# **Module Specification**

**Module Title:** Contextual Studies 2: Collaborative Composition

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| **Module code:** | HBASHR031 | **NQF level:** | Level 5 |
| **Credit value:** | 20 credits | **Semester of study:** | 1 and 2 |
| **Module type:** | Optional | **Pre-requisites:** | None |
| **Available to:** | BA (Hons) Music (Classical) (Film Music) (Folk) (Jazz) (Popular) (Production) (Songwriting) |

**Module overview**

Collaboration plays an important role in the careers of composers and musicians. Sessions will focus on collaboration and concepts for music composition, and this module develops the skills and understandings that are necessary when working with others from diﬀerent musical backgrounds to develop new ideas, communication skills, compositional processes and pieces of music. Throughout, students will be introduced to a selection of forward thinking artists from varying disciplines to provide inspiration for and advancement of their own compositional language and skills in working collaboratively, and will learn to use critical self-reflection as a tool for self-development and progression. Documenting and evaluating the collaborative compositional process as well as creating a composition portfolio will form the body of work throughout the 2 semesters.

**Aims**

This module develops skills and understandings that are important when working with others to develop new forms and processes.

The module aims to:

1. Bring students together from different pathways/musical backgrounds, to collaborate on a composition project.
2. Introduce students to a range of composers and performers well known for exploring new approaches to musical composition.
3. Introduce students to models that facilitate the collaborative process through practical research.

**Learning outcomes**

On successful completion of this module, students will be able to:

1. Present a piece of original collaboratively produced music in an appropriate format (e.g. score; production; documentation of live performance).
2. Evaluate and document the collaborative process.
3. Generate compositional materials through research and analysis.
4. Generate ideas through the collaborative process working with composers from different genres.

**Learning and teaching methods**

In weekly **seminar workshops**, students will discuss and explore aspects of collaborative processes practically in order to create new music, develop skills in communication, compositional abilities and stylistic and theoretical knowledge from multiple genres. Stylistically, there are no limitations, and students will be encouraged to consider the balance between their own personal approach and expertise of others as well as the relationship between interpretation of musical ideas and stylistic conventions. The module will delivered through seminar workshops, engaging students with seminal composers and performers well known for breaking down barriers between genres, creating pluralistic approaches to composition.

**Contact hours and directed study (over semesters 1 and 2)**

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| --- | --- |
| **Delivery type** | **Student hours** |
| Indicative hours for learning and teaching activities | 30 hours |
| Indicative hours of directed study | 170 hours |
| Total hours (100hrs per 10 credits) | 200 hours |

**Opportunities for formative feedback**

Students will undertake a mid-year platform in the form of presentations in order to receive formative feedback on their approach to collaboration.

**Assessment Method**

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| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| myPortfolio submission documenting the collaborative process | 2000 words and 5 minute video documentary | 50% | 2, 4 |
| Composition | 6 minutes | 50% | 1, 3 |

**Re-Assessment Method**

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| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| myPortfolio submission documenting the collaborative process | 2000 words and 5 minute video documentary | 50% | 2, 4 |
| Composition | 6 minutes | 50% | 1, 3 |

**Indicative Reading List**

Recommended:

* Goehr, L. (1998) The Quest for Voice. Clarendon Press: Oxford.
* Carr, I. (2008) Music Outside. Northway.
* Wishart, T. (1996) On Sonic Art. Gordan & Breach.
* Nicholsan, S. (2005) Is Jazz Dead (or has it moved to a new address). Routledge.
* Szed, J. (1997) Space is the Place. The Life and Times of Sun Ra Pantheon Books.
* Schoenberg, A. (1983) Structural Functions of Harmony. Faber & Faber.