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Why choose Music at Liverpool?

In one of the most vibrant musical cities in the world, choosing to study at Liverpool means opening yourself up to a world of new experiences and possibilities. A degree from the Department of Music at Liverpool offers you the most flexible and innovative way to study. Whether you require a specialist programme in Classical Music, Popular Music, or Music and Technology, or want to combine your study of those areas, and whether you want to include audio-visual media, music psychology, music industry, music technology, world music, composition, performance, or a work placement, all of our programmes are not only flexible, but also both academic and vocational.
Enhance your learning with technology and audio-visual media
We offer a distinctive provision in the study of music in audio-visual media, including film and videogame music. This can be practical, oriented towards composition and technology, with dedicated AV composition resources; or theoretical, focusing on the critical study and analysis of music in different types of AV media.

Take advantage of composition and song-writing opportunities
Traditional, electro-acoustic, and audio-visual composition, as well as popular composition/song-writing, are all represented in the Department, celebrated most recently in the Open Circuit festival – a weeklong series of new music concerts and workshops that brought together world-leading performers and artists to perform new pieces by our staff and students.

Develop your confidence through performance
Although performance is not compulsory, if you wish to pursue this route then, in addition to providing your individual tuition, we provide workshops and other forms of support to enhance your development as a performer. Among the many ensembles, the Department of Music runs a symphony orchestra, a university choir, and a chamber choir, while the University’s Music Society runs a wind orchestra, a brass band and a jazz band. We run a weekly professional lunchtime concert series, and our partnership with the Royal Liverpool Philharmonic Orchestra affords opportunities for participating in composition and performance workshops with professional players. In addition, the Department is home to numerous pop and rock groups, covering many styles, and many of our students perform at local venues and open-mic nights. You will be encouraged to engage with performance activity even if you’re not taking performance as a formal part of your study.

Benefit from studying in a well-established Department
The Institute of Popular Music (IPM) is a research centre within the Department of Music, and one of the very first places to offer university-level provision in popular music. Founded in 1988, it remains at the forefront of popular music studies internationally. With the establishment of our innovative new Interdisciplinary Centre for Composition and Technology (ICCat) we are a Department at the cutting edge of the 21st century, exploring new possibilities for technology-enhanced composition.

Learn from music analysis and psychology experts
Several members of staff are dedicated to the study of music through the analysis of scores and performances, but also investigate music from psychological, cognitive and emotional perspectives. We offer a critical approach that encourages you to develop your own unique ways of analysing music from a broad range of repertoires and invites you to explore many new possibilities for appreciating the sonic experience of music.

Thrive in an environment that is leading, innovating and vocational
Our approach to the study of music is one of the most forward-looking in the country, not only engaging equally with all types of music, but also bringing together students from all kinds of musical backgrounds. While we are a serious academic department, we also place a major emphasis on delivering modules that support vocation and employment.

Study abroad
As part of your Music degree programme you may have the opportunity to study abroad. Studying abroad has huge personal and academic benefits, as well as giving you a head start in the graduate job market. Music students may currently apply to study with one of our many worldwide partners. For more information, visit [www.liverpool.ac.uk/goabroad](http://www.liverpool.ac.uk/goabroad)
Year in China

The Year in China is the University of Liverpool’s exciting flagship programme enabling undergraduate students from a huge range of departments, including Music, the opportunity to spend one year at our sister university Xi’an Jiaotong-Liverpool University (XJTLU), following XJTLU’s BA China Studies degree classes. See www.liverpool.ac.uk/yearinchina for more information.

How you learn

We employ a range of teaching methods, including lectures, seminars, tutorials, workshops, master classes, 1-2-1 instrumental lessons, ensemble coaching, and online tasks and projects. The emphasis is on student participation and interaction. We fit the most appropriate mode of teaching to the particular subject, conscious that the learning process needs to be enjoyable, enabling you to acquire useful and marketable skills and knowledge. Each module has an individually determined system of assessment (by coursework, written paper, test, recital, composition or technology portfolio, presentation, examination, and combinations of these), and we select the method that best suits the nature of the module. There are also some work placements and volunteering roles available with the Royal Liverpool Philharmonic Orchestra (RLPO), as well as the RLPO’s outreach programme ‘In Harmony’.

