BMus (Hons)
Popular Music Performance &
Music Business

Introduction Pack

Acceptance Packs – Course Information

Course: BMus (Hons) Popular Music Performance & Music Business

Course Welcome/ Introduction

Congratulations on accepting your place on the BMus (Hons) Popular Music Performance course and welcome to a network of music students, educators and industry professionals.

The programme combines core topics such as performance, technique, musicianship, theory and technology to help you find and develop your niche as a performer, whilst developing the core skills of music business entrepreneurship in this exciting and growing industry.

Study in your first year will develop a foundation of musicianship, skills and knowledge, with opportunities to apply your learning through practical tasks and activities within instrument specific and interdisciplinary groups. Beyond this, you be able to further tailor your course to your own artistic and career aims through our wide range of optional modules.

You'll become fully immersed in the flourishing BIMM community with plenty of opportunities to collaborate with a diverse range of talented peers. And you will spend a lot of time on stage, too. You will have the chance to play live and perform with your fellow students. Throughout these performances, you'll receive expert guidance from our BIMM lecturers. Our lecturers who guide you through your studies are all experienced and highly sought-after professionals with invaluable expertise and experience that will help you progress through the course.

You'll become equipped you with the skills and drive required to be successful in any musical situation and through study of the Curriculum Spine modules, you will be supported in continuous development of your academic and graduate skills, creating your best work as you emerge into the industry.

Essential equipment and software

What you'll need to bring with you:

- You will need your instrument:
  - Guitarists/bassists should bring their instrument and a lead to class.
  - Drummers need only bring sticks to class. If it is not suitable to have drums at your student accommodation, we recommend investing in practice pads.
  - Vocalists may bring their own microphone to class or use a BIMM provided microphone
- Laptop
- Headphones
- Ear protection

What we will provide upon enrolment

• Microsoft Office 365 Suite
• A BIMM Institute produced e-book containing instruction (through text, illustrations, videos and transcriptions), explanation and tasks for each instrumental discipline and for Music Theory.

How to prepare to get the most out of your studies

Get a head start with reading for your course
The Course Leaders have selected one essential core text for each of your semester one modules. It's worth getting your hands on these in the summer as these are texts that you'll refer to again and again during your studies.

The Squiggly Career by Helen Tupper & Sarah Ellis
Tupper, H. and Ellis, S. (2020) *The Squiggly Career: - Ditch the Ladder, Discover Opportunity, Design Your Career.* London: Penguin.
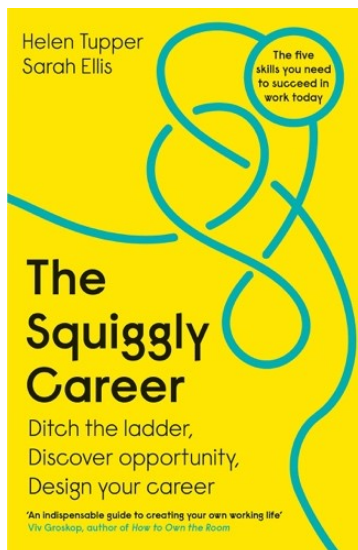

Core text for ***The Creative Industries & You 1: Finding Your Path***
This bestselling book is a great place to start your journey into the Creative Industries. The Creative Industries & You modules at BIMM are all about following your passions, even if that means the path to your dream career takes some unexpected turns along the way. The *Squiggly Career* helps to put you in the right mindset for the exciting journey ahead.

The Science and Psychology of Music Performance:
Creative Strategies for Teaching and Learning

Parncutt, R. and McPherson, G. (2002) *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning.* Oxford University Press
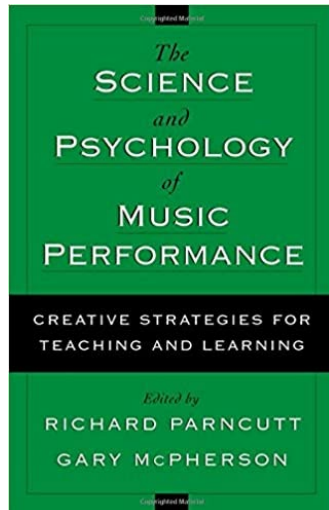
*Core text for **Performance Skills***

This book will help you to consider new and academic approaches to performance. It has been written for musicians, students and educators and is the product of collaboration between a music psychologist and music educator, featuring articles cover the broad issues of "the developing musician" and the "subskills of musical performance".

