



BA Music (specialised award) and Combined Music (Major, Joint or Minor) in the Modular Scheme

Bath Spa University

2017-18

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Course information

Major, Joint or Minor	
School	Music and Performing Arts
Department	Music
Campus	Newton Park
Final award	BA (Hons) Music
Intermediate awards available	None
UCAS code	W300
Details of professional body accreditation	N/A
Relevant QAA Benchmark statements	Music (March 2008)
Date specification last updated	2015

Introduction

BA Music at Bath Spa University is part of a vibrant Field of writing and Performance which is part of the College of Liberal Arts. There is an exciting and creative programme of student performance and composition, which combines with our professional concert series based at the Michael Tippett Centre and at Burdall's Yard in the city centre.

BA and Combined Music enables you to study practical areas (such as classical or jazz performance on an instrument or voice and composition) and academic content (such as musicology relating to styles and genres from medieval through to pop, jazz and contemporary world music). You can also study areas such as empirical music psychology, community music, opera and musical theatre, and issues within the music industry.

Performance opportunities include an annual staged opera production, musical theatre scenes and a range of ensembles from big band to wind band, orchestra, early music and gamelan ensemble as well as several choirs and smaller specialist groups. With around 150 students on BA Music, and 30 students taking music combined with another subject, we are large enough to take on performance projects such as Philip Glass's opera *Satyagraha* and Brahms's *German Requiem*, but small enough to have a real sense of community, helped in no small part by the beautiful campus and surroundings. The Music team is keen to make you feel involved in the subject, and you'll have plenty of opportunity to contact your tutor formally and informally.

The BA Music course emphasises creativity through performance and composition, and is also alive to the constantly changing needs of the job market. The instrumentalist and vocalist as teacher and performer, the composer for media or education, music management, arts administration, music promotion and music in the community are just some of the career possibilities that Bath Spa University will open up to you. You can be creative and productive in our environment while developing new and useful skills and experience.

Course content

- Module descriptors: please see the end of the handbook
- Core and optional requirements for single and major pathways for this course:

Level	Title	Credits	Single Status	Major Status
4	MU4001-40 Performance 1	40	Core	Optional
4	MU4002-40 Creative Forum 1	40	Core	Optional
4	MU4003-20 Music in the West	20	Core	Optional
4	MU4004-20 Global Music	20	Core	Optional

5	MU5001-40 Music Professional	40	Core	Core
5	MU5004-20 Music Analysis	20	Optional	Optional
5	MU5005-20 Performance 2	20	Optional	Optional
5	MU5006-20 Creative Forum 2	20	Optional	Optional
5	MU5008-20 Opera Project 1	20	Optional	Optional
5	MU5009-20 Musicology 2	20	Optional	Optional
5	MU5010-20 Music in its Cultural Contexts	20	Optional	Optional
5	MU5011 Introduction to Community Music	20	Optional	Optional
5	MU5012 Stage Skills for Singers	20	Optional	Optional
5	MU513 Vocal Performance	20	Optional	Optional

6	MU6001-40 Independent Study	40	Core	Optional
6	MU6002-40 Creative Forum 3	40	Core	Optional
6	MU6003-40 Performance 3	40	Core	Optional
6	MU6006-20 Music Psychology	20	Optional	Optional
6	MU6008-20 Opera Project	20	Optional	Optional
6	MU6010-20 Musicology 3	20	Optional	Optional
6	MU6012 Advanced Stage Skills for Singers	20	Optional	Optional
6	MU6013 Advanced Vocal Performance	20	Optional	Optional
6	MU6014 Community Music – Professional Music Leader	20	Optional	Optional

Course aims – what will you learn?

Knowledge

You will learn

- the essential components of music
- instrumental and compositional processes and practices
- the development of western classical music and jazz, their language, structure and expression
- the relationship of western classical music to other musics (including popular, jazz and non-western)
- the relationship of music to its wider artistic and cultural context
- key methods and concepts of analysis and criticism
- music technology skills
- current issues in the creative arts landscape
- the rôle of music and the professional musician in the community

Thinking skills

You will learn to

- reason critically
- understand and apply analytical, critical and historical concepts and frameworks
- identify and solve problems
- demonstrate and exercise independence of thought

Subject-based practical skills

You will learn to

- perform
- conduct and direct ensembles
- compose
- use music/audio technology
- develop your musicianship (including aural awareness and harmonic literacy)
- develop instrumental/vocal teaching skills

Skills for life and work:

You will develop

- your own style of independent learning
- the ability to communicate ideas to others and to debate relevant issues
- IT skills
- communication skills
- team work skills
- time management
- confidence

Learning environment

Learning is encouraged through participation in a wide variety of activities including lectures, workshops, seminars, tutorials, online activities and individual instrumental/vocal lessons. Learning is supported by our Virtual Learning Environment which is called Minerva. The Newton Park library holds books, journals, music scores, CDs, DVDs and student dissertations and also provides access to continually expanding electronic and on-line resources.

The permanent staff includes lecturers, instrumental and vocal tutors, technical demonstrators and administrative staff, and the course also has regular input from high-profile visiting staff. Recent visitors have included composers Mark-Anthony Turnage, David Matthews and Gavin Bryars, violinists Madeleine Mitchell and Darragh Morgan, pianists Peter Donohoe and Florian Uhlig, singers Sarah Walker and Dame Emma Kirkby, trumpeter Paul Archibald, clarinettist David Campbell, flautist Daniel Pailthorpe, saxophonist Andy Sheppard, and jazz pianist Jason Rebello. Visiting groups have included Ensemble Bash, the Delta Saxophone Quartet, the Fidelio Trio as well as the Smith, Kreutzer and Elysian String Quartets.

Each 40-credit module at Level 4 has at least four hours formal contact per week, but you should allow yourself an additional twelve hours each week for private study/student-centred learning. Each week, a day is dedicated to ensemble performance and related activities open to students in all years as well as students from other subjects in the University – this is currently Tuesday though many other smaller ensembles are on other days. There are numerous student performances throughout the year both at the Michael Tippett Centre, in Bath and beyond, and each year the we promote a major opera/musical theatre project, just before Christmas and before the Easter break, in which music students are encouraged to take part. Recent performances have included operas by Purcell, Handel, Mozart, Puccini, Menotti and Philip Glass. Musical theatre productions have included Sondheim's *Company* and *Into the Woods* as well as Kurt Weill's *Happy End* and *Threepenny Opera*.

Assessment

You are assessed through a combination of continuous assessment (coursework – such as essays, reflective reports and composition portfolios) and practical assessments such as recitals, performances and presentations. There are no traditional written examinations, but on some modules there are listening tests and musicianship tests. You will find general assessment criteria for written work and performance in Appendix A of this handbook.

You should also read the section on [Assessment](#) on the [Student Services Website](#), particularly with regard to Compensation and Reassessment (on the system of 'deferral' and 'referral' in the unlikely event you fail anything) and [Mitigating Circumstances](#) (if you are ill or have other reasons for not completing assessments).

Assessment on all three years is distributed throughout the year and formal, 'summative' assessment occurs at the end of the term cycles (pre-Christmas, pre-Easter, pre-June). Summative assessment objects vary across the course and consist of essays, reports, presentations, composition, live performance, coursework and reflective documents.

Formative Assessment

Throughout every module within BA Music there are a range of teaching/learning activities and exercises that enable student and tutor to reflect upon the student's progress. These vary across the program, and may be a mix of

- *Negotiated Learning Contracts* – an agreement set up with your tutor so that aspirations, goals and targets are agreed and monitored throughout the year
- *Online feedback* – whereby on-going work/projects are presented for comment by your tutors with recommendation and guidance
- *Personal tutorials* – periodic one-to-one sessions with your tutors where work is critiqued and recommendations made
- *Workshops and tutorials* – feedback delivered whilst working on a performance or composition project
- *Seminars* – whereby on-going course-work and assessments are discussed within a group context with input from tutors and peers

Summative Assessment

At assessment points within each term all students submit work for summative assessment, and these assessment objects are outlined explicitly in the relevant module handbook. Assessment is measured against the criteria contained in the module handbook. These criteria themselves reflect the 'independent learning outcomes', which are the levels of knowledge and ability that modules are designed to invest in the student.

Please consult the module handbooks carefully at the beginning of the year, which are on Minerva. All your work, whether recitals, compositions, essays or portfolios of tasks, is marked by one tutor and sampled by a second tutor. In Years 2 and 3 this is also checked by the external examiner who is currently Dr Catherine Tackley, Professor of Music and Head of School at Liverpool University. Timetables are posted for performance assessments. Due dates for assignments, presentations and performances are strictly adhered to.

