

1. Factual Information

Module Title	Popular Music, the Stage and Studio	Level	4
Module Code	LAUPMP401	Credit Value	60

2. Module Aims

The aim of this module is to introduce knowledge of the concepts, principles and technologies associated with popular music performance, production and composition. You will begin to develop a critical approach to your own musical performance, production, composition, and the work of others. It will direct you towards independent study by encouraging discourse, enquiry, and experimentation, and aims to establish the skills necessary for study at this level.

You are expected to produce work that demonstrates you are:

- Developing awareness of popular music performance, production and composition as a professional activity, and of its critical and contextual dimensions;
- appreciating your strengths and areas for development as a learner.

3. Teaching and Learning Strategies

These are designed and delivered to support your learning of what is expected of you.

These will typically include: stage performance workshops; recording studio workshops and tutorials; digital audio workstation (DAW) workshops and tutorials; performance, composition and arrangement tasks; group critiques; seminars; 1:1 instrumental/vocal teaching; individual tutorials; lectures; and workshop inductions. Health and safety practices may be included in workshops, tutorials and recording studio based teaching.

Throughout the module delivery you will be encouraged to undertake independent study tasks to supplement and consolidate what is being learnt and taught.

4. Module Content

Contemporary popular music performance, production, and composition practice will be the starting point for your investigation.

The teaching will include sessions to:

- Develop your ability to convey personal expression and imagination in practical music-making in order to demonstrate an individual musical personality or 'voice', through employing advanced technical skills and deeper levels of interpretative insight (P1).
- Develop collaboration in popular music-making, through ensemble performance (T1).
- Develop your ability to capture, publish, analyse and edit music using appropriate analogue and digital resources for the purposes of composition, performance, music production, sound synthesis, and dissemination (P2).
- Develop familiarity and understanding of relationships between making popular music and the ideas that surround its evolution and our reception of its performance, production, composition and arrangement (KU1).

- Develop your ability to analyse, evaluate and reflect on your strengths as a learner (IC2).
- ability to explore different and unfamiliar musical concepts, repertoires and practices (IC3).
- Develop knowledge and understanding of the broader the relationship of music to historical, philosophical cultural and social contexts (IC5).
- Work to deadlines and negotiate realistic goals and schedules, evidencing the ability to organise and manage a timetable of work effectively, and demonstrating confidence in project planning and management (T2).

Practice, musical performance, and the ideas which surround its evolution and our reception of it will form the core content of the module.

You will be expected to ‘...make music about music’. Module tasks will simulate real-world experiences of popular music performance, production and composition.

Critical evaluation and analysis will be introduced through tutor- and peer- critiques and tutorials, listening exercises, class discussions, and production, composition and arrangement tasks.

Introductory workshop sessions will support this module and may typically include performance, recording, composition, arrangement, interpretation, and approaches to individual and group creativity in the analogue and digital realms. A key feature of your instrumental/vocal development will be healthy musicianship and bodily well-being. The focus in these will be to develop your individual practical application of the processes and ideas introduced.

3 lines of approach form the core delivery of teaching in this module:

Stage Performance Workshop (SPW) - *Live and studio performance, musicianship*

Undertaking various roles within ensemble performance is an integral part of the collaborative nature of popular music performance, and SPW classes develop your solo and ensemble performance skills. You will explore different popular music styles and genres, and perform these live in a variety of settings. You will typically receive one-to-one instrumental/vocal tuition on a weekly basis.

Pre-production skills such as rehearsal, improvisation and stagecraft are taught, and sessions at the curriculum level will typically include group-based instrument-specific performance techniques in key musical styles.

The Recording Studio (TRS) - *Digital capture, studio recording techniques, studio production*

These classes introduce you to the recording studio, and the production processes of capturing sound, mixing, and mastering. Classes also explore approaches to microphone technique, instrument and vocal recording, signal routing, gain structure, and dynamics processing. The class works alongside DAW (see below).

Digital Audio Workstation (DAW) - *Digital expression, composition, arrangement*

These classes serve to introduce you to DAW platforms, their workflows, and the software associated with them. The class runs alongside *The Recording Studio* (see above), and aims to develop your skills to compose, arrange, capture, edit and mix audio within industry-standard software.

These classes will also introduce concepts of composition, arrangement and music theory such as it is applicable to popular music in order to enhance your song- and part- writing skills.

There will be an introduction to a wide and dynamic variety of popular music genres such as (for example); rock, blues, country, gospel, electronica, soul, psychedelia, punk, heavy metal and other established and emerging 20th and 21st century styles, popular music practices and recording artists.

Visits to gigs, events, exhibitions, and various sites for the dissemination of popular music practice will be encouraged and included where appropriate.

5. Assessment

The performance of your learning will be evaluated by your production of a 'portfolio' of practical work which includes

- **A live ensemble performance of no more than 15 minutes in length, comprising:**
 - 1 x imitative 'cover version' of a piece of popular music
 - 1 x stylistic re-arrangement of an existing piece of popular music
- A digital folder which includes creative outcomes from the taught sessions; evidence of developing work, investigations, transcripts, compositions in the form of recordings, rehearsal notes, reflections, test-pieces and independent study undertaken in support of this; an explanatory written/oral rationale of no more than 500 words.

Your portfolio will be evaluated through the Presentation, Process, Idea, Documentation, and Technical 'fields'.