Foundation Exercises for Bass by Chuck Sher

Sher, C. (2009) Foundation Exercises for Bass. Petaluma, CA: Sher Music Co.
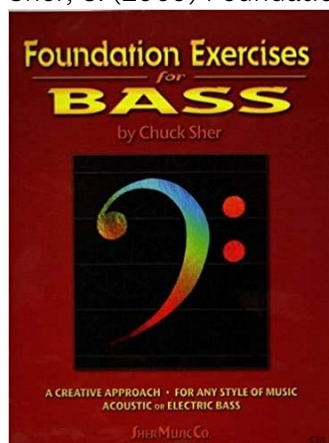
*Core text for **Core Instrument Skills (Bass)***

This is a key and comprehensive method book for bass guitarists. It covers all fundamental concepts with lessons and tasks for the development of technique, theory and musicianship.

The Language of Drumming by Benny Greb

Greb, B. (2012). *The Language of Drumming*. 1st ed. Milwaukee: Hal Leonard Publishing Corporation.
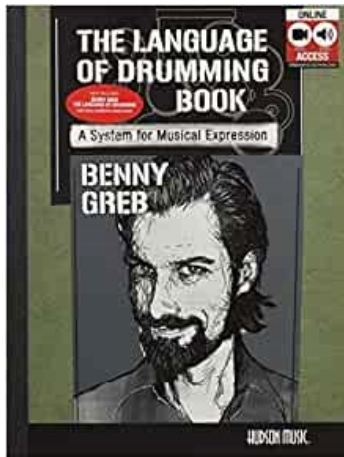
Core text for ***Core Instrument Skills (Drums)***
This method book looks at the development of technique and rhythmic comprehension, to broaden vocabulary and facilitate freedom of musical expression on the drum set.

Creative Guitar 1 by Guthrie Govan

Govan, G. (2002). *Creative Guitar 1*. London: Sanctuary.
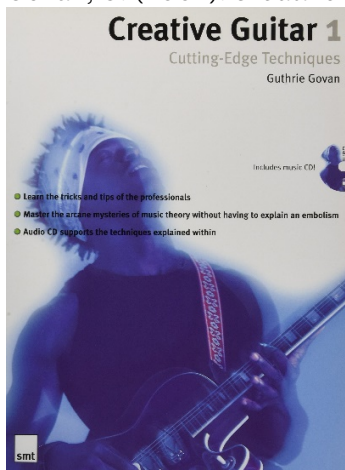
Core text for ***Core Instrument Skills (Guitar)***
This book, the first in a series from world renowned guitarist Guthrie Govan, aims to provide new directions for the developing guitarist to explore his art. It focusses on how you can expand your potential by refining your playing techniques, allowing you to tackle more complex riffs and solos. A great book to supplement, support and expand on the learning you will undertake on the Core Instrument Skills module!

The Contemporary Keyboardist by John Novello

Novello , J (2000) *The Contemporary Keyboardist*. Milwaukee: Hal Leonard Corporation
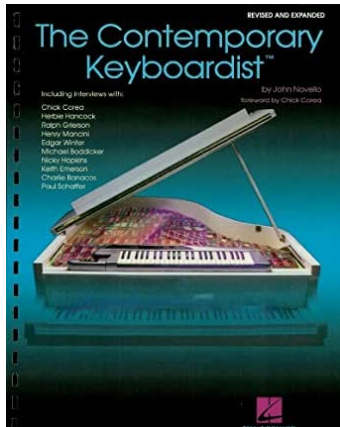
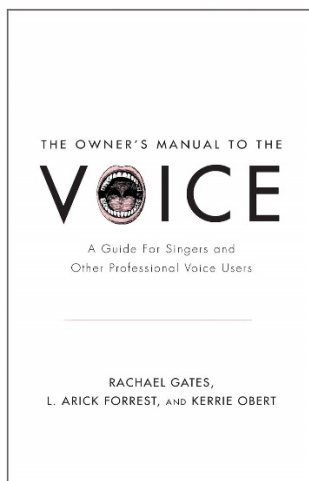*Core text for **Core Instrument Skills (Keyboards)***
The Contemporary Keyboardist includes interviews and opinion from a range of noteworthy keyboard figures and pioneers as well as advice on musical communication and practice disciplines. The book is also a great reference for the fundamental tools, techniques and concepts of keyboard performance, such as notation, harmony, improvisation and sight reading.