Work received after the submission date but before the cut-off date (seven days later) will be given a maximum of 40%; work received after the cut-off date will not be marked and scores zero.

If you are unable to complete an assignment for valid reasons, or if you miss an examination, you must complete a 'mitigating circumstances' form (obtained from and returned to the Student Programmes Office in Main House) and you may need a doctor's note. Try to plan your work carefully and avoid work accumulating and assignment dates clashing – talk to your Academic Tutor (you will be assigned to a member of staff at the beginning of the course), or the BA Music Course Director, Prof Roger Heaton, for help if necessary and well before crisis point!

The lecturer coordinating each module will advise you on the arrangements for handing in work and the exact due dates. Written work such as essays or academic papers must be electronically submitted through the 'Turnitin' system on Minerva. Some lecturers may ask you additionally to submit a hard copy to the drop boxes outside the Music Office. If this is the case, remember to fill out a coursework report sheet and attach it to the front of your work. Always keep a copy of any written work either on your hard drive, on a disk or USB stick or as a photocopy. Marked work, including all tutor's comments and mark sheets, will be available for collection 15 working days after

the due date. Performance reports will be made available at the end of the assessment period usually within a week your performance.

Work experience and placement opportunities

You are able to undertake work experience with a variety of music-related employers as part of MU5001-40 Music Professional in year 2. Typical placements include schools, orchestras, opera (Welsh Opera and Covent Garden) festivals (such as Bath International Music Festival) and the media (such as *BBC Music Magazine*). A separate placement handbook is available for this module and will be found on Minerva. There are also placements as part of the Community Music module in year 3.

University policy on placements

It is important for you to be aware of University policy on placements. The Policy states:

Programmes containing work based and/or placement learning should have a clear rationale for doing so. Intended learning outcomes should identify the knowledge and skills that students will achieve. There should be an opportunity for personal development planning and reflective practice. Work based and/or placement learning should be assessed according to the appropriate regulations. Students should also be adequately prepared for such learning.

The module guide and placement handbook for MU5001-40 give further details of the arrangements in place for placements. Although the module in question takes place at Level 5 (Year 2), you should start considering what kind of placement you'd like as early as possible, ideally in the first year of your course.

Careers

- DLHE (Destination of Leavers in Higher Education) data for 2015-16: 66% of respondents were in employment and 30% were doing post-graduate study.
- [Careers advisers](#) are available to help you plan your future

Added value

- Extensive personal support from a friendly and caring staff
- A good practical and theoretical education
- Availability of careers advice and support

Teaching quality information

- National Student Survey data: overall satisfaction 100% (2013-14), 97% (2014-15) and 97% (2015-16).

How we support you

- [Personal tutoring](#)

- Personal development planning
- [Student Support Services](#)
- [Study Skills/Writing and Learning Centre](#)

How we assure the quality of the course

Before the course started, a process of course approval took place which included consultation with academic and industry subject experts. The following was checked:

- There would be enough qualified staff to teach the course
- Adequate resources would be in place
- Overall aims and objectives are appropriate
- Content of the course meets requirements of Quality Assurance Agency for Higher Education and European Standards and Guidelines
- The course maps to subject benchmark statements
- The course meets any professional/statutory body requirements
- Internal quality criteria, such as admissions policy, teaching, learning and assessment strategy and student support mechanisms

How we monitor the quality of the course

The quality of the course is annually monitored through evaluating:

- External examiner reports (considering quality and standards)
- Peer observation of teaching and staff development review
- University surveys
- Statistical information, considering issues such as pass rates
- Student feedback, including module evaluation questionnaires

The course team use this information to undertake annual monitoring, which, in turn, is monitored by the University's Academic Quality and Standards Committee. Every six years an in-depth periodic review of the subject area is undertaken by a review panel, which includes at least two external subject (academic and industry) specialists. The panel considers documents, meets with current/former students and staff before drawing its conclusions. This results in a report highlighting good practice and identifying areas where action is needed. The next periodic review for music will take place next Spring 2017.

The role of the course committee

This course has a course committee comprising all relevant teaching staff, student representatives and others who make a contribution towards the effective operation of the course (for example library and technical staff). The committee has responsibilities for the quality of the course and plays a critical role in the University's quality assurance procedures.

The role of external examiners

The standard of this course is monitored by our external examiner Dr Catherine Tackley, Professor of Music and Head of School at Liverpool University. Dr Tackley attends our subject boards and views samples of student work at Level 5 and 6 (Years 2 and 3).

Listening to the views of students

Student feedback is important and is obtained through:

- Module evaluations
- Student representation on course committees, meeting each term
- Personal tutors and module leaders
- National Student Survey

Students are notified of action taken in response to feedback through:

- Emails
- Minerva announcements
- Year meetings
- Course committee and the minutes of the course committee
- Module outlines
- Tutor feedback

Listening to the views of others

The views of other interested parties are obtained, for example:

- Feedback from former students
- Liaison with employers and industry representatives
- Liaison with subject centre
- Liaison with external examiner

Student prizes

We offer three student prizes to students in Year 3:

- BA Music Performance Prize
- BA Music Composition Prize for the best Year 3 composition portfolio
- BA Music Ensemble Prize for outstanding contributions to ensembles in Year 3

Hyperlinks to appropriate regulations, policies and guidance

- [Undergraduate Modular Scheme regulations](#)
- [Anonymous marking policy](#)
- [Plagiarism/unfair practice policy](#)
- [Referencing guidance](#)

Staff profiles

[Nick Atkinson](#)

[Professor Amanda Bailey](#)

[Garth Bardsley](#)

[Dr Jeff Boehm](#)

[Adam Biggs](#)

[Maria Garcia](#)

[Professor Roger Heaton](#)

[Professor James Saunders](#)

[Dr Matthew Spring](#)

[Dr Omar Yousaf](#)

[Dr Charles Wiffen](#)

[Thomas Worley](#)

[Part-time instrumental/vocal staff](#)

Equal opportunities statement

Bath Spa University is fully committed to being an equal opportunities employer and providing equality of opportunity for all its staff and students, applicants and visitors. The University will not tolerate unfair or unlawful discrimination on the grounds of gender, ethnicity, colour, disability, religion, nationality, age, occupation, marital status or sexual orientation or any distinction which is not relevant to the employee/employer relationship or its student body.

More information [here](#).

Ensembles

The department has a variety of musical ensembles run by staff and students. They include:

Big Band	Tuesday 1-3	MTG01	Adam Biggs
Jazz Theory	Monday 12-1	MTG22	Adam Biggs
Brass ensemble	Friday 2-3	MTG18/MTG01	Luke Gilbert
Chamber Choir	Thursday 11-1	MTG30	Graham Coatman
Choir	Tuesday 11-1	MTG01	Francis Faux
Ladies Choir	Tuesday 9-11	MTG01	Amy Seyers
Octet Choir	Monday 1-2.30	MTG30	Daniel Cushing
Clarinet choir	Thursday 10-11	MTG01	Claire King
Flute choir	Wednesday 12-1	MTG22	Nicky King
Gamelan	Wednesday 3-6	MTG33	Matthew Spring Sophie Batchelor
Georgian Band	Wednesday 11-1	MTG30	Matthew Spring
Jazz groups	Wednesday 12-1	MTG33/34/18	Adam Biggs Rob Brian
Indian Classical Music	Wednesday 5-7	MTG01	Omar Yousaf
Material (experimental music group)			James Saunders
Viol Group	Friday 2-4	MTG33	Matthew Spring
Ukulele Group	Friday 11-1	MTG22	Matthew Dicken
Orchestra	Tuesday 5-7	MTG01	Roger Heaton
Piano group	Monday 12-2	MT101/G01	Maria Garcia
Piano Duets	Monday 6-7	MTG01	Daniel Cushing
Folk Group	Thursday 11-12	MTG18	Katie Stone- Loneragan
Chamber Winds	Thursday 1-3	MTG18	Roger Heaton
Baroque Strings	Monday 5-6	MTG01	Matthew Spring
String sectional	Tuesday 3-5	MTG30	Roger Heaton
Wind Band	Tuesday 3-5	MTG01	Jeff Boehm

Instrumental/vocal lessons

If you are taking Performance modules, you will receive individual lessons from specialist teachers. The Admin team organizes the lesson timetables and these are posted weekly on the Instrumental Teachers' Noticeboard next to the Admin Office (MT.G14). Liaise with your teacher for times to suit you, but remember, the teachers are also busy performers who have a life outside the department and times may vary from week to week. More information on instrumental/vocal staff can be found [here](#).