Good to know:

56

Year One undergraduates in 2016

94%

of our students said staff are good at explaining things (NSS 2016)

86%

are satisfied overall with their programme (NSS 2016)

1st

We were the 1st Department of Music to introduce dedicated, specialist popular music studies and research

Offers study abroad opportunities

Offers a Year in China

100 75 50 25

Offers Honours Select combinations
<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Music history lecture</td>
<td>Meet personal tutor to discuss</td>
<td>Meeting to work on group task</td>
<td>Ensemble rehearsal</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>10:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Music technology studio –</td>
<td>Composition portfolio</td>
<td>Meet personal tutor to discuss</td>
<td>Ensemble rehearsal</td>
<td>Ensemble rehearsal</td>
</tr>
<tr>
<td>11:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Library for tutorial</td>
<td>Music and AV</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
<tr>
<td>12:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
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<td>13:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
<tr>
<td>15:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
<tr>
<td>16:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<tr>
<td>17:00</td>
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<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<tr>
<td>18:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
<tr>
<td>19:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
<tr>
<td>20:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<td>21:00</td>
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<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<tr>
<td>22:00</td>
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<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
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<tr>
<td>23:00</td>
<td>Library</td>
<td>Working on essay for Friday</td>
<td>Research in library</td>
<td>Lecture’s consultation</td>
<td>Lecture’s consultation</td>
<td>Music and AV</td>
<td>Library for tutorial</td>
</tr>
</tbody>
</table>

**Typical Week**

**Timetable**

**Semester One**

**Faculty of Humanities and Social Sciences > School of the Arts > Music**
From our work with graduate recruiters it’s clear that the key to 21st century employability lies in positioning yourself at the intersections between academic subject disciplines. That’s where innovation exists, that’s what gives organisations from Apple to Unilever a competitive advantage, and that’s why Honours Select offers students such an important head start in the job market.

Head of Careers & Employability
University of Liverpool
Invest in your future

Studying Music opens up many career opportunities. As well as jobs in music (from arts management and industry, to performance, composition, and production, through teaching, music therapy and community arts), employers in many sectors are increasingly seeking arts and humanities graduates for their transferable skills. As a music student you achieve creative flair and imagination, confidence in expressing yourself, an openness to new ideas, a capacity for hard work and an ability to analyse data. You learn the value of working with others towards a shared, finished product and a whole range of flexible, professional skills.

We work closely with the University’s award-winning Careers & Employability Service to offer a 30 credit, year-long module (SOTA300) which incorporates placement with a local company, group or institution related to your subject, providing practical/vocational experience. We have well established links with a number of partners that are relevant to future career opportunities: National Museums Liverpool, the Royal Liverpool Philharmonic Orchestra, local clubs and venues, local musicians from a wide variety of musical and cultural traditions, local independent cinema FACT, and local schools.

Recent employers of our graduates
- Aldeburgh Music
- BBC Cardiff
- Celebrity Cruises
- The Globe Theatre
- Liverpool Biennial Festival of Contemporary Arts
- Manchester Orchestra
- Marks and Spencer
- Orchestra of the Age of Enlightenment
- Promotions Companies – ‘Everisland’ and ‘Fiesta Bombarda’
- Republic Media
- Royal Bank of Scotland
- Royal Liverpool Philharmonic Orchestra
- Wirral Academy of Performing Arts.

Postgraduate opportunities
Our graduates have gone on to study in a range of postgraduate areas including: MMus Performance/Composition/Musicology; NCTJ course in Journalism; PGCE; Postgraduate Performance Diploma; MA Popular Music Studies and MA Music Industry.
Meet Samuel Garlick who graduated from Popular Music BA (Hons) in 2012 and is currently Director at Fiesta Bombarda and Events Curator at The Kazimier and Constellations.

What does your job involve?
An event organiser’s job in a nutshell is booking, marketing and promoting touring acts. However there is a lot more to it than this; with Fiesta Bombarda, a festival-esque event that moves around the UK’s most unique and inspiring spaces (the pick of which being Liverpool Cathedral), aspects such as financing, team management, production, networking, organising UK-wide tours and branding are all integral to its success.

How did your programme prepare you for your job?
Before beginning Popular Music I had very little academic experience within music, however my programme gave me an insightful introduction and a great grasp on how the music industry works. More importantly it put me in a positive mindset of how to approach a career within music.

What are your top tips for students wanting to work in your field?
The first piece of advice that I received was also the best; dive in head first and learn from your own mistakes or successes. Nothing can really prepare you better than your own first-hand experience. If you’re ever worried or in doubt then look to experienced individuals within your chosen career path for advice.

What was your best experience of studying at Liverpool?
The unmistakable music scene and community that surrounds it; whether it’s indie, techno or afrobeat that floats your boat, we have a wide array of promoters, press, venues and like-minded musicians who can collaborate and accommodate.
Degrees

Music BA (Hons) W300 3 years

Popular Music BA (Hons) W340 3 years

Music and Popular Music BA (Hons) W301 3 years

Music and Technology BA (Hons) W370 3 years

Game Design Studies

See www.liverpool.ac.uk/study/undergraduate/courses for current entry requirements.

