

Module Outline

Part 1- as validated

1.	Title	Musical Perspectives
2.	Level *	4
3.	Credits	20
4.	Indicative Student Study Hours	36 hours group lectures and tutorials 164 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

5. Brief Description of Module (purpose, principal aims and objectives)

This module offers students the opportunity to study and analyse a variety of pieces through musical history. It will consider stylistic developments, aural analysis and understanding genres. This module is designed to include a range of musical styles, initially by investigating historical contexts. Students will also develop and apply analytical techniques, leading to the creation of compositional models. These models then form the basis of their own compositions whilst an on-going process of self-evaluation will allow students to develop a clearer understanding of their own musical development.

6. Learning Outcomes - On successful completion of this module a student will be able to:

(Add more lines if required)

1.	Demonstrate a broad-based contextual understanding of selected musical genres
2.	Analyse key components of indicative musical works
3.	Demonstrate the effective application of compositional concepts and techniques in the creation of original material
4.	Communicate effectively using appropriate academic practices
5.	Retrieve information through independent research

7. Assessment

Pass on aggregate or Pass all components <i>(modules can only be pass all components if this is a PSRB requirement)</i>	Pass on aggregate
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Summary of Assessment Plan

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Listening diary of historical contexts with analysis	50%	No	1200 words	1, 2, 4, 5	
2.	Composition portfolio	50%	No	3-4 min	3	

Further Details of Assessment Proposals
 Give brief explanation of each assessment activity listed

1. Written assessment of listening diary of various historical pieces, with analysis.
2. Composition portfolio to be based on analysis of historical music and forms

8. Summary of Pre and / or Co Requisite Requirements

N/A

9. For use on following programmes

BA (Hons) Music for Media
 BA (Hons) Performance and Teaching
 BA (hons) Popular Music

1. Module Leader	Rachel James
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2. Indicative Content	<ul style="list-style-type: none"> • Musical theory, language and notation • Analysis • Composition skills • Written and practical application of musical knowledge and understanding • Music software skills • Keyboard skills
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3. Delivery Method (please tick appropriate box)					
Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
✓					

If the Delivery Method is **Classroom Based** please complete the following table:

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
1	Introduction to module	30		All
	Overview of music periods	90		
	Consideration of composition	60		
2	Analysis of musical repertoire	90		All
	Composition techniques	90		
3	Analysis of musical repertoire	90		All
	Composition techniques	90		
4	Analysis of musical repertoire	90		All
	Composition techniques and composition portfolio	90		

5	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
6	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
7	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
8	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
9	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
10	Analysis of musical repertoire Composition techniques and composition portfolio	90 90		All
11	Analysis of musical repertoire Listening diary essay writing	90 30		All
12	Workshop on composition portfolio	180		All
	Total Hours	36		
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery				Academic tutorials: two 20-minute sessions per

4. Learning Resources

To include contextualised Reading List.

Score-based software

Burkholder, J. P., Grout, D. J. and Palisca, C.V. (2014) *A History of Western Music, 9th edition*. New York: WW Norton [forthcoming]

Laitz, S, G. (2011) *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: OUP

Pagliaro, M. (2012) *The Music Instrument Desk Reference: a guide to how band and orchestral instruments work*. Lanham: Scarecrow

Peters, J, E. (2014) *Music Composition 1: Learn how to compose well-written rhythms and melodies*. USA: CreateSpace Independent Publishing Platform

Book resources

Adolphe, B. (2013) *The Mind's Ear: exercises for improving the musical imagination for performers, composers, and listeners*. Oxford: Oxford University Press

Candelaria, L. & Kingman, D. (2014) *American Music: A Panorama*. USA: Wadsworth Pub. Co. Inc.

Caplin, W, E. (2013) *Analyzing Classical Form: An Approach for the Classroom*. New York: OUP

Gorow, R. (2002) *Hearing and Writing Music: Professional Training for Today's Musician*. USA: September Publishing

Palisca, C. (2009a) *Norton Anthology of Music, Vol. 2*. New York: Norton

Palisca, C. (2009b) *Norton Anthology of Music, Vol. 3*. New York: Norton

Starr, E. (2010) *The Everything Music Composition Book with CD: A Step-By-Step Guide to Writing Music*. USA: Adams Media Corporation