Weighting	100%
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6. Assessment Fields

Field	Descriptor
Presentation	That which is seen by exhibition, portfolio, transcript, performance, relevant to tasks set.
Process	Evidence of the learning journey through method in haptic, physical practice based and textual applications.
Idea	Thought, concept or aim relevant to task, student centred and with clarity of vision.
Documentation	That which evidences the student's journey in and through research, technical experimentation, and/or creative endeavour. Could include: data; reflection; analysis; planning.
Technical	Quality and/or utility of the technical features employed; demonstration of skill / competence in media relevant to task.

7. Indicative Reading List

Borthwick, S., & Moy, R. (2004). *Popular music genres : an introduction*. Edinburgh: Edinburgh University Press.

Dittmar, T. (2012). *Audio engineering 101 : a beginner's guide to music production*. Waltham, MA: Focal Press.

Evans, A., & Evans, A. (2013). *Secrets of Performing Confidence - Second Edition: For musicians, singers, actors and dancers*. London: Bloomsbury Methuen Drama.

Gilbert, E. (2015). *Big magic : creative living beyond fear*. London: Bloomsbury.

Nahmani, D. (2017). *Logic Pro X 10.3: Professional Music Production (1 ed.)*. San Francisco: Peachpit Press.

8. Other Indicative Texts

- Music Week <http://www.musicweek.com>
- Pitchfork <http://pitchfork.com>
- Rock's Back Pages <https://www.rocksbackpages.com/>
- Music Gateway <https://www.musicgateway.net>

9. Indicative Repertoire*

Genre	Indicative Band Repertoire
Soul	<ul style="list-style-type: none"> i. <i>In the Midnight Hour</i> - Wilson Pickett ii. <i>Son of a Preacher Man</i> - Dusty Springfield iii. <i>Hard to Handle</i> - Otis Redding iv. <i>Stop! in the Name of Love</i> - The Supremes v. <i>This Old Heart of Mine (Is Weak for You)</i> - The Isley Brothers vi. <i>I Say a Little Prayer</i> - Aretha Franklin
Funk	<ul style="list-style-type: none"> i. <i>Just Kissed my Baby</i> - The Meters ii. <i>Soul with a Capital S</i> - Tower of Power iii. <i>I Got You (I Feel Good)</i> - James Brown iv. <i>Superfly</i> - Curtis Mayfield v. <i>Brick House</i> - The Commodores vi. <i>Play That Funky Music</i> - Wild Cherry
Psychedelia	<ul style="list-style-type: none"> i. <i>Alone Again Or</i> - Love ii. <i>Everybody's Wrong</i> - Buffalo Springfield iii. <i>See Emily Play</i> - Pink Floyd iv. <i>Somebody to Love</i> - Jefferson Airplane v. <i>Lucy in the Sky with Diamonds</i> - The Beatles vi. <i>8 Miles High</i> - The Byrds
Progressive Rock	<ul style="list-style-type: none"> i. <i>For What It's Worth</i> - Iron Butterfly ii. <i>Owner of A Lonely Heart</i> - Yes iii. <i>Solsbury Hill</i> - Peter Gabriel iv. <i>Wuthering Heights</i> - Kate Bush v. <i>Lucky Man</i> - Emerson, Lake and Palmer vi. <i>Tomorrow Night</i> - Atomic Rooster

<p>Punk</p>	<ul style="list-style-type: none"> i. <i>No More Heroes</i> - The Stranglers ii. <i>Anarchy in the UK</i> - Sex Pistols iii. <i>In the City</i> - The Jam iv. <i>White Riot</i> - The Clash v. <i>Ask the Angels</i> - Patti Smith Group vi. <i>Art-I-Ficial</i> - X-Ray Spex
<p>Reggae</p>	<ul style="list-style-type: none"> i. <i>54-46 Was My Number</i> - Toots & The Maytals ii. <i>Johnny B. Goode</i> - Peter Tosh iii. <i>Uptown Top Ranking</i> - Althea & Donna iv. <i>Dreadlock Holiday</i> - 10cc v. <i>Could You be Loved</i> - Bob Marley & the Wailers vi. <i>The Harder They Come</i> - Jimmy Cliff
<p>Synthpop</p>	<ul style="list-style-type: none"> i. <i>Tainted Love</i> - Soft Cell ii. <i>Temptation</i> - Heaven 17 iii. <i>Don't You Want Me</i> - The Human League iv. <i>Are Friends Electric?</i> - Gary Numan & Tubeway Army v. <i>New Life</i> - Depeche Mode vi. <i>Save A Prayer</i> - Duran Duran
<p>Heavy Metal</p>	<ul style="list-style-type: none"> i. <i>Paranoid</i> - Black Sabbath ii. <i>Speed King</i> - Deep Purple iii. <i>Black Dog</i> - Led Zeppelin iv. <i>Run to the Hills</i> - Iron Maiden v. <i>Ace of Spades</i> - Motörhead vi. <i>Race with the Devil</i> - Girlschool
<p>Indie</p>	<ul style="list-style-type: none"> i. <i>Lovesong</i> - The Cure ii. <i>Summertime</i> - The Sundays iii. <i>Sheila Take a Bow</i> - The Smiths iv. <i>She Bangs the Drum</i> - The Stone Roses v. <i>Inbetweeners</i> - Sleeper vi. <i>Just Like Heaven</i> - The Cure

**this list is indicative and is subject to change.*