

Module Outline

Part 1 – as validated

1. Title	Principal Study 2 (Performance)
2. Level	5
3. Credits	20
4. Indicative Student Study Hours	36 hours group lectures and tutorials 156 hours independent study 8 hours instrumental/vocal study lessons per student
5. Core (must take and pass), Compulsory (must take) or Optional	Compulsory

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

This module builds on the performance elements of Principal Study 1 through a deeper understanding of the materials of music along with further development of musical awareness, technique, communication skills and programme design. Students will develop their musicianship through a variety of practical activities designed to enhance aural perception, understanding, imagination and technique. By progressing these core skills students will be better able to demonstrate their understanding of style and their ability to interpret music in performance contexts. The experiences gained through complementary workshops will facilitate improvements in confidence and professionalism.

Students will additionally undertake individual instrumental/vocal tuition to focus on individual needs and to encourage a more personal interpretative approach. As well undertaking an assessed performance at the end of the module, students will also need to demonstrate their engagement with the module through contributions to peer learning.

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

1.	Meet the requirements and demands of musicianship and technique appropriate to level 5
2.	Demonstrate confidence with a developing sense of professionalism in relation to stagecraft, communication skills and programme design
3.	Demonstrate an enhanced ability to develop personal musical skills through engagement with a comprehensive programme of practical musical study
4.	Perform with an assured practical understanding of style and interpretation
5.	Demonstrate an enhanced awareness of professional protocols
6.	Contribute to and support peer learning in practical contexts

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.	Workshop tutor report	30%	No	n/a	3, 5, 6	
2.	Live performance	70%	No	15-20 minutes	1, 2, 4, 5	

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

1. The workshop report will be provided by staff involved with the delivery of the module. It will be based on engagement with learning through individual contributions to classes and workshop as evidenced in attendance, performances and peer support.
2. The performance will evidence achievement in style and interpretation, technique, programme design, communication and professionalism on stage.

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

1.	Module Leader	Malcolm Miles
-----------	----------------------	----------------------

2.	Indicative Content
	<p>The module content includes the following topics:</p> <ul style="list-style-type: none"> • Aural training, playing by ear • Rhythm skills • Improvisation • Keyboard skills • Technical development • Stylistic awareness and interpretation • Communication and expression • Melodic, harmonic and rhythmic interrelationships • Shape and structure • Blend and balance • Musical memory and language • Peer support and assessment • Professional protocols in performance

3. Delivery Method (please tick appropriate box)					
Classroom Based	1-1 principal study lessons	Performance workshops	E-Learning	Work Based Learning	Other (specify)
✓	✓	✓			
<i>If the Delivery Method is Classroom Based please complete the following table:</i>					
	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Mins	Comments	Learning Outcomes	
1	Introduction to the module. Practical workshop: improvisation (working with drones). Setting personal aims and targets.	180		1-6	
2	Practical workshop: improvisation (working with modes), performance platform	180		1-6	
3	Practical workshop: improvisation (working with modes), effective practising	180		1-6	

4	Practical workshop: improvisation (functional harmony), performance platform	180		1-6
5	Practical workshop: improvisation (line and language), technical development	180		1-6
6	Practical workshop: improvisation (line and language), performance platform	180		1-6
7	Practical workshop: improvisation (rhythmic approaches)	180		1-6
8	Practical workshop: improvisation (rhythmic approaches)	180		1-6
9	Student presentations outlining personal process and development.	180		1-6
10	Practical workshop: improvisation (phrase lengths and space)	180		1-6
11	Practical workshop: improvisation (letting go)	180		1-6
12	Practical review of concepts and techniques explored in the module	180		1-6
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 student. Individual lessons: eight 40-minute sessions, where applicable
---	---

4. Learning Resources

To include contextualised Reading List.

Learning resources include performance spaces, practical music space, audio and video playback and recording equipment.

Highly recommended

Green, B. and Gallwey W. T. (2006) *The Inner Game of Music*. London: Pan

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

Klickstein, G. (2009) *The Musician's Way: A Guide to Practice, Performance, and Wellness*. USA: Oxford University Press

Nagel, J. (2017) *Managing Stage Fright: A Guide for Musicians and Music Teachers*. USA: OUP

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

Recommended

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

Green, L. (2014) *Hear, Listen, Play!: How to Free Your Students' Aural, Improvisation, and Performance Skills*. USA: OUP

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

Prosser, S. (2015) *Intervallic Ear Training for Musicians*. Rottenburg: Advance Music

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

Instrumental/vocal lessons will use idiomatic and relevant repertoire, and technical handbooks as appropriate to each discipline