Room booking and Code of Practice

The Admin Office is in MT.G14 in the Michael Tippett Centre. Naomi Fathers is the Administrator, with Abbi Cross who is Senior Administrator in the same office.

You should book rooms for practising or rehearsing through the Admin team by emailing musicroombooking@bathspa.ac.uk Monday to Friday, 8.30am to 4.30pm. You can check room availability by viewing 'MPA Room Bookings' on the [MPA Info Site](#), which lists calendars for each bookable Music room. Practice rooms may be booked two weeks in advance by BA Music students and band rooms may be booked by Commercial Music or BA Music jazz students two weeks in advance. Anybody within Music can make same-day bookings in the practice rooms and band rooms, if they are unbooked. Please note that if a room is required for teaching purposes this may override a booking, but every effort will be made to avoid doing so. You must read the Code of Practice (circulated by the Admin team at the start of term) and sign this in order to be able to book Music rooms. To book rooms in other areas of the University, such as Commons, please use the [Web Room Booking](#) system.

Please note that you are responsible for any printing or photocopies needed for assessment purposes. You may purchase a photocopying card from the Administrators in the Admin Office (MT.G14).

Opening hours

Working in term time

Music spaces on the Newton Park campus are open for student usage (subject to availability) during term time at the following times:

- Monday to Friday - 9am until 9pm
- Saturdays – 11am until 7pm
- Sundays - 11am until 7pm

Commons Building is open 24 hours a day. Burdall's Yard is open for student usage (subject to availability) during term-time only at the following times:

- Monday to Friday 9am – 5pm
- Saturdays & Sundays – Closed

Working outside term-time

The following times are available for students to utilise Music spaces at Newton Park outside of term-time. Weekend student access is not available outside term-time.

Christmas Holidays

- Monday to Friday (not including Christmas Eve to New Year's Day when the University is closed) 9am – 4pm
- Saturday & Sunday – Closed

Easter Holidays

- Monday to Friday (not including Good Friday, Easter Weekend, Bank Holiday Monday and the subsequent Tuesday) 9am – 4pm
- Saturday & Sunday – Closed

Summer Holidays

- Monday to Friday 9am – 4pm
- Saturday & Sunday - Closed

NB: From 1st July until the start of term in September, no BSU spaces are available for undergraduate students to utilise because of the annual Summer Works Programme across all campuses. For postgraduate students, booking requests must be made in advance and approved by the relevant member of the Admin Team.

Technical support

Instruments, laptops and recording equipment may be borrowed from the Music Technicians in CPG11 and from the asset store in Commons. You **MUST** book out equipment, and accept responsibility during the time of loan, and return it as arranged. **THERE IS A FINE FOR OVERDUE RETURNS** and you are responsible for the equipment/instrument whilst it is booked out.

Attendance & illness

You are expected to attend all classes and individual lessons for which you are timetabled. If for any reason you are unable to attend, please observe the usual courtesies: let lecturers and particularly, instrumental teachers know in advance - the best way to do this is to phone the Administrators (01225 875794 / 01225 876126) or send an email to musicadmin@bathspa.ac.uk. Procedures to be followed in case of sickness will be found in the Modular Scheme Student Handbook. **IMPORTANT** - if you miss assessments through illness or some other reason this can only be taken into account by the Board of Examiners if the absence is fully documented (i.e. a medical note must be sent to Student Programmes and you must apply for mitigating circumstances). Remember this is your responsibility.

Disability

Pat Welsh is the Disability Representative for the School. We are sensitive to special needs of students in both teaching and assessment. Do consult him p.welsh@bathspa.ac.uk or the Disability Office in confidence if you want to bring any issue to our attention.

Notice boards, Minerva and Website

Notice boards for Music are all in the MTC. Always check the performance board (next to the double doors on the North side of the MTC) for details of rehearsals and performance assessments. The Instrumental teacher's board is by the door to the Music office. Notice boards for musicology and composition are in the corridor outside Room MTG15. Remember to check Minerva every day for announcements about assessment, assignments, rehearsals and concerts, and for changes in timetable. A weekly email is sent out about changes and activities for the following week.

Use of rooms and instruments

1. Food and drink must not be taken into any of the teaching spaces – this includes MTG01, lecture/seminar rooms, tech labs, studios, rehearsal rooms and practice rooms. The only exception is bottled water, which may be taken in a sports-cap bottle.
2. Do not obstruct doorways, corridors, stairways or gangways in the Michael Tippett Centre, Compton or Twiverton.
3. Cellos and double-basses may be stored in MTG26. Storage for all other student instruments and instrument cases is in Compton – check with the Administrators in MT.G14, Amy Hornblow or Naomi Fathers, if you need entrance codes for the storerooms.
4. Stack chairs and stands after rehearsals.
5. Close pianos after use. If using a piano with a cover, please replace this after closing the instrument.
6. Students should not move pianos from one room to another unless asked to do so and supervised by staff. If you need a piano in a space that doesn't have a piano, please contact the technicians who will be able to lend you a digital piano through the asset store.
7. Rooms are for the use of current Music students only.

Storage

The instrument cupboards and lockers are all in the corridor outside the Wenger practice rooms in Compton. Large instruments may be stored in the cupboard on the first floor of Compton (outside CP112).

Timetables and contacting staff – Open Office Days

The Student Programmes Office will send you your timetable. The complete Year 1, 2 and 3 timetable is posted on the noticeboard in the Michael Tippett Centre and on Minerva. Staff have Open Office Days, which means you can simply knock on staff office doors if you need to talk to us – these vary and we will put up notices on our office doors of available times. At other times either leave a message in the staff pigeonholes (opposite the Admin Office MT.G14), leave a message with the Admin team (01225 875794/01225 876126 or musicadmin@bathspa.ac.uk) or send us an email. Our email addresses are easy to remember – the initial of the first name – dot – surname@bathspa.ac.uk, so Roger Heaton's is r.heaton@bathspa.ac.uk. Remember to check your

University email account and Minerva every day as announcements concerning assignments, rehearsals and classes will be made by email or on Minerva.

Module outlines

Level 4:

Code	MU4001-40
Title	Performance 1
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	4
Credits	40
Contact time	104 hours
Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	Not available as an elective
Core/Optional	Core
Module Leader	Prof Roger Heaton
Description & Aims	
<p>This module develops your performance skills on a principal instrument/voice, and on an optional second study. You also develop improvisation, aural, ensemble, score-reading and directing skills. You are required to relate your aural and stylistic awareness to performance, in order to develop the critical and analytical skills required for effectively critiquing performance. The module also introduces you to issues of performance practice and concert promotion. The module is intended for classical and jazz performers.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>You will have individual tuition on your first study and optional tuition on your second study. You will also have weekly performance workshops in which you will develop performance-related skills such as improvisation, sight-reading, score-reading, ensemble playing, conducting and directing, memorising and concert management and promotion. You will also explore issues to do with repertoire for your instrument and performance practice within these workshops. Alongside the development of individual instrumental/vocal skills, students will gain experience in the preparation for concert performance (through weekly ensemble rehearsals), self-confidence, self-awareness and communication (through formative assessment in weekly workshops). The workshops will also develop your skills in musicianship, through aural awareness exercises. You will develop your ability to recognize by ear, analyse and notate the rhythmic, harmonic and melodic components of the musical languages explored. Further, workshops aim to relate aural awareness and analytical insight to performance, in order to develop the critical and analytical skills required for effectively critiquing performance.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. Develop technical assurance on a principal and second (optional) instrument/voice 2. Prepare and perform solo (or with accompaniment) musical works in a range of styles 3. Develop musicianship skills 4. Prepare, rehearse and perform in public a range of works for large ensembles/choir 	<p>Recital (LO 1, 2) Technical (LO 1) Musicianship test (LO 3) Reflective journal (LO 4)</p>
Assessment Scheme	Weighting %

