

Module Outline

Part 1 – as validated

1. Title	Principal Study 1
2. Level	4
3. Credits	20
4. Indicative Student Study Hours	36 hours group lectures and workshops, 8 hours individual instrumental/vocal/compositional input per student 156 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 content of this module will develop a broad range of musical skills in support of performance and composition. Students will engage with and evaluate a variety of approaches to advancing their understanding of core musical materials and techniques. A detailed examination of the interrelationships of aural ability, technique and creativity will lead to an enhanced personal process of practical development. The mode of assessment for subsequent creative output will depend on each student's degree pathway.

As well as classroom delivery, performers and composers will benefit from personalised support through 1-1 lessons. Evaluation will include an assessment of creative outcomes.

In addition, performers are expected to take part in and contribute to performance workshops as part of the programme's enrichment provision.

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

1.	Develop an effective approach to personal musical development
2.	Demonstrate musical awareness and secure technique across a range of styles and modes of expression
3.	Communicate musical ideas with clarity and developing confidence
4.	Organise musical ideas and sustain coherence within a programme of creative output
5.	Demonstrate awareness of professional protocols
6.	Evaluate process and outcomes in relation to the development of practical skills

7. Assessment**Pass on aggregate or Pass all components****Pass on aggregate****Summary of Assessment Plan**

	Type	% Weighting	Anonymous Yes / No	Word Count / Exam Length	Learning Outcomes Coverage	Comments
1.	Portfolio of self-evaluative exercises	25%	No	n/a	1, 6	
2.	One of the following: a) Performance b) Composition portfolio	75%	No	a) 12-15 minutes b) 5-7 minutes	2, 3, 4, 5	

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

1. The portfolio will include a self-assessment of musical skills at the start of the module, evaluation of developmental processes, and final evaluation of creative output as the module is completed.
2. a) will be taken by students enrolled on the Music for Performance and Teaching, and Popular Music programmes. The performance will comprise a short programme demonstrating range and flexibility in musical awareness and technique, along with effective on-stage communication.
2. b) will be taken by students enrolled on the Music for Media programme. The portfolio will comprise short compositions to moving image demonstrating range and flexibility range and flexibility in musical awareness and technique, along with effective communication through notation and audio recordings.

8. Summary of Pre and / or Co Requisite Requirements

None

9. For use on following programmes

BA (Hons) Performance and Teaching

BA (Hons) Popular Music

BA (Hons) Music for Media

1.	Module Leader	Malcolm Miles
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2.	Indicative Content
	<p>The following topics are an indicative list of items covered in this module:</p> <ul style="list-style-type: none"> • Aural training, playing by ear, transcription • Rhythm skills • Improvisation • Keyboard skills • Technical development • Stylistic awareness • Communication and expression • Melodic, harmonic and rhythmic interrelationships • Shape and structure • Instrumental range, colour and technical limitations • Blend and balance • Musical memory and language • DAWs and music notation software • Self-assessment and evaluation • Understanding processes for personal musical development

3. Delivery Method *(please tick appropriate box)*

Classroom Based	1-1 principal study lessons	Performance workshops	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 - Mins	Comments	Learning Outcomes
1	Module introduction: introductory workshop to explore key concepts, session review and self-evaluation.	3h		1-6
2	Practical workshop (rhythm skills, aural training, rhythm and groove concepts), session review and evaluation of process.	3h		1-6

3	Practical workshop (rhythm skills, aural training, harmonic concepts), session review and evaluation of process.	3h	As above.	1-6
4	Practical workshop (rhythm skills, aural training, melodic concepts), session review and evaluation of process.	3h	As above.	1-6
5	Practical workshop (rhythm skills, aural training, textural and structural concepts), session review and evaluation of process.	3h	As above.	1-6
6	Practical workshop (rhythm skills, aural training, creative concepts) , preparation for sessions 8-11.	3h		1-6
7	Individual tutorials (progress review).		20m per student	
8	Student led session: students lead and explore personal creative ideas in a workshop setting.	3h		1-6
9	Student led session: students lead and explore personal creative ideas in a workshop setting.	3h		1-6
10	Student led session: students lead and explore personal creative ideas in a workshop setting.	3h		1-6
11	Student led session: students lead and explore personal creative ideas in a workshop setting. Preparation for week 13.	3h		1-6
12	Individual tutorials (assessment preparation)		20m per student	
13	Student presentations outlining personal process and development.	3h		1, 6
14	Practical review of concepts and techniques explored in the module	3h		
Total Hours		36		

If delivery method is *not* classroom based state lecturer hours to support delivery

Academic tutorials: two 20-min sessions per student.

4. Learning Resources

To include contextualised Reading List.

Learning resources include performance spaces, rehearsal rooms, audio and video playback and recording equipment.

Reading List

Belkin, A. (2018) *Musical Composition: Craft and Art*. USA: Yale University Press

Denisch, B. (2017) *Contemporary Counterpoint: Theory & Application*. Boston: Berklee Press Publications

Gorow, R. (2002) *Hearing and Writing Music: Professional Training for Today's Musician 2nd Edition, Revised and Expanded*. USA: September Publishing

Harris, P. (2014) *The Practice Process*. London: Faber

Karpinski, G. (2017) *Manual for Ear Training and Sight Singing*. London: W. W. Norton & Company

Lehman, A. C., Sloboda, J. A. and Woody, R. H. (2007) *Psychology for Musicians: understanding and acquiring the skills*. Oxford: Oxford University Press

Llobet, J. R. and Odam, G. (2007) *The Musician's Body: a manual for peak performance*. London: Guildhall School of Music and Drama

McGrath, C. (2016) *Performance Anxiety Strategies: A Musician's Guide to Managing Stage Fright*. Lanham : Rowman & Littlefield

Santa, M. (2016) *Hearing Form - Textbook and Anthology Pack: Musical Analysis With and Without the Score*. London: Routledge

Tomlinson, C. (2014) *Music from the Inside Out: A Musician's Guide to Freeing Performance*. Createspace: Matador

Vear, C. (2019) *The Digital Score: Musicianship, Creativity and Innovation*. London: Routledge

Westney, W. (2006) *The Perfect Wrong Note*. USA: Amadeus Press

Instrumental lessons will use idiomatic repertoire and technical handbooks as appropriate to each student.