

1. Factual Information

Module Title	Popular Music, Meaning, and Media	Level	5
Module Code	LAUPMP501	Credit Value	60

2. Module Aims

The aim of this module is to provide an introductory framework for you to begin to develop a critical approach to your work and the work of others.

It will direct you towards independent study by encouraging discourse, enquiry, and experimentation in the form of a resolved body of performed popular music repertoire.

You are expected to produce work that demonstrates you are:

- Demonstrate a practical understanding and application of the concepts, principles, processes, skills, and critical discourses which are standard features of popular music performance, production and composition, and the way in which those principles have developed.
- Select, analyse and make appropriate use of popular music performance, production and composition materials, processes, environments, and information, using a range of techniques.
- Demonstrate the ability to adjust to professional boundaries and interact through collaboration and negotiation with others.
- Articulate and apply key methods of practical and theoretical research and ideas development in popular music performance, production and composition, and critically evaluate the appropriateness of these methods.

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 tutorials and practice; digital audio workstation (DAW) tutorials and practice; performance, composition and arrangement tasks; group critiques; seminars; 1:1 instrumental/vocal teaching; individual tutorials; lectures; and workshop inductions. Health and safety practices, including techniques & approaches to achieve and maintain healthy musicianship, 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

Popular music performance, production, and composition practice will be the starting point for your investigation and exploration. Popular music and the ideas that surround its evolution and our reception of it will be taught in parallel through the module.

Through this consideration of the relation between producing popular music and the cultural debates which surround it, you will be expected to establish an individual critical position.

Practical musical tuition will continue throughout the module, and there will be further opportunities to undertake cross-disciplinary collaborative projects with art and design specialisms within Leeds Arts University.

The teaching will include sessions to:

- 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 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).
- Ability to make appropriate use of research to position your practice in relation to the critical, cultural or social context of popular music performance, production and composition (KU5).
- Develop your ability to identify, evaluate, and apply ideas from a range of primary and secondary sources (IC1).
- 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 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 your capacity for making practical and critical judgements that demonstrates awareness of critical, effective, analytic and testable processes (P4).
- Develop collaboration in popular music-making, through ensemble performance (T1).
- 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).
- Develop your ability to organise and carry out self-directed projects and communicate outcomes through musical, written, oral and/or other appropriate forms (T3).

Continuous evaluation will be in play throughout the module with particular focus on the evolution of your project in relation to the development of a personally articulated position. Written and oral feedback will be given.

There will be a focus on:

- a variety of musical styles and the manipulation of these as desired;
- awareness of the semiotic systems, cultural conventions, and stylistic traditions associated with the music performed, produced, and/or composed;
- collaboration: the ability to work with co-creators, including those from different artistic disciplines;
- time management and reliability: the ability to construct one's own timetable, ensuring adequate preparation and the meeting of deadlines relating to conducting research into

academic and practical contexts of popular music performance, production, and composition practice;

There will be one formal point of review with particular focus on the evolution of your project in relation to your articulated position. Written and oral feedback will be given.

You will be expected develop your own critical position with consideration of the relation between the production of your developing popular music practice and relevant theoretical debates. You will be expected to negotiate with tutors a programme of relevant research and practice in relation to this, and to develop your work as a preparatory exploration for progressing into the final level of the course.

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 20 minutes in length, comprising:**
 - a minimum of 2 x original popular music compositions
- 1 x mixed-media, multi-track recording citing diverse repertoires which articulates your positioned cultural awareness
- An online reflective journal which includes creative outcomes from the taught sessions; any recordings, investigations, transcripts, research studies, rehearsal notes, reflections, test pieces, and independent study undertaken in support of this; an explanatory written/oral rationale of 500-800 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. Indicative Reading List

- Auslander, P. (2008). *Liveness : performance in a mediatized culture* (2nd ed. ed.). London: Routledge.
- Cook, F. D. (2015). *Pro Tools 101: An Introduction to Pro Tools 12*: Cengage Learning.
- Friedman, D. (2015). *The Songwriter's Handbook: The Artists League*.
- Frith, S., & Goodwin, A. (Eds.). (1990). *On record: rock, Pop, and the Written Word*. London: Routledge.
- Gordon, S. (2017). *The 11 contracts that every artist, songwriter, and producer should know*. Montclair: Hal Leonard Books.
- Hebdige, D. (1979). *Subculture : the meaning of style*. London: Methuen.
- Horner, B., & Swiss, T. (1999). *Key terms in popular music and culture*. Malden, Mass. ; Oxford: Blackwell.
- Hebdige, D. (1979). *Subculture : the meaning of style*. London: Methuen.
- Huq, R. (2006). *Beyond subculture : pop, youth and identity in a postcolonial world*. London: Routledge.
- Lieb, K. (2013). *Gender, branding, and the modern music industry : the social construction of female popular music stars* (1st ed. ed.). New York: Routledge.
- Seabrook, J. A. (2016) *The song machine : inside the hit factory*. London: Vintage.
- Shuker, R. (2016). *Understanding popular music culture* (Fifth ed.). Oxfordshire: Routledge.
- Small, C. (2016). *The Christopher Small Reader* (R. Walser Ed.). Middletown, Connecticut: Wesleyan University Press.
- Stanyek, J., & Piekut, B. (2010). Deadness: Technologies of the Intermundane. *The Drama Review*, 54(1), 14-38.
- Tagg, P. (2012). *Music's Meanings: a modern musicology for non-musos*. New York: The Mass Media Music Scholars' Press.

8. Other Indicative Texts

- | | |
|-------------------------------|---|
| Music Managers' Forum | https://themmf.net |
| Music Publishers' Association | http://www.mpaonline.org.uk/directory |
| UK Music | http://www.ukmusic.org |
| Music Week | http://www.musicweek.com |
| Complete Music Update | http://www.completemusicupdate.com |
| Song Exploder | http://songexploder.net |
| Billboard | http://www.billboard.com |
| Pitchfork | http://pitchfork.com |
| Rock's Back Pages | https://www.rocksbackpages.com/ |

n.b. reading lists are subject to amendment