Music BA (Hons) 🍊
UCAS code: W300
Programme length: 3 years

In addition to practical areas, this programme focuses on developing an in-depth and critical historical understanding of classical music repertoires, cultures, and practices. Some modules are practical, concerned with musical performance, composition and orchestration, or creative music technology, although none of these are compulsory. Others focus on classical music history topics or music analysis.

The remaining modules involve writing about music from a historical, critical, sociological, or philosophical viewpoint. Our studio and performance modules cater for both classical and popular musical styles.

Programme in detail
The nature of this programme will vary according to your module choices. In Year One, core modules will develop analysis skills that will be useful for composition or the study of music history in later years, and take a critical look at music history, not only going through key musical milestones but interrogating the nature of music histories and how they are written. You also have the opportunity to study or investigate areas that may be new to you (such as film music or world music).

In Years Two and Three you focus in more depth on fewer selected topics, either concentrating solely on classical music modules or retaining the option to pursue one or two modules in other areas. Specialist topics such as opera and politics, world cinema or the symphonies of Mahler can be studied alongside advanced level analysis, performance or composition modules. In the third year there is a particular emphasis on specialism and extended or independent projects (such as a dissertation, major composition portfolio or extended recital).

Key modules
Year One
- Analytical techniques
- Classical performance
- Compositional techniques
- Foundations in tonal harmony
- Introduction to classical history
- Introduction to sound and multimedia
- Music as an industry
- Music as sound
- Music in context
- Pop performance.
Year Two
- Analysing romantic music
- Classical performance
- Composition for film and TV
- Compositional forms
- Electronic music composition
- Introduction to MAX/MSP
- Introduction to music psychology
- Music and emotion
- Music in gaming
- Music in world cinema
- Music theatre
- Music, gender and sexuality
- Musical directing
- Opera and politics
- Pop performance
- Popular composition
- Popular musics of the world
- Post-Wagnerian music and philosophy
- Promotion, identity and labour
- Sound recording and production II
- Sound technology and society
- Working in the music industry
- World music and globalisation
- Writing for instruments I.

Year Three
- "Authenticity" and style
- Aesthetics
- Analysing 20th-century music
- Art song
- Beethoven
- Composition for digital games
- Curation and heritage
- Electronic music composition
- Independent project
- Jazz
- Mixed media composition
- Music and everyday life
- Music policy
- Music tech project
- Orchestration
- Pop performance contexts
- Popular composition: arrangements
- Sound studies
- The film music of John Williams
- The place of music.

See pages 13-18 for module descriptions.

For full curriculum details, including core and optional modules by programme, visit www.liverpool.ac.uk/study/undergraduate/courses

Music Major
In Year One core modules look at classical music repertoire and history, as well as analysis, and culture. Options include performance, composition, technology, audio-visual music, world music, and music industry. In Years Two and Three you focus in more detail on the areas (normally three) that interest you most (such as history, analysis, psychology, audiovisual, performance, or composition etc).

Music Joint
In Year One core modules look at classical music repertoire and analysis. Options include performance, composition, technology, audio-visual music, world music, and music industry. In Years Two and Three you focus in more detail on the areas (normally two) that interest you most (such as history, analysis, psychology, audio-visual, performance, or composition etc).

Music Minor
In Year One you take a core module in classical music repertoire, and then select an option such as performance, composition, world music, or technology. In Years Two and Three you focus in more detail on the area that interests you most (such as history, analysis, psychology, audio-visual, performance, or composition etc).

Available as part of Honours Select. Choose from over 30 subjects to create your perfect Joint or Major/Minor Honours degree. See www.liverpool.ac.uk/study/undergraduate/courses/honours-select
Popular Music BA (Hons)  
UCAS code: W340  
Programme length: 3 years

In addition to practical areas, this programme focuses on developing an in-depth and critical historical understanding of popular music repertoires, cultures, and practices. Some modules are practical, concerned with musical performance, song-writing, or creative music technology, although none of these are compulsory. Others focus on popular music history topics or the music industry. The remaining modules involve writing about popular music from a historical, critical, sociological, or philosophical viewpoint. Our studio and performance modules cater for both classical and popular musical styles.

Programme in detail
The nature of the programme varies according to your module choices. In Year One, core modules will take a detailed look at the nature of the popular music industries, and a critical exploration of 20th-century popular music history, not only going through key musical milestones but also exploring their social contexts and the long-term cultural implications. In Years Two and Three you focus in more depth on fewer selected topics, either concentrating solely on Popular Music modules or retaining the option to pursue one or two modules in other areas. Specialist topics such as gender and sexuality and sound, technology and society are studied alongside advanced level performance and music technology modules. In Year Three there is a particular emphasis on specialism and extended or independent project (such as a dissertation, major technology portfolio or extended performance recital).