Recital	50%
Technical assessment	20%
Musicianship assessment	15%
Ensemble attendance	15%
Reading Lists/Key Texts & Websites	
<p>Burton, A. 2002. <i>A Performer's Guide to Music of the Baroque/Classical/Romantic Period</i>. London: ABRSM.</p> <p>Dean, R.T. 1992. <i>New Structures In Jazz And Improvised Music Since 1960</i>. Open University Press.</p> <p>Green, B. 1986. <i>The Inner Game of Music</i>. Garden City, NY: Doubleday.</p> <p>Jones, K. 2000. <i>Keeping Your Nerve, confidence boosting strategies for musicians and performers</i>. London: Faber.</p> <p>Lawson, C. & Stowell, R. 1999. <i>The Historical Performance of Music: an introduction</i>. Cambridge: CUP.</p> <p>Pratt, G. 1988. <i>Aural Awareness</i>. Oxford, OUP.</p> <p>Weisberg, A. 1996. <i>Performing Twentieth Century Music: a handbook for conductors and instrumentalists</i>. Yale: Yale UP.</p> <p>Williamon, A. 2004. <i>Musical Excellence</i> (Oxford: OUP)</p> <p>The <i>Cambridge Companion</i> volumes, including, by way of example: T Herbert & J Wallace, <i>Brass</i>. 1997, R Ingham, <i>Saxophone</i> (1998), C Lawson, <i>Clarinet</i>. 1995, D Rowland, <i>Piano</i> (1998), R Stowell, <i>Cello</i> (1999)</p>	
Learning Resources	
Department instruments; Mac workstations; Music software and hardware; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU4002-40
Title	Creative Forum 1
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	4
Credits	40
ECTS*	20
Contact time	104 hours
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Prof Joe Duddell
Description	
<p>Creative Forum 1 explores a range of approaches to composition, with a view to providing a broad-based foundation for further study. It seeks to provide you with an understanding of systems and processes which have informed music in a variety of idioms. The emphasis is on an understanding of materials and techniques as resources relevant to your own development as a composer. Systems and processes will be examined using models from the work of contemporary composers and traditional repertoire. Creative Forum 1 also covers notation and writing for instruments, and the use of music technology.</p>	
Outline Syllabus & Teaching & Learning Methods	
A weekly lecture/workshop will introduce a range of compositional techniques which will expand	

<p>your options as a composer. You will complete a series of small projects and larger compositions, working with other students in their realisation in performance. This will be supported by tutorials in which you can discuss your work, and by a series of lectures that improve your core theoretical knowledge in areas that include tonal harmony. The weekly music technology workshops will enable you to have access to music workstations. The sessions will divide equally between lecture-based and workshop-based practical sessions. The workshop sessions will typically involve you in a guided and sequential exploration of defined areas of skill.</p>	
Intended Learning Outcomes	How assessed**
<ol style="list-style-type: none"> 1. Demonstrate a firm technical foundation in basic compositional techniques in a number of styles 2. Demonstrate a thorough knowledge and understanding of musical theory in the context of harmony, instrumentation and notation 3. Acquire an increased awareness of the potential of music technology, exploring creative ideas and using technology effectively to support composition 4. Acquire practical skills in the use of digital audio software 5. Acquire practical creative skills and strategies which are transferable to a range of workplace situations. 	<p>Portfolio of Compositions [LO 1, 2, 5]</p> <p>Portfolio of Music Technology Compositions [LO: 1, 3, 4, 5]</p>
Assessment Scheme	Weighting %
<p>Formative: Class-based exercises</p> <p>Summative:</p> <ol style="list-style-type: none"> 1. Portfolio of Compositions 2. Portfolio of Music Technology Compositions 	<p>50%</p> <p>50%</p>
Reading Lists/Key Texts & Websites	
<p>Adler, S., 2002. <i>The Study of Orchestration</i>. New York: Norton.</p> <p>Ford, A., 1993. <i>Composer to Composer: conversations about contemporary music</i>. London: Quartet.</p> <p>Griffiths P., 1995. <i>Modern Music and After</i>, Oxford: OUP.</p> <p>Holmes, T., 2002. <i>Electronic and Experimental Music: pioneers in technology and composition</i>. London: Routledge.</p> <p>Homewood, S & Matthews C., 1990. <i>The Essentials of Music Copying</i>. London: Music Publishers' Association.</p> <p>Kennan, K. & Grantham, D., 1983. <i>The Technique of Orchestration</i>. New Jersey: Prentice Hall.</p> <p>Nyman, M., 2000. <i>Experimental Music</i>. Cambridge: CUP.</p> <p>Pease T. 2003. <i>Jazz Composition - Theory and Practice</i>. Boston: Berklee Press</p> <p>Stone, K., 1980. <i>Music Notation in the Twentieth Century</i>. New York: Norton.</p>	
Learning Resources	
<p>Mac workstations; Music software and hardware; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites</p>	

Code	MU4003-20
Title	Music in the West
Subject area	BA Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	L4
Credits	20
Contact time	52 hours

Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Prof Roger Heaton
Description & Aims	
<p>This module falls into two parts which run concurrently: <i>Western Musical Styles</i> and <i>Research and Study Skills</i>.</p> <p><i>Western Musical Styles</i> presents an overview of western art music. You explore significant repertoire and also gain a broad understanding of western music and its context.</p> <p><i>Research and Study Skills</i> introduces and develops essential academic skills, such as academic writing and research.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p><i>Musical Styles</i>: a weekly two-hour lecture, with weekly one-hour seminars on a range of topics and styles. The course gives a broad base to your understanding and knowledge and introduces areas of study that may be unfamiliar to you. It also provides a frame of reference for future musicological study.</p> <p><i>Research and Study Skills</i>: a series of weekly one-hour lectures and seminars that are designed to introduce and develop research and library skills (particularly online resources), efficient and appropriate use of IT, academic writing, spoken presentation as well as analytical and critical skills.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. To develop skills in academic writing 2. To develop research, critical, analytical and presentational skills 3. To develop an overall perspective of musical history and cultural context 4. To demonstrate detailed knowledge of key works 	Portfolio (LO 1, 2, 3, 4) Presentation (LO 2)
Assessment Scheme	Weighting %
Portfolio of written work	80%
Presentation	20%
Reading Lists/Key Texts & Websites	
Cook, N. 2000. <i>Music, A Very Short Introduction</i> . Oxford: OUP. Grout, D.J. & Palisca, C. 2009. <i>A History of Western Music</i> , 8 th edn. New York: Norton. Herbert, T. 2001. <i>Music in Words</i> . London: ABRSM. Strunk, O., rev. MacKinnon, J. 1997. <i>Source Readings in Music History</i> . New York: Norton.	
Learning Resources	
Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU4004-20
Title	Global Music
Subject area	BA Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	L4

Credits	20
Contact time	52 hours
Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Dr Matthew Spring
Description & Aims	
<p>This module concentrates on two areas: <i>Global Musical Styles</i> and <i>Research Issues in Musicology</i>.</p> <p><i>Global Musical Styles</i> presents an overview of global musical styles including popular, folk and jazz genres and world music. Musics from around the world are investigated in a practical/workshop manner.</p> <p><i>Research Issues in Musicology</i> introduces essential musicological concepts such as historical performance practice, approaches to analysis, gender and fieldwork. You learn the basic precepts and methodologies of ethnomusicology as well as methodologies for the analysis of popular music.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p><i>Global Musical Styles</i>: a weekly two-hour lecture/workshop in which you are initially introduced to the practice of types of world music, popular music and jazz.</p> <p><i>Research Issues in Musicology</i>: a series of weekly one-hour lectures which are designed to introduce and develop research skills (particularly online resources), individual and group presentations skills, and group discussion skills.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> To develop skills in academic writing, library and web-based research To develop an overall perspective of global musical styles, history and cultural context To demonstrate detailed knowledge of key works To acquire appropriate critical and analytical skills 	<p>Portfolio (LO 1, 2, 3, 4)</p> <p>Test (LO 3)</p>
Assessment Scheme	Weighting %
Portfolio of written work	80%
Test	20%
Reading Lists/Key Texts & Websites	
<p>Bohman, P. 2002. <i>World Music, A Very Short Introduction</i>. New York: OUP.</p> <p>Cook, N. 2000. <i>Music, A Very Short Introduction</i>. Oxford: OUP.</p> <p>Cooke, M. & Horn, D. 2002. <i>The Cambridge Companion to Jazz</i>. Cambridge: CUP.</p> <p>Straw W. Frith, S. (Eds.) 2001. <i>The Cambridge Companion to Pop and Rock</i>. Cambridge: CUP.</p>	
Learning Resources	
Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Level 5:

