

1. Factual Information			
Module Title	Engaging the Audience	Level	4
Module Code	LAUPMP402	Credit Value	40

2. Module Aims

The relationship with Audience is a core component of popular music performance, production and composition. The aim of this module is to provide you with an introductory framework for you to begin to develop a critical approach to this relationship, your work, the work of others, and the creative context you are working within.

The module will direct you towards independent study by encouraging discourse, enquiry, cross-disciplinary collaboration and experimentation in the form of a body of recorded musical works and performances.

You are expected to produce work that demonstrates you are:

- Developing an understanding of reflection and evaluation in relation to your own learning style and working practices.
- Developing your ability to conceive and realise musical ideas in both live and relevant media formats, and to manipulate them in an inventive and individual way.
- Developing awareness of the biomechanical, physiological, and psychological demands of musical performance.
- Developing a practice of critical analysis of others' work, in relation to your own practice.
- Developing an approach to creating popular music performance, production, and composition practice with an awareness of the cultural ideas that surround it.

3. Teaching and Learning Strategies

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

These will typically include: regular stage performance workshops (SPW), and continuance of recording studio tutorials and practice (TRS); digital audio workstation tutorials and practice (DAW); performance, composition and arrangement tasks; group critiques; seminars; 1:1 instrumental/vocal teaching; individual tutorials; lectures; and workshop inductions. As in LAUPMP401, a key feature of your instrumental/vocal development will be healthy musicianship, and bodily well-being. Studio workshops are action-learning based, and you will be introduced to 'Critical Response Process' techniques. Health and safety practices may be included in workshops, tutorials and recording studio based teaching.

There will be a series of workshops dedicated to cross-specialism activities.

4. Module Content

Popular music performance, production, and composition practice, and its relationship to audience, will be the starting point for your investigation and exploration. 'Sound and vision' will be the core theme.

The teaching will include sessions to:

- Develop your ability to analyse, evaluate and apply ideas from a range of popular music sources, techniques, repertoires and practices, with respect for the role and impact of intellectual property where appropriate (KU2).
- Develop your ability to select, consider, and experimentally apply source material to inform your own creative development (KU4).
- Develop your ability to demonstrate knowledge and understanding of how popular music performance, production and composition interconnects with other disciplines in the arts, humanities, social and physical sciences as appropriate, showing an awareness of the implications of an interdisciplinary approach to music for creation, innovation and research (IC4).
- Develop your knowledge and understanding of the broader relationship of music to historical, philosophical cultural and social contexts (IC5).
- Develop your ability to demonstrate the artistic, technical, aesthetic and expressive skills necessary to communicate music convincingly to a listener (P3).
- Develop collaboration in popular music-making, through ensemble performance (T1).
- Develop your ability to organise and carry out self-directed projects and communicate outcomes through musical, written, oral and/or other appropriate forms (T3).

Learning tasks and activities are designed to simulate the creative and collaborative activity typically encountered by musicians working in popular music and the wider creative industries. Within this module, you will be presented with opportunities to work with co-creators from other artistic disciplines within Leeds Arts University. You will also be introduced to effective approaches in writing, recording, documenting and communicating your responses to the contexts of your practice.

Teaching and learning strategies may typically include: team-working and collaboration; digital capture; digital expression; versatility; adaption. The focus in these will be to continue the development of your individual practical applications of the processes and ideas introduced.

Visits to concerts, 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 10 minutes in length, which includes:**
 - A minimum of 1 x original popular music composition which embraces cross-disciplinary collaboration
- An online reflective journal which includes creative outcomes from the taught sessions; any investigations, transcripts, recordings, research studies, 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%

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. Reading List
Beckerman, J. (2015). <i>The sonic boom : how sound transforms the way we think, feel, and buy</i> . New York: Mariner Books.
Buswell, D. (2006). <i>Performance strategies for musicians : how to overcome stage fright and performance anxiety and perform at your peak- using NLP and visualisation : a self-help handbook for anyone who performs - musicians, singers, actors, dancers, athletes and business managers and executives</i> . Stansted Abbots: MX.
Cook, F. D. (2015). <i>Pro Tools 101: An Introduction to Pro Tools 12: Cengage Learning</i> .
Coryat, C. (2008). <i>Guerilla Home Recording: How to Get Great Sound from Any Studio - (No Matter How Weird or Cheap Your Gear Is)</i> . Milwaukee: Hal Leonard.
Dvorin, D. (2015). <i>Logic Pro X Advanced Audio Production: Composing and Producing Professional Audio</i> . San Francisco: Peachpit Press.
Railton, D., & Watson, P. (2011). <i>Music video and the politics of representation</i> . Edinburgh: Edinburgh University Press.
Reynolds, S. (2012). <i>Retromania : pop culture's addiction to its own past</i> . London: Faber.
Savage, J. (2001). <i>England's dreaming : Sex Pistols and punk rock ([New ed.] ed.)</i> . London: Faber.
Tagg, P. (2012). <i>Music's Meanings: a modern musicology for non-musos</i> . New York & Huddersfield: The Mass Media Music Scholars' Press (MMMSPP).
White, P. (2011). <i>The Producer's Manual</i> . London: Sample Magic.

8. Other Indicative Texts
Horner, B., & Swiss, T. (1999). <i>Key terms in popular music and culture</i> . Malden, Mass. ; Oxford: Blackwell.
Rachel, D. (2013). <i>Isle of noises : conversations with great British songwriters</i> . London: Picador.
Zollo, P. (2003). <i>Songwriters on songwriting (Expanded 4th ed. ed.)</i> . Cambridge, Mass.: Da Capo ; London : Eurospan.

n.b. reading lists are subject to amendment