Key modules
Year One
- Introduction to popular history
- Music as an industry
- Music as sound
- Music in context
- Popular theory.

Year Two
Optional modules to be taken from the W300 list.

Year Three
Optional modules to be taken from the W300 list.

See pages 13-18 for module descriptions.

For full curriculum details, including core and optional modules by programme, visit www.liverpool.ac.uk/study/undergraduate/courses

Popular Music Major
In Year One, core modules look at popular music repertoire, as well as popular music industry, and culture. Options include performance, technology, popular music theory, audio-visual music, world music, and music industry.

In Years Two and Three you focus in more detail on the areas (normally three) that interest you most (such as history, psychology, audiovisual, performance, or songwriting etc).

Popular Music Joint
In Year One core modules look at popular music repertoire and history and industry. Options include performance, technology, audio-visual music, world music, and music industry. In Years Two and Three you focus in more detail on the areas (normally two) that interest you most (such as history, psychology, audio-visual, performance, or songwriting etc).

Popular Music Minor
In Year One you take a core module in popular music repertoire. Options include performance, technology, audio-visual music, world music, and music industry. In Years Two and Three you focus in more detail on the area that interests you most (such as history, performance, or songwriting etc).
**Music and Popular Music (Hons)**

**UCAS code: W301**  
**Programme length: 3 years**

In addition to practical areas, this programme focuses on developing an understanding of the repertoires, cultures, and practices associated with both classical and popular music. Some modules are practical, concerned with musical performance, composition and orchestration, song-writing or creative music technology, although none of these are compulsory. Others focus on music history topics or music analysis and theory. The remaining modules involve writing about music from a historical, critical, sociological, or philosophical viewpoint. Our studio and performance modules cater for both classical and popular musical styles.

**Programme in detail**
This degree offers you a great deal of flexibility and allows you to select from both our classical and popular music modules. Some modules are practical, concerned with musical performance, composition and orchestration, or creative music technology. Others entail musical notation in connection with music history, world music, AV or music analysis. The remaining modules generally involve writing about music from a historical, critical, sociological, or analytical viewpoint.

**Key modules**

**Year One**
- History of electronic music
- Introduction to Logic
- Introduction to sound and technology
- Sound recording and production.

Additional optional modules to be taken from the W300 list.

**Year Two**
Optional modules to be taken from the W300 list.

**Year Three**
Optional modules to be taken from the W300 list.

See pages 13-18 for module descriptions.

For full curriculum details, including core and optional modules by programme, visit www.liverpool.ac.uk/study/undergraduate/courses

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**Music and Technology BA (Hons)**

**UCAS code: W370**  
**Programme length: 3 years**

The Music and Technology programme allows you to specialise in the vocational areas of recording and production, electronic music, sound design and composition for film and video gaming. At the same time as focusing on music technology, you will also select half of your modules from our degrees in Music and/or Popular Music. This means you can also study classical or popular music performance, classical or popular music composition, the music industry, and/or select from the wide range of historical and theoretical options.

**Programme in detail**
The programme not only focuses on technical areas, such as sound recording and music production, but also allows you to explore the creative applications of music technology. You will underpin your technology practice with specialist theoretical, historical and contextual modules and have the option to develop your performance skills in either popular or classical music.

In Years Two and Three, in addition to core modules, you focus in detail on the areas that interest you most.

**Key modules**

**Year One**
- History of electronic music
- Introduction to Logic
- Introduction to sound and technology
- Sound recording and production.

Additional optional modules to be taken from the W300 list.

**Year Two**
Optional modules to be taken from the W300 list.

**Year Three**
Optional modules to be taken from the W300 list.

See pages 13-18 for module descriptions.

For full curriculum details, including core and optional modules by programme, visit www.liverpool.ac.uk/study/undergraduate/courses
**Music and Technology Major**

In Year One core modules look at the foundations of creative music technology, sound, and production. Other options include performance, classical and popular history and theory, audio-visual music, world music, and music industry. In Years Two and Three you develop your skills in areas such as electronic composition, MAX/MSP, AV composition and sound recording.

**Music and Technology Joint**

In Year One core modules look at the foundations of creative music technology, sound, and production. In Years Two and Three you develop your skills in areas such as electronic composition, MAX/MSP, AV composition, or sound recording.

**Music and Technology Minor**

This subject pathway allows you to specialise in a particular area, such as sound recording and production, electronic music, sound design, and composition for film and gaming.