Code	MU5001-40
Title	The Music Professional
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	5
Credits	40
ECTS	20
Contact time	78 hours
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Core
Module Co-ordinator	Adam Biggs
Description	
This module develops awareness of developments in the music industry and in music education, and introduces and develops a wide range of skills related to employability within music. These include communication, marketing, planning and organisation, time management and teaching.	
Outline Syllabus & Teaching & Learning Methods	
<ol style="list-style-type: none"> 1. You investigate aspects of teaching instrumental or vocal skills in a practical context. 2. You are introduced to community music projects and develop workshops skills. 3. You develop business, marketing and management skills. 4. You undertake research into the music industry. 5. You develop web-based skills for creating web content. 6. You undertake a work placement or assemble a professional portfolio. <p>1 and 2 are taught in weekly one-hour workshops. 3 and 4 are taught through weekly lectures, seminars and through self-directed research and use of the Minerva discussion board and journal. 5 is taught in workshops in the music technology lab. 6 is taught through individual tutorials and self-directed study.</p>	
Intended Learning Outcomes	How assessed
1. You develop teaching and communication skills, and knowledge of pedagogic issues and practice	Assessed lesson (LO1)
2. You develop awareness of community music principles and skills	Assessed lesson, placement, Think Tank Journal (LO2)
3. You develop insight into, and knowledge of professional practice in the music workplace in its broadest sense	Think Tank Journal, stage management, Placement or Portfolio (LO3)
4. You develop awareness of current developments in the music industry and in music education	Think Tank Journal, Assessed lesson, Placement or Portfolio (LO4)
5. You develop business and marketing skills	Creation of website (LO5)
Assessment Scheme	Weighting %
Assessed lesson and performance	25%
Creation of website	20%
Placement (including reflective report) or Portfolio	30%
Stage management	10%
'Think Tank' Journal	15%
Reading Lists/Key Texts & Websites	
Everitt, A. 1977. <i>Joining In</i> , London: Gulbenkian	

Ford, T. 2000. *The Musician's Handbook*. London: Rheingold.

Gardner, H. 1983. *Frames of Mind*. New York: Basic Books.

Hallam, S. 1998. *Instrumental Teaching: A practical guide to better teaching and Learning*. London: Heinemann.

Harris, P. and Crozier, R., 2000. *The Music Teacher's Companion: A Practical Guide*. London: ABRSM.

Mills, J. 2007. *Instrumental teaching*. London: OUP.

Learning Resources

Minerva; JSTOR; University library and inter-library loans; selected websites; video cameras; Mac workstations; various software including QuickTime Pro, iMovie, ProTools.

Code	MU5004-20
Title	Music Analysis
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Prof Roger Heaton
Description & Aims	
This module introduces a variety of analytical techniques for music from the classical period to the present day, together with issues of analysis and perception. The module relates the close study of scores to the process of listening and comprehending.	
Outline Syllabus & Teaching & Learning Methods	
Among the topics you will study are voice leading, motivic development, semiotics, generative theory and set theory. Analytical techniques are introduced and discussed in weekly one-hour lecture/workshop where there is an emphasis on your practical engagement with the techniques. In the Spring and Summer terms there is also individual tutorial support.	
Intended Learning Outcomes	How assessed
1. You will gain knowledge and understanding of a variety of analytical techniques in theory and in practice 2. You will develop analytical skills, critical and interpretative concepts, independence of thought and critical originality	Coursework (LO 1 & 2)
Assessment Scheme	Weighting %
Analysis portfolio	100%
Reading Lists/Key Texts & Websites	
Clarke, E. 2005. <i>Ways of listening</i> . Oxford: Oxford University Press.	
Cook, N. 1987. <i>A Guide to Musical Analysis</i> . Oxford: Oxford University Press.	

Journals: <i>Music Analysis, Music Theory Online</i> , available online through the library website.
Learning Resources
Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

Code	MU5005-20
Title	Performance 2
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	MU4001-40
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Prof Roger Heaton
Description & Aims	
This module continues from MU4001-40 Performance 1 to develop your performance on a principal instrument/voice in classical or jazz genres. You will pursue a continued programme of technical development with the study of appropriate repertory and study/technical materials, theoretical materials and aural awareness. You will participate (as a minimum) in three ensembles: choir (compulsory) and a choice of any other staff directed groups. You may informally join any other ensemble.	
Outline Syllabus & Teaching & Learning Methods	
You will receive individual instrumental/vocal lessons across the year and a weekly workshop concentrating on musicianship and performance issues. The workshops allow for formative assessment through tutor and peer feedback. Your performance journal will allow you the opportunity for personal development planning and reflective practice.	
Intended Learning Outcomes	How assessed
1. You will develop an increased technical control of your instrument or voice. 2. You will communicate musical ideas in performance with confidence and critical self-awareness, with an appreciation of the expressive range of styles and, where appropriate, an improvisational approach. 3. You will prepare, rehearse and perform in public a range of works for ensembles. 4. You will demonstrate secure musicianship skills.	Recital and technical assessment (LO 1, 2, 3) Reflective performance journal (LO 3, 4)
Assessment Scheme	Weighting %
Recital and technical assessment	90%
Ensemble attendance	10%
Reading Lists/Key Texts & Websites	
Burton, A. 2002. <i>A Performer's Guide to Music of the Baroque/Classical/Romantic Period</i> . London: ABRSM.	

<p>Dean, R.T. 1992. <i>New Structures In Jazz And Improvised Music Since 1960</i>. Open University Press.</p> <p>Green, B. 1986. <i>The Inner Game of Music</i>. Garden City, NY: Doubleday.</p> <p>Jones, K. 2000. <i>Keeping Your Nerve, confidence boosting strategies for musicians and performers</i>. London: Faber.</p> <p>Lawson, C. & Stowell, R. 1999. <i>The Historical Performance of Music: an introduction</i>. Cambridge: CUP.</p> <p>Pratt, G. 1988. <i>Aural Awareness</i>. Oxford, OUP.</p> <p>Weisberg, A. 1996. <i>Performing Twentieth Century Music: a handbook for conductors and instrumentalists</i>. Yale: Yale UP.</p> <p>Williamon, A. 2004. <i>Musical Excellence</i> (Oxford: OUP)</p> <p>The <i>Cambridge Companion</i> volumes, including, by way of example: T Herbert & J Wallace, <i>Brass</i> (1997), R Ingham, <i>Saxophone</i> (1998), C Lawson, <i>Clarinet</i> (1995), D Rowland, <i>Piano</i> (1998), R Stowell, <i>Cello</i> (1999)</p>
Learning Resources
Department instruments; Mac workstations; Music software and hardware; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

Code	MU5006-20
Title	Creative Forum 2
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	MU4002-40
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Leader	Nick Atkinson
Description & Aims	
<p>The module is concerned with your development as a composer. In taught elements (lectures, workshops) you will explore different approaches to composing through undertaking set tasks and through lectures on models of contemporary composition techniques and philosophies. Teaching here is proactive, in giving you things to try, assessing how well you have understood them, and increasing your awareness of a range of techniques, styles, strategies, and philosophies in contemporary music. Two taught project elements will focus on orchestration and working collaboratively with choreographers and/or film-makers. In the latter, composers will explore the relevance and value of the relationship with another art form for their own subject. A free composition element supported by individual tutorial supervision aims to foster the development of a personal style.</p> <p>Aims:</p> <ul style="list-style-type: none"> • to provide a supportive context in which you can develop as a composer • to provide, through lectures and workshops, a stimulating range of models and approaches to help you to make choices 	

- to provide supportive but critical feedback on your work
- to teach you skills that you need as a composer, particularly the ability to write for orchestra or other large ensembles
- to guide and support you in collaboration with others
- to assist you in making choices concerning style, ideology, and role as a composer
- to provide you with outlets whereby you can promote your music to others
- to provide you with the opportunity to learn alongside other composers and engage with them in supportive, critical feedback on each other's work

Outline Syllabus & Teaching & Learning Methods

The module offers three strategies of composition teaching for different areas of study. Please note that not all of these areas are taught simultaneously.

Collaborative Composition

In Collaborative Joint Workshops you will be taught with students and tutors from the Dance department or from film-making modules in Creative Writing or Art, working together on projects and tasks. These will take place over a period of consecutive weeks.

In Collaborative Music Workshops you will explore issues in composing for dance, film or other media in a group with fellow composers, but without choreographers, filmmakers or artists present. This allows you to discuss collaborative issues in composition using a more specialist music vocabulary and assuming an advanced level of musical and theoretical knowledge.

Orchestration

Orchestration Lectures will guide you through the basic principles of orchestration and provide you with opportunities to hear the results rehearsed by the university orchestra. They will cover:

- the use of different instrumental families;
- doubling and pointing up;
- orchestral harmony;
- perspective in orchestration;
- embellishment
- handling a variety of orchestral situations;
- orchestral structure.

