

SONGWRITING

Classes available to Global Honors Program January 2021 entry

LEVEL	MODULE CODE	MODULE TITLE	DESCRIPTION
2	MUS2055	Songwriting	“For a songwriter, you don’t really go to songwriting school, you learn by listening to tunes. And you try to understand them, and take them apart and see what they’re made of, and wonder if you can make one too.” Tom Waits. Yet, here we are in songwriting school! With Tom sitting on one shoulder, this module has one main focus - helping you find your voice as a songwriter. To help us do this we will be learning how songwriting has evolved and changed over the past century; beginning to create a tool box for songwriting; looking at how technology can help in the songwriting process; exploring different approaches to writing lyrics; discovering how songs can exist across different art forms; investigating how the songwriter can survive and thrive in the music industry and ways of making a living. The module comprises the following elements - attending lectures and workshops; constructing a portfolio of songs; demonstrating these songs at workshops and receiving feedback; keeping a journal.
2	MUS2017	Single Performance 2	This module focuses on the further development of musical performance practice from DipABRSM standard (or equivalent) towards a professional standard. It is open to musicians (vocal and instrumental) from all performance traditions. Teaching is a combination of one-on-one tuition by specialist university tutors, and a weekly performance platform class with input from Ulster Orchestra players. The platform classes provide regular opportunities for students to perform in front of their peers, and to give/receive critical feedback. Students are assessed through a combination of continuous assessment and an end of year performance of duration 20-25 minutes. Additionally, students attend weekly concerts/masterclasses and workshops throughout the year.
3	MUS3069	Traditional Irish Music: Form, Style and Development	This course is about the formal and stylistic characteristics of Irish traditional music and song. It explores the styles which have evolved on various instruments, the regional variations in styles, and some of the main aesthetic developments within the tradition since the early twentieth century. The styles of pipes, fiddle players, and singers are examined in detail in successive lectures. The course then examines the major aesthetic changes that have taken place over that last century: the introduction of new instruments, the increasing sophistication of ensemble performance and harmonic

		<p>texture, and the resurgence in composition in the second half of the twentieth century. The three main keywords of the module are <i>form</i>, <i>style</i>, and <i>development</i>:</p> <p><i>Form</i>: the module will explore the characteristic rhythms of Irish dance music, how songs and dance tunes in the Irish tradition are structured, and how phrasing, key, and cadence work in the composition of traditional tunes.</p> <p><i>Style</i>: the module will focus on singers and the main melody instruments in the tradition: uilleann pipes, fiddle, flute and whistle, and free reed instruments. We will be listening carefully and analytically to many different performers on these instruments from different regions of Ireland.</p> <p><i>Development</i>: this theme is mainly about the harmonic treatment of traditional music in ensemble settings, from the ceili bands of the early twentieth century to the approaches and departures of the 1960s and 1970s, up to the present day.</p>
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