**Game Design Studies Minor**

The 25% Minor component introduces students to the study of video and digital games, including the history and development of gaming, writing about games, gaming cultures, virtual worlds, and critical issues in gaming. It is ideal for students interested in understanding the culture, context and significance of contemporary games; and would fit naturally with many major components such as, among others, communication and media, English, music, philosophy, sociology, politics, and business management.
## Core and selected optional modules overview

### Year One

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analytical techniques</td>
<td>2</td>
<td>15</td>
<td>Introduces basic and generic concepts of music theory and notation relevant to all later modules associated with the classical repertoire.</td>
</tr>
<tr>
<td>Classical performance</td>
<td>1 and 2</td>
<td>15</td>
<td>Develops standard of practical performance and expands knowledge of repertory whilst improving skills in practicing and ensembles.</td>
</tr>
<tr>
<td>Compositional techniques</td>
<td>2</td>
<td>15</td>
<td>Explores greater awareness of formal considerations to provide experience in handling small-scale musical form.</td>
</tr>
<tr>
<td>Foundations in tonal harmony</td>
<td>1</td>
<td>15</td>
<td>Provides the rudiments of tonal harmony, scales, music theory in the Western classical tradition. Prepares you for analytical thinking.</td>
</tr>
<tr>
<td>History of electronic music</td>
<td>2</td>
<td>15</td>
<td>Provides you with a good understanding of the development of electronic music and the technology used to create it from the early 20th century to the present day.</td>
</tr>
<tr>
<td>Introduction to classical history</td>
<td>1</td>
<td>15</td>
<td>Examines the development of classical music between 1600 and 1900 and introduces key composers and representative works from the Baroque, classical and romantic periods.</td>
</tr>
<tr>
<td>Introduction to popular history</td>
<td>1</td>
<td>15</td>
<td>Outlines the history of popular music from the mid-20th century onwards and examines the relationship between musical, social, economic and technological factors in this period. Explores general issues and perspectives within the field of popular music studies.</td>
</tr>
<tr>
<td>Introduction to Logic</td>
<td>1</td>
<td>15</td>
<td>Introduces MIDI sequencing and consolidates technical knowledge and skills, bringing you to an intermediate level through the use of Logic Pro software.</td>
</tr>
<tr>
<td>Introduction to sound and multimedia</td>
<td>2</td>
<td>15</td>
<td>Explores how music is used in film, with a particular emphasis on classical Hollywood practices.</td>
</tr>
<tr>
<td>Introduction to sound and technology</td>
<td>1</td>
<td>15</td>
<td>Provides an overview and understanding of key terminologies, technical concepts and sound theories that are important for music technology studies.</td>
</tr>
<tr>
<td>Music as an industry</td>
<td>2</td>
<td>15</td>
<td>Introduces the range of activities undertaken by the music business, explains the organisation and functions of record companies, and explores the relationship between commerce, stardom and everyday music making.</td>
</tr>
<tr>
<td>Music as sound</td>
<td>1</td>
<td>15</td>
<td>Explores a non-traditional approach to music analysis, placing not the musical score at the centre, but music as sound. Identifies listening journeys – patterns, repetitions, similarities, differences and structure – and both aural and technological tools of analysis are considered.</td>
</tr>
<tr>
<td>Music in context</td>
<td>2</td>
<td>15</td>
<td>Introduces key terms and concepts used in the study of music in relation to culture, as a part of culture, and as culture itself. Provides a foundation for further study of music and culture either from an ethnographic, historical or critical-theoretical perspective.</td>
</tr>
</tbody>
</table>

Please note: modules may not be available across all programmes, please check programme specific module lists on pages 08-13.

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**Continued over...**
Core and selected optional modules overview

**Year One (continued)**

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop performance</td>
<td>1 and 2</td>
<td>15</td>
<td>Enables you to develop group rehearsal and performance skills.</td>
</tr>
<tr>
<td>Popular theory</td>
<td>1</td>
<td>15</td>
<td>Introduces different terminologies of popular music theory, enables students to use intervals, chords and scales in relation to popular music; develops use of notation and chord symbols in relation to popular music and aural skills.</td>
</tr>
<tr>
<td>Sound recording and production</td>
<td>2</td>
<td>15</td>
<td>Introduces the fundamentals of acoustics, microphones and recording and production techniques in a professional studio.</td>
</tr>
</tbody>
</table>

Please note: modules may not be available across all programmes, please check programme specific module lists on pages 08-13.

