traditional and e-learning techniques. Working through staged examples from twelfth- and thirteenth-century Britain, you will become familiar with how music manuscripts were written in the Middle Ages, and how scribes used both established and innovative means to express musical information in written form.

You will hone skills in traditional methodologies such as codicology, palaeography, and musical analysis through the use of an internet-based electronic resource that allows students to interact with digital images of music manuscripts. Ultimately, you will be able to read, sing/play from, and transcribe the songs into modern notation, and also to identify their ambiguities and propose solutions to notational conundrums. The course is suitable both as a follow-up to MU2328 Editing and Notation of Early Music and also for students who have not taken MU2328 in the past. Assessment: 100% coursework.

**MU3424 Music & Gender (Anna Morcom)**

This course aims to give students a wide-ranging understanding of music, performing arts and gender in different historical periods and different parts of the world, including Europe. It aims to introduce students to theoretical approaches to the study of gender through richly comparative case studies that will include western classical music as well as musical cultures from other parts of the world. The course will also develop the analytical and writing skills of students. The course is assessed by 50% coursework (essay of 2500-2750 words) and 50% exam.