Free Composition

Composition Lectures will cover issues in contemporary music styles, processes, and techniques. They will also offer the opportunity for performance of your compositions (sometimes on a work-in-progress basis) and peer discussion of your work and other issues of interest to the composition group.

Teaching is reactive in providing critical feedback and advice on choices and decisions that you make, material that you initiate, and what you 'do' with it. All three of these areas will be supported by tutorials, which provide critical feedback on your self-initiated work, and support for the orchestration and collaborative projects.

Intended Learning Outcomes	How assessed
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<p>At the end of the module you should:</p> <ol style="list-style-type: none"> 1. have shown a developing self-critical direction in your free composition building on the experience of Creative Forum 1; 2. have developed an increased understanding of a range of practices and appropriate working methods in composing; 3. have developed an understanding of the roles and limitations of orchestral instruments and of orchestration fundamentals; 4. have developed an understanding of ways in which sound can contribute to other art forms and have developed a non-specialist understanding of processes in another discipline; 5. be able to work collaboratively and productively with other artists. 	<p>Orchestration project (LO 3)</p> <p>Main collaborative project (LO 4, 5)</p> <p>Folio of free composition (LO 1, 2)</p>
<p>Assessment Scheme</p>	<p>Weighting %</p>
<p>Orchestration project</p>	<p>30%</p>
<p>Main collaborative project with documentation</p>	<p>35%</p>
<p>Folio of free composition with documentation</p>	<p>35%</p>
<p>Reading Lists/Key Texts & Websites</p>	
<p><u>Orchestration - Prime texts:</u> Jacob, G. 1982. <i>Orchestral Technique</i>. Oxford: OUP. Kennan, K. & Grantham, D. 1983. <i>The Technique of Orchestration</i>. New Jersey: Prentice Hall.</p> <p><u>Orchestration - Secondary Texts:</u> Adler, S. 2002. <i>The Study of Orchestration</i>. New York: Norton. Forsyth, C. 1963. <i>Orchestration</i>. London: Macmillan. Piston, W. 1991. <i>Orchestration</i>. New York: Gollancz.</p> <p><u>Secondary Texts on Notation:</u> Cole, 1974. <i>Sounds and Signs: Aspects of Music Notation</i>. Oxford: OUP. Risatti, H., 1975. <i>New Music Vocabulary</i>. Illinois: University of Illinois Press. Stone, K., 1980. <i>Music Notation in the Twentieth Century</i>. New York: Norton. Homewood, S & Matthews C. 1990. <i>The Essentials of Music Copying</i>. London: Music Publishers' Association.</p>	
<p>Learning Resources</p>	
<p>Mac workstations; Music software and hardware; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.</p>	

Code	MU5007-20
Title	Musical Theatre Practice 1
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Dr Miranda Lundskær-Nielsen
Description & Aims	
<p>This module is open to both Drama Studies and Music students and is intended to give a practical and contextual grounding in Musical Theatre performance. It is geared towards musical theatre practitioners who are also interested in learning about the genre.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>This module introduces you to different styles of musical theatre. Throughout the module, we will study individual works from both a dramatic and musical standpoint and also in terms of their position within the development of musical theatre as an art form. The emphasis is on giving you a working understanding of the relationship between music and drama in Musical Theatre and the practical challenges of performing and presenting different kinds of material.</p> <p>You will be expected to take an active part in all sessions and to undertake research-based presentations and written work. You will also have the chance to focus on a particular area of professional practice (e.g. performing, directing, dramaturgy, producing, production management) according to your skills and interests.</p> <p>This module will be taught through a combination of workshops and student presentations.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. Competence in your chosen area of professional practice within a musical theatre context 2. An understanding of the practical requirements of musical theatre in performance within a studio / workshop context. 3. An understanding of the cultural contexts of different kinds of musical theatre 4. An understanding of the interrelationship between music and drama in different kinds of musical theatre 	<p>Written portfolio (LO 3, 4)</p> <p>Group presentation (LO 1, 2)</p>
Assessment Scheme	Weighting %
Written Portfolio	40%
Group Presentation	60%
Reading Lists/Key Texts & Websites	

<p>Banfield, S. 1993. <i>Sondheim's Broadway Musicals</i>. Michigan: U. of Michigan Press.</p> <p>Block, G. 2004. <i>Enchanted evenings: the Broadway musical from Show Boat to Sondheim</i>. London: OUP.</p> <p>Everett W., Laird, P., (Eds). 2002. <i>The Cambridge Companion to the Musical</i>. Cambridge: CUP.</p> <p>Lamb, A. 2000. <i>150 Years of Popular Music Theatre</i>. Newhaven: Yale University Press.</p>
Learning Resources
Department instruments; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

Code	MU5008-20
Title	Opera Project 1
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	MU4001-40
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Professor Roger Heaton/Garth Bardsley
Description & Aims	
<p>This module is open to singers and instrumentalists and you will learn skills related to opera production, direction and performance. You will also explore operatic context and you will have the opportunity to take part in a production. The production itself is carried out as a group collaborative project with students from MU6008-20 Opera Project 2, which runs simultaneously. Students will be given guidance in stage craft and acting but will not receive individual voice/piano lessons. It is recommended that this module be taken with MU5005-20.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>The module will deal with a wide range of opera, from baroque to contemporary. In lectures, you will explore individual case studies with regard to their structure and context. In workshops, you will focus on skills relating to production, stagecraft and performance. You will also take part in rehearsals for the production itself and in performances, which will be directed by a member of staff. Students are free to participate in production, creative, orchestral or singing roles.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. Understanding of stage performance in an operatic setting 2. Ability to work in teams and understand direction 3. Communication of role with confidence and understanding 4. Understanding of historical operatic context, both in terms of musical structure and content and production history 	<p>Performance (LO 1, 2, 3)</p> <p>Essay (LO 4)</p>
Assessment Scheme	Weighting %
Performance	60%
Essay	40%
Reading Lists/Key Texts & Websites	
<p>Sadie, S., ed. 1992. <i>New Grove Dictionary of Opera</i>. London: Macmillan.</p> <p>Cooke, M., ed. 2005. <i>The Cambridge Companion to Twentieth-Century Opera</i>. Cambridge: CUP.</p>	
Learning Resources	
Department instruments; Minerva; JSTOR; University Library and Inter-Library Loans; selected	

websites.

Code	MU5009-20
Title	Musicology 2
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	5
Credits	20
Contact time	52 hours
Pre-requisites	MU4003-40
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Dr Matthew Spring
Description & Aims	
<p>This module develops your knowledge and skills in musicology by exploring musical repertoire, style, process and context through the study of specific topics. You will cover a wide variety of music including that of the eighteenth and nineteenth centuries as well as earlier and more recent developments. We aim for you to develop your own independent analytical and critical voice in the context of a variety of musicological study areas.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>In weekly lectures, you will study a variety of musical styles, processes and representative works. You will take both a contextual and an analytical approach to these case studies, some of which will be featured in the Department's performance schedule. Topics may include 'English Music in the Age of Shakespeare', 'England's Music in the High Baroque', 'The Classical Age', 'Organicism', 'The abstract and the programmatic', 'Romanticism and the Nineteenth Century', 'Chance and Indeterminacy', 'Simplicity/Complexity' and 'Notation'. You will be taught in lectures and seminars.</p> <p>The module is delivered through lectures, seminars, workshops and visits to performances.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. An awareness and perspective of the history and cultural context of topics in musicology drawn from the sixteenth to twentieth centuries 2. An analytical understanding of selected pieces of classical and romantic art music 3. The development of research and academic writing skills 4. The ability to present research coherently through spoken presentation 	<p>Portfolio (LO 1,2,3)</p> <p>Oral presentation (LO 4)</p>
Assessment Scheme	Weighting %
<ol style="list-style-type: none"> 1. Portfolio of written work (approximately 3,500 words) 2. Oral presentations 	<p>70%</p> <p>30%</p>
Reading Lists/Key Texts	
<p>Key Texts: Burkholder, Grout, D.J., rev. Palisca, C.V. (8/2009), <i>A History of Western Music</i> (Norton)</p>	

Sadie, S, ed. (2000-), *Grove7 (New Grove Dictionary, 2nd edition)* (Macmillan)
 Sadie, Stanley, ed. *The History of Opera*, New Grove Handbooks in Music (Macmillan, 1980)
 Schulenberg, D. (2001), *Music of the Baroque* (Oxford U.P.)
 Taruskin, Richard. (2009), *Music in the Seventeenth and Eighteenth Centuries*. Oxford, OUP
 Taruskin, Richard (2009), *Music in the Nineteenth Century*. (OUP)