Core and selected optional modules overview

**Year Two**

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysing romantic music</td>
<td>1</td>
<td>15</td>
<td>Explores the music of romantic and early-modern composers such as Schubert, Schumann, Chopin and Wagner. You will learn analytical techniques and consider theoretical questions opened up by the evolution of harmony, tonality and form in the 19th century.</td>
</tr>
<tr>
<td>Classical performance</td>
<td>1 and/or 2</td>
<td>15</td>
<td>Further develops standard of practical performance.</td>
</tr>
<tr>
<td>Compositional forms</td>
<td>2</td>
<td>15</td>
<td>Encourages the development of accuracy and fluency in notation, refining and expanding knowledge of 20th/21st-century styles.</td>
</tr>
<tr>
<td>Composition for film and TV</td>
<td>2</td>
<td>15</td>
<td>Provides an understanding of compositional techniques and methods appropriate to this medium, giving you the opportunity to arrange and orchestrate music in the context of film and television music.</td>
</tr>
<tr>
<td>Electronic music composition</td>
<td>1</td>
<td>15</td>
<td>Introduces basic audio editing/mixing and sound organisation techniques in a DAW (digital audio workstation) within the context of acousmatic music.</td>
</tr>
<tr>
<td>Introduction to MAX/MSP</td>
<td>2</td>
<td>15</td>
<td>Introduces the MAX/MSP programming environment and enables you to effectively build patches for making generative music live and interactive music making applications.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Module title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Introduction to music psychology</td>
<td>1</td>
<td>15</td>
<td>Provides an introduction to a multidisciplinary set of core topics, concepts and studies in contemporary music psychology, including the evolutionary origins of musicality, music perception and cognition, musical development, music and the brain, music and emotion, musical training and other skills and music in healthcare.</td>
</tr>
<tr>
<td>Music and emotion</td>
<td>2</td>
<td>15</td>
<td>Provides an introduction to empirical, philosophical, and intellectual perspectives on music and emotion. Introduces you to psychological theories of emotion and affect, methodologies for measuring affect in music, and consider diverse approaches to conceptualising musical emotion, as well as providing an overview of key texts and ideas in the history and theory of emotion and music.</td>
</tr>
<tr>
<td>Music, gender and sexuality</td>
<td>2</td>
<td>15</td>
<td>Explores related musical texts, cultures or practices through appropriate theories of gender and/or sexuality. Key theorists in the field (eg Michel Foucault, Judith Butler) are covered to address major concepts such as queer theory and psychoanalytic reading of musical texts.</td>
</tr>
<tr>
<td>Music in gaming</td>
<td>1</td>
<td>15</td>
<td>Explores game music through two main themes: an overview of historical development, focusing on style, compositional design and technological determinants; and a review of critical issues and debates relevant to understanding and interpreting the role and function of game music.</td>
</tr>
<tr>
<td>Music in world cinema</td>
<td>2</td>
<td>15</td>
<td>Examines the musical practices of film traditions outside the Anglophone world and their cultural contexts, with particular emphasis of comparisons to classical Hollywood practice. Topics include Bollywood, French new wave, Armenian cinema and new Chinese international film.</td>
</tr>
<tr>
<td>Musical theatre</td>
<td>2</td>
<td>15</td>
<td>Examines the development of the musical, complimented by the study of specific shows in depth. Explores three key themes: the relationship between musicals and their historical and social contexts, their reception between critics and their audiences, and the relationship between music, musicians and other elements within this multi-media art form.</td>
</tr>
<tr>
<td>Musical direction, leading and conducting</td>
<td>2</td>
<td>15</td>
<td>Equips you with the relevant skills and knowledge for your chosen path of ensemble direction, including leading skills, conducting technique, rehearsal and performance psychology and preparation for rehearsing and performing.</td>
</tr>
<tr>
<td>Opera and politics</td>
<td>1</td>
<td>15</td>
<td>Increases knowledge and familiarity with operatic repertoire, exploring its position within the cultural and political contexts of Europe in the 19th century.</td>
</tr>
<tr>
<td>Popular music composition</td>
<td>1</td>
<td>15</td>
<td>Provides basic skills in orchestration and arranging, whilst developing theoretical understanding and facility with forms of notation.</td>
</tr>
<tr>
<td>Popular musics of the world</td>
<td>1</td>
<td>15</td>
<td>Discusses the definition and perspectives on popular musics of the world, especially the non-Anglo American world. Covers a variety of popular music genres and styles including calypso, K-pop, afrobeats and mizrakhi.</td>
</tr>
<tr>
<td>Popular practical study</td>
<td>1 and/or 2</td>
<td>15</td>
<td>Enables you to develop group rehearsal skills and to work with other musicians effectively within an ensemble setting.</td>
</tr>
<tr>
<td>Post-Wagnerian music and philosophy</td>
<td>2</td>
<td>15</td>
<td>Introduces a range of genres by various European composers that were influenced by Wagnerian music drama and considers music’s response to philosophical trends at the turn of the 20th century.</td>
</tr>
</tbody>
</table>

