

## Module Specification

**Module Title:** Contextual Studies 3: Intercultural Music

<b>Module code:</b>	HBASHR075	<b>NQF level:</b>	Level 6
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Optional	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Music (Classical) (Film Music) (Folk) (Jazz) (Popular) (Production) (Songwriting)		

### Module overview

This team-taught module will focus on four areas via four discrete five-week mini-projects. In these, students will focus on four principal areas of musical practice: East Europe, India, Africa and South America. The exact nature of the study will vary depending on the specialism of the tutors but will focus on the parameters of melody and rhythm especially. Musical areas of focus will include modal improvisation, polyrhythmic techniques, as well as textural and timbral considerations. Attention will be paid to artists who have combined disparate influences in their work. Practice and research will be balanced as musical concepts, techniques and styles will be incorporated into the students' own work to form devised, hybrid music. In addition, sessions will highlight social and cultural movements from which such musics have emerged.

### Aims

Finding new expressions for composition and performance is an important aspect for a creative musical career. This module gives opportunities for students to bring new ideas into their practice by examining and developing cross-genre intercultural practices.

The module aims to:

1. Bring students together from different pathways/musical backgrounds, to develop their awareness of the music of different cultures.
2. Explore ways of introducing ideas from different cultures to their own practice.
3. Introduce students to a range of cultural musical styles and to models that may be applied to their own work via practical research.

### Learning outcomes

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

1. Evaluate and document the creative process.
2. Acquire knowledge of intercultural musical concepts and techniques through research and analysis, and through cross-genre collaboration.
3. Create devised music that is informed by an intercultural approach to music.
4. Present devised music in an appropriate format (e.g. production; documentation of live performance).

### Learning and teaching methods

In weekly **seminars/workshops**, students will analyse music from a range of global disciplines in order to facilitate discussion of stylistic and technical aspects of intercultural music. Stylistically, there are no limitations, and students will be encouraged to consider a wide range of intercultural approaches. The module will engage students with seminal practitioners who are well known for taking inspiration from and combining influences of disparate musical traditions and their artefacts. Weekly sessions will consist of 45 minutes of seminar, during which artists, concepts and techniques are discussed, followed by 45 minutes of workshop activity during which ideas are contextualised practically.

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

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

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

### Re-Assessment Method\*

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

\*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

### Indicative Reading List

#### Recommended:

- Born, G & Hesmondhalgh, D. Eds. (2000) *Western music and its others: difference, representation, and appropriation in music*. Berkeley: University of California Press.
- Campbell, P. (1991) *Lessons from the world: a cross-cultural guide to music teaching and learning*. Schirmer Books.
- Loza, S. (2003) *Selected Reports in Ethnomusicology, Vol. 11. Musical Cultures of Latin America: Global Effects, Past and Present*. UCLA Ethnomusicology Publications.
- May, E. (1992) *Musics of Many Cultures: An Introduction*. University of California Press.
- Montfort, M. (1985) *Ancient Traditions - Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali and India* Mill Valley. Panoramic Press.
- Nettl, B. (1983) *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. University of Illinois Press.
- Olsen, D & Sheedy D. (1998) *The Garland Encyclopedia of World Music: South America, Mexico, Central America, and the Caribbean*.
- Prentice, C, Devadas, V & Johnson, H Eds. (2010) *Cultural transformations: perspectives on translocation in a global age*. Rodopi.
- Reina, R. (2015) *Applying Karnatic Rhythmical Techniques to Western Music*. Ashgate.
- Sadoh. (2012) *Intercultural Dimensions in Ayo Bankole's Music*. iUniverse Publishing
- Stone, R (Ed.). (1997) *The Garland Encyclopedia of World Music: Africa*. Routledge: Har/Com edition.