Classical Era

Downs, P.G. (1992), *Classical Music* (Norton)
 Ratner, L. G. (1980), *Classic Music: Expression, Form, and Style* (Schirmer)
 Rosen, C. (2/1972), *The Classical Style: Haydn, Mozart, Beethoven* (Faber)
 Rosen, C. (1980), *Sonata Forms* (Norton)
 Zaslaw, N., ed. (1989), *The Classical Era* (Macmillan: Man & Music Series)

Mozart

Albert, F. (1976), *Mozart's Don Giovanni*, Eulenberg
 Allenbrook, Wye James (1985), *Rhythmic Gesture in Mozart*, Chicago
 Batley, E.M (1969), *A Preface to The Marriage of Figaro*, Dobson
 Bronscombe, Peter (1991), *Die Zauberflote*, Cambridge, CUP
 Carter, Tim (1987), *Le Nozze di Figaro*, Cambridge, CUP
 Dent, Edward (rep. 1991), *Mozart's Operas, A Critical Guide*, Oxford, OUP
 Gionurco, Carolyn (1981), *Mozart's Early Operas*, Batsford
 Hertz, Daniel (1981), *Mozart's Operas*, California
 Mann, William (rep 1986), *The Opera's of Mozart*, London
 Miller, Johnathan ed. (1990), *The Don Giovanni Book*, Faber
 Osborne, Charles (1986) *The Complete Operas of Mozart*, Gallanz
 Rice, John (1981), *A La Clemenza di Tito*, Cambridge CUP
 Rushton, Julian (1988), *Don Giovanni*, Cambridge, CUP
 Steptoe, Andrew (1988), *The Mozart Da Ponte Operas*, Oxford
 Till, Nicholas (1992), *Mozart and the Enlightenment*, Faber and Faber

Handel and Bach

Donald, Burrows, ed., (1997). *Cambridge Companion to Handel*. Cambridge
 Dean and Knapp, *Handel's Opera (1704-26)*, (Oxford, 1987)
 Diack Johnstone and Fiske, Roger (ed.): (1990) *The Blackwell History of Music in Britain*, Oxford, Blackwells
 Harris, Ellen (1980), *Handel and the Pastoral Tradition* Oxford, OUP
 Hogwood, Christopher (1984), *Handel* London, Thames and Hudson
 Strohm, Reinhardt, (1985) *Essays on Handel and Italian Opera* Cambridge, CUP
 Kidson, Frank (1971), *The Beggar's Opera*, Greenwood

Romanticism and the nineteenth century

Daverio, J. (2008), *Crossing Paths: Schubert, Schumann, and Brahms*. New York: OUP.
 Ostwald, P. (1985), *Schumann, the Inner Voices of a Musical Genius*. Boston: Northeastern UP.
 Rosen, C. (1995), *The Romantic Generation*. Cambridge, MA: Harvard UP.
 Samson, J. (2002), *The Cambridge History of Nineteenth-Century Music*. Cambridge: CUP.

The Open Work

Cardew, Cornelius (1971), *Treatise Handbook*. London: Peters Edition.
 Cage, John (1969) *Notations*. New York: Something Else Press.
 Eco, Umberto (1989), *The Open Work*. Cambridge, MA: Harvard University Press.
 Karkoschka, Erhard (1972), *Notation in New Music*. London: Universal Edition.

<p>repertoires, instruments and genres studied.</p> <ul style="list-style-type: none"> To recognise, identify by ear and notate essential components of a musical language, such as intervals, rhythms, motifs, modes, metres, and qualities of sound. To assimilate scholarly literature in order to relate its insights to the practice and experience of music-making. 	<p>Analysis and Transcription</p> <p>Essay; Analysis and Transcription</p>
Assessment Scheme	Weighting %
Formative: Presentation	0%
Summative: Essay on the social function of music	40%
Analysis and transcription	60%
Reading Lists/Key Texts & Websites	
<p>Abraham, Otto and Hornbostal E.M.v (1994) 'Suggested Methods for the Transcription of Exotic Music' <i>Ethnomusicology</i>, xxxviii/3, 425-56.</p> <p>Berliner, P. (1994) <i>Thinking in jazz: the infinite art of improvisation</i>. Chicago University Press.</p> <p>Blacking, J. (1976) <i>How Musical is Man?</i> Washington University Press, 1974.</p> <p>Brailoiu, C. (1984) <i>Problems of Ethnomusicology</i>. Cambridge: Cambridge University Press.</p> <p>Cottrell, S. (2004) <i>Professional Music-Making in London. Ethnography and Experience</i>. Aldershot: Ashgate.</p> <p>Gabbard, K. (1995) <i>Jazz Among the Discourses</i>. Durham and London: Duke University Press.</p> <p>Hopkins, P. (1966) 'The Purposes of Transcription', <i>Ethnomusicology</i> x, 310-17.</p> <p>Jairazbhoy, Nazir A. (1977) 'The "Objective" and Subjective View in Music Transcription' <i>Ethnomusicology</i>, xxi/2, 263-73.</p> <p>Kisliuk, M. R. (1998) <i>Seize the dance!: BaAka musical life and the ethnography of performance</i>. New York: Oxford University Press.</p> <p>May, E. (1983) <i>Musics of Many Cultures</i>. Berkeley: University of California Press.</p> <p>Merriam, A. (1978) <i>The Anthropology of Music</i>. Evanston Ill: Northwestern University Press.</p> <p>Myers, H. (1992) <i>Ethnomusicology: an introduction</i>. London: Macmillan.</p> <p>Nettl, B. (1983) <i>The Study of Ethnomusicology</i>. Urbana and Chicago: University of Illinois Press.</p> <p>Nettl, B. (2013) 'Contemplating the Concept of Improvisation and Its History in Scholarship', <i>Music Theory Online</i> 19/2.</p> <p>Nettl, B. with M. Russell (1998) <i>In the course of performance: studies in the world of musical improvisation</i>. London: Chicago University Press.</p> <p>Nooshin, Laudan (2003) 'Improvisation as 'Other': Creativity, Knowledge and Power – the case of Iranian classical music' <i>Journal of the Royal Musical Association</i> 128/2, pp. 242-296.</p> <p>Seeger, C. 'Prescriptive and Descriptive Music Writing' <i>Studies in Musicology 1935-1975</i>, (California, 1977), 168-181.</p> <p>Solis, G. and B. Nettl (eds.), (2009) Gabriel Solis and Bruno Nettl (eds.), <i>Musical Improvisation. Art, Education, and Society</i>. University of Illinois Press.</p> <p>Stock, J. (1996) <i>World Sound Matters</i>. Schott Educational.</p> <p>Tenzer, M. (2006) <i>Analytical Studies in World Music</i>. New York: Oxford University Press.</p> <p>Tenzer, M. and J. Roeder (2011) <i>Analytical and Cross-Cultural Studies in World Music</i>. New York: Oxford University Press.</p> <p>Titon, J. T. (1996) <i>Worlds of Music</i> 3rd ed. New York: Schirmer.</p> <p>Wade, B. C. (2004) <i>Thinking Musically: experiencing music, expressing culture</i>. New York: Oxford University Press.</p> <p>Garland Encyclopedia of World Music, online.</p>	
Learning Resources	
Minerva; JSTOR; BSU Library and interlibrary loans; selected websites.	