Please note: modules may not be available across all programmes, please check programme specific module lists on pages 08-13.
### Core and selected optional modules overview

#### Year Two (continued)

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promotion, identity and creative labour</td>
<td>2</td>
<td>15</td>
<td>Provides an introduction to promotion and marketing practices relating to contemporary popular music, covering branding, web and viral marketing, self-management and “DIY culture”.</td>
</tr>
<tr>
<td>Sound recording and production II</td>
<td>1</td>
<td>15</td>
<td>Further develops recording skills through the introduction of stereo, field, foley and sound FX recording techniques.</td>
</tr>
<tr>
<td>Sound technology and society</td>
<td>2</td>
<td>15</td>
<td>Explores the connections between music and technology from a variety of historical and theoretical perspectives.</td>
</tr>
<tr>
<td>Working in the music industry</td>
<td>1</td>
<td>15</td>
<td>Introduces you to some of the specialisms available when working in the music industry, and identifies the necessary skills to advance careers.</td>
</tr>
<tr>
<td>World music and globalisation</td>
<td>2</td>
<td>15</td>
<td>Critically examines how ‘world music’ is shaped by cultural, economic and political globalisation, with respect to its creation, distribution and consumption.</td>
</tr>
<tr>
<td>Writing for instruments I</td>
<td>1 and/or 2</td>
<td>15</td>
<td>Provides experience in handling simple musical forms.</td>
</tr>
</tbody>
</table>

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### Core and selected optional modules overview

#### Year Three

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Authenticity” and style</td>
<td>1</td>
<td>15</td>
<td>Provides a better understanding of the many different aspects of historically informed performance practice, including instrumental techniques, the effect of recording on music performances and the different assumptions of past periods.</td>
</tr>
<tr>
<td>Aesthetics of music</td>
<td>1</td>
<td>15</td>
<td>Encourages and enables you to think independently and critically about a range of aesthetic issues.</td>
</tr>
<tr>
<td>Analysing 20th-century music</td>
<td>2</td>
<td>15</td>
<td>Explores the music of romantic and early-modern composers, such as Schubert, Schumann, Chopin, Wagner, Debussy, Music and Schoenberg.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Module title</th>
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<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art song</td>
<td>1</td>
<td>15</td>
<td>Explores how the genre of the Western art song was established, introducing a range of different composers and musical styles and the technical vocabulary needed to discuss these styles.</td>
</tr>
<tr>
<td>Beethoven's life and works</td>
<td>2</td>
<td>15</td>
<td>Provides an understanding of the compositional techniques employed in Beethoven's compositional output, whilst also considering this output in relation to both earlier and later music traditions. Encourages you to consider the effects of cultural and social institutions, literature and other aesthetics on both the compositions and their reception.</td>
</tr>
<tr>
<td>Composition for digital games</td>
<td>1</td>
<td>15</td>
<td>Provides a conceptual and theoretical basis for composing game music, introducing appropriate techniques, industry-standard software (Logic, Unity, Wwise sound design) and gives you the skills to be able to compose short pieces of music appropriate to particular videogame genres or game-states.</td>
</tr>
<tr>
<td>Curation and heritage</td>
<td>1</td>
<td>15</td>
<td>Reviews definitions of cultural heritage, considering how popular music heritage is understood and championed by different agents and also looking at different approaches to music curation.</td>
</tr>
<tr>
<td>Electronic music composition</td>
<td>2</td>
<td>15</td>
<td>Further develop your audio and sound transformation skills and explore the creative use of sound spatialisation as a compositional device.</td>
</tr>
<tr>
<td>Independent project</td>
<td>1 and 2</td>
<td>30</td>
<td>Deepens knowledge of your chosen subject — can take the form of dissertation, major performance recital or major creative portfolio.</td>
</tr>
<tr>
<td>Jazz</td>
<td>1</td>
<td>15</td>
<td>Introduces key themes, issues and debates relating to the study of jazz and develops your ability to question familiar assumptions about the genre and its history.</td>
</tr>
<tr>
<td>Mixed media composition</td>
<td>1</td>
<td>15</td>
<td>Enhances knowledge of synthesis and digital audio.</td>
</tr>
<tr>
<td>Music and everyday life</td>
<td>2</td>
<td>15</td>
<td>Introduces central topics, perspectives and debates concerning the uses of music in daily life, with topics including the use of music in emotional regulation, the use of music for cognitive performance enhancement and the use of music in healthcare and care for the elderly.</td>
</tr>
<tr>
<td>Music policy</td>
<td>2</td>
<td>15</td>
<td>Explores the relationship between music and government policy from different perspectives and through a broad and diverse range of case studies.</td>
</tr>
<tr>
<td>Music tech project</td>
<td>2</td>
<td>15</td>
<td>Enables you to develop and practice your composition skills to a more advance level. Encourages you to work confidently and effectively on a self-directed and independent project.</td>
</tr>
<tr>
<td>Orchestration</td>
<td>2</td>
<td>15</td>
<td>Develops accuracy and fluid in notation, practical knowledge of instruments in relation to different orchestrational tasks. Refines and expands knowledge of 20th/21st-century styles, languages and approaches.</td>
</tr>
<tr>
<td>Pop performance contexts</td>
<td>1</td>
<td>15</td>
<td>Enables you to further develop your group rehearsal skills to a professional level of competency.</td>
</tr>
<tr>
<td>Popular music compositions</td>
<td>2</td>
<td>15</td>
<td>Encourages a broader range and greater depth of understanding in music practice, providing further opportunities to develop orchestration and arranging skills.</td>
</tr>
<tr>
<td>Sound studies</td>
<td>1</td>
<td>15</td>
<td>Encourages you to develop a critical understanding of sound in society, by examining the ways in which the production and consumption of sound are bound up in social relations and practices.</td>
</tr>
</tbody>
</table>