The Owner's Manual to the Voice by Rachel Gates & Kerrie Obert
Gates, R., Forrest, L. and Obert, K., (2013). *The Owner's Manual to The Voice*. Oxford University


*Core text for **Core Instrument Skills (Vocals)***
For the vocal student, learning and understanding the biomechanics of their instrument will be paramount to their vocal health during their studies and as they emerge into a professional career. Beginning with an overview of the vocal anatomy, this book explains potential dangers and disorders for vocalists to be aware of and how to keep singing safely.

All You Need to Know About the Music Business by Donald S Passman.
Passman, D (2019) Simon & Schuster, Edition 10
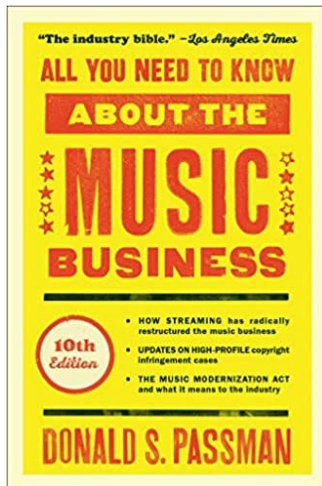
Core text for **The Music Business**
This module is designed to offer you a holistic perspective of the industry, from
where you can clearly identify conventions, standard working practices and growth areas. All
you need to know about the Music Business Is the perfect core text to accompany It. For more
than twenty-five years, All You Need to Know About the Music Business has been universally
regarded as the definitive guide to the music industry. Now in its tenth edition, Donald
Passman leads novices and experts alike through what has been the most profound change in
the music business since the days of wax cylinders and piano rolls.
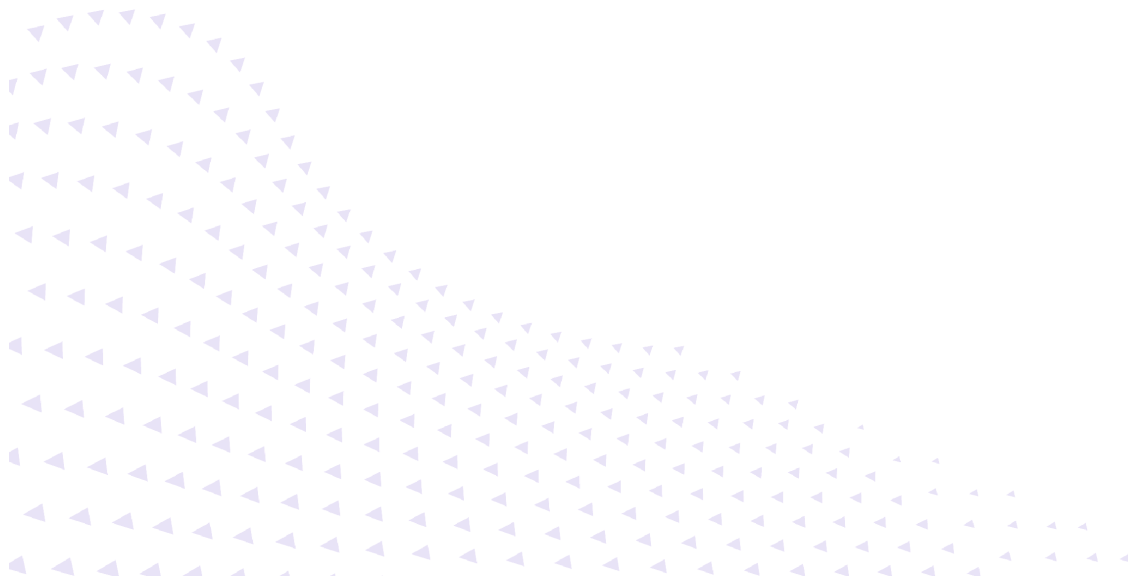
Popular Music as Promotion: Music and Branding in the Digital Age by Leslie M.Meier
Meier, L (2019) Polity Press

*Core text for **Releasing Music***

Building on the knowledge and skills developed in Artist Management & Music Business modules and utilising the skills gained in Marketing & PR, this module will develop your understanding of the processes involved in self-releasing music to a specific market. By examining and carrying out the procedures involved in the delivery and marketing of a release, students will prepare for engagement with the professional music industry. Leslie M. Meier examines key consequences of shifting business models, marketing strategies, and the new 'common sense' in the music industries: the gatekeeping and colonization of popular music by brands. This book provides a critique of the ways these companies have successfully adapted to digital challenges and what is at stake for music makers and for culture.