

1. Factual Information			
Module Title	The Business of Music 2	Level	5
Module Code	LAUPMP502	Credit Value	60

2. Module Aims

The aim of this module is to build on experience at Level 4, with a focus on the relevance of legal and ethical frameworks related to the business of popular music performance, production, and composition.

Exploring these matters alongside your creative production will direct you towards independent study by encouraging discourse, enquiry, and experimentation in the form of a resolved body of recorded musical and multi-media work, performances, and promotional material relevant to your creative concerns.

You are expected to produce work that demonstrates you are:

- Gaining 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;
- gaining the ability to adjust to professional boundaries and interact through collaboration and negotiation with others;
- deepening your knowledge of generic and subject-specific intellectual qualities to a range of relevant popular music performance, production, and composition problems and/or situations, with the inclusion of scenarios outside the context in which they were originally studied;
- able to work in combination with others on joint projects or activities;
- deepening your knowledge of generic and subject-specific skills in order to establish an appropriate direction in popular music performance, production and composition practice, in preparation for a career in the field.

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; group critiques; seminars; 1:1 instrumental/vocal teaching; individual tutorials; lectures. Health and safety practices, including techniques & approaches to achieve and maintain healthy musicianship, which 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

Your own popular music performance, production, and composition practice will be central in your self-determined exploration on this module. You are expected to develop your practice with an increased understanding of the external professional contexts within which it will operate.

You will engage with a series of lectures or workshops led by practitioners involved with a range of popular music performance, production, and composition practices, audiences and markets. Sessions concerned with issues relating to popular music professional practice which may typically include: the roles of popular music producers, consumers, and other cultural workers; artist's strategies for presenting, distributing and promoting their practice within the creative industries; an understanding of markets; an insight to popular music related employment; and networking will be delivered. There will be skill-based workshops to enable you to increase skills in website construction. As a result of your explorations, you will develop a professional presence in the form of a traditional EPK.

The teaching will include sessions to support your developing:

- Critical and analytic awareness of appropriate areas of popular music practice within the creative industries and cultural environment (KU3).
- 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).
- 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).
- Ability to analyse, evaluate and reflect on your strengths as a learner (IC2);
- use of different and unfamiliar musical concepts, repertoires and practices (IC3);
- knowledge and understanding of the broader relationship of music to historical, philosophical cultural and social contexts (IC5);
- 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);
- artistic, technical, aesthetic and expressive skills necessary to communicate music convincingly to a listener (P3);
- ability to employ professional presentation skills in order to effectively communicate with others, with an awareness of audience characteristics (T4);
- awareness of the legal and ethical frameworks relating to intellectual property rights, evidencing the ability to identify intellectual property rights issues, and to take steps to safeguard innovation and commercialisation processes (T5);
- ability to apply discovered knowledge and reflective ability in order to be resilient in developing and sustaining a career path (including self-employment), taking account of personal health and welfare (T6).

You will be expected to develop your popular music performance, production and composition practice in a way that effectively communicates externally to your identified relevant audiences.

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.

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;
- A fully-functioning client-facing electronic press kit (EPK) with a specific business outcome;
- 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%
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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
<p>Byrne, D. (2013). <i>How Music Works</i>. Edinburgh: Canongate.</p> <p>Friedman, D. (2015). <i>The Songwriter's Handbook: The Artists League</i>.</p> <p>Gordon, S. (2017). <i>The 11 contracts that every artist, songwriter, and producer should know</i>. Montclair: Hal Leonard Books.</p> <p>Harrison, A. (2017). <i>Music - the business : the essential guide to the law and the deals</i> (7th edition ed.). London: Virgin.</p> <p>Herstand, A., & Sivers, D. (2017). <i>How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician</i>. London: Liveright.</p> <p>Horner, B., & Swiss, T. (1999). <i>Key terms in popular music and culture</i>. Malden, Mass. ; Oxford: Blackwell.</p> <p>Huq, R. (2006). <i>Beyond subculture : pop, youth and identity in a postcolonial world</i>. London: Routledge.</p> <p>Lieb, K. (2013). <i>Gender, branding, and the modern music industry : the social construction of female popular music stars</i> (1st ed. ed.). New York: Routledge.</p> <p>Owsinski, B. (2016). <i>Music 4.1 : a survival guide for making music in the Internet age</i>. New Jersey: Hal Leonard.</p> <p>Seabrook, J. (2016). <i>The song machine : inside the hit factory</i>. London: Vintage.</p> <p>Shuker, R. (2016). <i>Understanding popular music culture</i> (Fifth ed.). Oxfordshire: Routledge.</p>

Strasser, R. (2010). *Music business : the key concepts*. London: Routledge.
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/
Arts Council Job Search	http://www.artsjobs.org.uk/search/

n.b. reading lists are subject to change.