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Core and selected optional modules overview

*Year Three (continued)*

<table>
<thead>
<tr>
<th>Module title</th>
<th>Semester</th>
<th>Credit</th>
<th>Module description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The film music of John Williams</td>
<td>2</td>
<td>15</td>
<td>Provides an overview of historical development focusing on style, compositional design and technological developments. Gives you an account of John Williams' film music output and reviews critical issues and debates relevant to understanding and interpreting the role and function of John Williams' film composition.</td>
</tr>
<tr>
<td>The place of music</td>
<td>1</td>
<td>15</td>
<td>Explores the places and spaces of music, and how place matters for music practice, industry and experience. Uses a series of case studies on places that differ in type and scale, from small music venues to cities and nations, and through perspectives and approaches drawn from various disciplines, including social anthropology, cultural geography, sociology, music and media studies.</td>
</tr>
</tbody>
</table>

*Please note:* modules may not be available across all programmes, please check programme specific module lists on pages 08-13.
Music students have the opportunity to study two subjects on a Joint Honours (50:50) basis or as Major/Minor (75:25), focusing 75% of your time on your Major subject and 25% of your time on your Minor.

Why combine subjects?
We consulted widely with employers and careers experts when developing the Honours Select programme, and they strongly supported the emphasis on flexibility, breadth and multidisciplinary skills as a valuable addition to the strong Single Honours programme.

Music is an interdisciplinary area of study so it makes an excellent partner for degree combinations with another subject of your choice. Because everything we do is music, you’ll soon find that the skills and approaches you learn in Music will tie in with your other chosen area to produce exciting results that are unique to you. Subjects which combine particularly well with Music include:
- Communication and Media
- English
- Film Studies
- Philosophy.

See [www.liverpool.ac.uk/study/undergraduate/honours-select](http://www.liverpool.ac.uk/study/undergraduate/honours-select) for further details.

Study abroad
Students studying under Honours Select can still apply to study abroad, as long as both subjects have compatible partners. See [www.liverpool.ac.uk/goabroad](http://www.liverpool.ac.uk/goabroad) for more information.

Build your programme

<table>
<thead>
<tr>
<th>100</th>
<th>100% Single Honours</th>
<th>Specialise in one subject and immerse yourself in something you’re passionate about.</th>
</tr>
</thead>
<tbody>
<tr>
<td>75 + 25</td>
<td>75:25 Major/Minor</td>
<td>Complement your Major with something you’ve always been interested in, or that could enhance your career prospects.</td>
</tr>
<tr>
<td>50 + 50</td>
<td>50:50 Joint Honours</td>
<td>Choose two areas of strength to broaden your horizon and career options.</td>
</tr>
</tbody>
</table>

Upon graduation you will receive a certificate that clearly credits the one or two subjects you chose to study.
Find out more
www.liverpool.ac.uk/study

Accommodation: www.liverpool.ac.uk/accommodation
Fees and student finance: www.liverpool.ac.uk/money
Life in Liverpool: www.liverpool.ac.uk/study/undergraduate/welcome-to-liverpool
Student Welfare Advice and Guidance: www.liverpool.ac.uk/studentsupport
Undergraduate enquiries and applications: T: +44 (0)151 794 5927

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Information provided is correct at time of going to press and is subject to change.