1	Module code	MU5011
2	Module title	Introduction to Community Music
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music (Community Music), BA Creative Arts, BA/BSc Combined Arts
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for Community Music Pathway, optional for all other pathways
9	Acceptable for	BA Music, BA Music (Community Music), Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	N/A
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 148
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Claire King and Prof Roger Heaton
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module defines the broad area of community music and its application across a wide range of community situations, age groups and abilities. The module aims to:</p> <ul style="list-style-type: none"> • Introduce a range of important areas of community music practice • Provide an opportunity to develop skills in workshop leading across all age groups 	
19	<p>Outline syllabus</p> <p>The module emphasises the community music 'experience' through practice and gives insights into the theories behind inclusion, accessibility, ways of learning and the therapeutic elements of community music. The module also develops your musical confidence in improvisation as a means to create music in a workshop environment. Classes introduce you to the range and scope of community music and topics include healthcare, special educational needs and disability (SEND), community singing, the justice system and formal education among many others. Workshops contain practical ensemble improvisation sessions as a basis for working creatively in a group and some are led by visiting Music Leader professionals.</p>	
20	<p>Teaching and learning activities</p> <p>Weekly three-hour lecture/workshops focus on introducing the topics with discussion and interaction between visiting facilitators and students. Sessions also include a practical musical session based on improvisation and musical games – these use many improvisational and compositional techniques including rhythm and pulse, ostinato, pentatonic and Dorian modes, chord progressions etc. These sessions are led by the module coordinator.</p> <p>The formative assessment is workshop feedback drawing on student participation in practical</p>	

	workshop sessions, preparation for workshop leading. The first summative assessment is to lead a workshop - evidenced by your engagement in the task and your participation (through both attendance and contribution). The second summative task is a reflective research journal that requires you to display knowledge of the process of leading a workshop and a critical reflection on the outcomes.	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. an understanding of the range and scope of community music practice 2. musical confidence in improvisation as a means of creating music in a community music workshop 3. professionalism and rigour in understanding the process required to lead a workshop 	<p><i>How assessed</i></p> <p>S1 & S2</p> <p>S1</p> <p>S1</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Workshop feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S.1 Leading a short workshop S.2 Reflective research journal (2000 words)</p>	<p>Weighting%</p> <p>60% 40%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i></p> <ul style="list-style-type: none"> • Cahill, A. 1998. <i>The Community Music Handbook</i>. Strawberry Hills: Currency Press. • Bartleet, B-L, Higgins, L. (Eds) 2017 Forthcoming. <i>The Oxford Handbook of Community Music</i>. New York: Oxford University Press. • Higgins, L. 2012. <i>Community music in theory and in practice</i>. New York: Oxford University Press. • Moser, P., and McKay, G. 2005. <i>Community music: a handbook</i>. Lyme Regis: Russell House. • Veblen, K. K. 2013 <i>Community music today</i>. MD: Rowman & Littlefield Education, • <i>International Journal of Community Music</i> (Intellect) http://www.ingentaconnect.com/content/intellect/ijcm • <i>Key web-based and electronic resources</i> • International Centre of Community Music https://www.yorks.ac.uk/iccm/ • The Sidney De Haan Research Centre for Arts & Health https://www.canterbury.ac.uk/health-and-wellbeing/sidney-de-haan-research-centre/sidney-de-haan-research-centre.aspx • http://www.soundsense.org/metadot/index.pl 	

	<ul style="list-style-type: none"> • www.youthmusic.org.uk • www.musicleader.net (tool kit section) • www.singup.org.uk • www.timsteiner.co.uk • www.spitalfieldsmusic.org.uk • www.makingmusic.org.uk (about us – 60 case studies) • www.cbso.org.uk (community & education) • www.rpo.co.uk (Music in the Community) • www.bbc.co.uk (BBC National Orchestra of Wales – Community & Education)
24	<p>Preparatory work</p> <p>To become familiar with the work of the International Centre of Community Music (online resource) and to explore the research areas covered in the <i>International Journal of Community Music</i> available through the library online.</p>

1	Module code	MU5012
2	Module title	Stage Skills for Singers
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music Vocal Performance, BA Creative Arts, BA/BSc Combined Arts
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for BA Music Vocal Performance, optional for BA Music
9	Acceptable for	BA Music, BA Music Vocal Performance, Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	N/A
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 148
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Garth Bardsley
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module introduces vocal performers to acting, stagecraft and performance etiquette and supports singers taking Opera Project 1 and Vocal Performance. The module aims to:</p> <ul style="list-style-type: none"> • Introduce singers to the processes of acting required for vocal performance • Promote an understanding of physicality and gesture • Identify the key means of interpreting a character both in solo and ensemble work. 	
19	<p>Outline syllabus</p> <p>This module helps you to develop core acting skills in both solo and ensemble settings. It</p>	

	<p>explores the interplay between spoken and sung texts and develops a considered approach to rehearsal and performance processes. Sessions will include, but not be limited to, a consideration of:</p> <ul style="list-style-type: none"> • Identifying and interpreting a character • Spoken voice health and projection • The physicality of acting • Understanding gesture • Ensemble acting 	
20	<p>Teaching and learning activities</p> <p>Teaching on this module is through a weekly three-hour practical workshop that considers the interaction between theory and practice. During the module you will work on a poem, monologue and small ensemble piece as well as vocal excerpts. You will also keep a reflective journal recording process, choice of repertory and writer and textual context. There is a presentation of work open to a student audience. Throughout, you will keep a journal reflecting on repertoire, text and process. Workshops will include presentations to the group each week.</p> <p>Formative assessment is through in-class feedback following presentations of verse and ensemble pieces for the fortnightly solo and/or ensemble performances.</p> <p>The first summative assessment is a 7-10 minute performance of either solo or ensemble work and which will include marks for the process leading up to the performance, such as participation and professionalism of application.</p> <p>The second summative task is a 2000-word reflective journal that notes the development of your approaches to performance and considers how effectively you have employed these in your final performance.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. core acting skills in both solo and ensemble settings 2. the interplay between spoken and sung text 3. a considered approach to rehearsal and performance processes 	<p><i>How assessed</i></p> <p>S1</p> <p>S1</p> <p>S2</p>
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. in-class performance feedback</p>	
	<p><i>Summative assessments:</i></p> <p>S.1 Performance (7-10 minutes)</p> <p>S.2 Reflective Journal (2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i></p> <ul style="list-style-type: none"> • Burgess, T. de M. 2000. The singing and acting handbook. London and NY: Routledge. 	

	<ul style="list-style-type: none"> • Kayes, G. 2004. <i>Singing and the Actor</i> (2nd ed). London: A&C Black. • Lust, A. 2012. <i>Bringing the body to the stage and screen: expressive movement for performers</i>. Plymouth: Scarecrow Press. • Moore, T. 2008. <i>Acting the Song: Performance Skills for the Musical Theatre</i>. Allworth Press. New York. • Potter, J. 2000. <i>The Cambridge Companion to Singing</i>. Cambridge: Cambridge University Press. • Potter, J. 2012. <i>A History of Singing</i>. Cambridge: Cambridge University Press.
24	Preparatory work Familiarity with at least two of the key texts to inform your journal entries.

1	Module code	MU5013
2	Module title	Vocal Performance
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music Vocal Performance, BA Creative Arts, BA/BSc Combined Arts
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for BA Music Vocal Performance, optional for BA Music
9	Acceptable for	BA Music, BA Music Vocal Performance, Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	N/A
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 148
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Garth Bardsley
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module is available to singers, instrumentalists, pianists and those students interested in pursuing musical direction. The module introduces you to an approach to style and performance practice across a wide range of musical theatre styles and discovers repertoire that will be appropriate to the classically trained singer. The emphasis is on 'acting the word' through scene study, developing stage craft knowledge, the physicality of singing and voice with accompaniment skills that will benefit vocal performance and which are applicable across all repertoires. A complementary strand for instrumentalists will also look at style and performance practice, instrumental doublings, ensemble playing, working with singers; pianists will work as repetiteurs as well as ensemble players.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • introduce an approach to style and performance practice in musical theatre styles • provide an opportunity to develop performance skills appropriate to a theatre environment 	

19	<p>Outline syllabus</p> <p>There are weekly workshops on style, technique and repertoire. You will work on solo and ensemble pieces varied in style and period, working on staging and performing regularly in the workshops (F1). There will also be full company pieces involving all students and instrumentalists. You will also keep a journal to document your chosen repertory's context: composer/lyricist, historical/social, performance and reception etc. The journal will also contain personal comment on technique, process and approach (S2). There will be a final performance of all the materials (S1).</p>				
20	<p>Teaching and learning activities</p> <p>Directed workshops on musical style and technique.</p> <p>Directed rehearsals of solos and ensembles together with pianists.</p> <p>A separate strand for instrumentalists working on musical style and technique who then join the singers at key points in the course.</p> <p>On-going class performances of materials and a final performance of 7-10 minutes of solo material and an all 'company' ensemble.</p>				
21	<table border="0"> <tr> <td data-bbox="252 752 1114 1122"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. intermediate skills in performing musical theatre repertoire 2. an understanding and practical comprehension of the repertoire and personal process 3. company/ensemble skills </td> <td data-bbox="1114 752 1407 1122"> <p><i>How assessed</i></p> <p>Performance (F1 and S1)</p> <p>Journal (S2)</p> <p>Performance (F1 and S1)</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. intermediate skills in performing musical theatre repertoire 2. an understanding and practical comprehension of the repertoire and personal process 3. company/ensemble skills 	<p><i>How assessed</i></p> <p>Performance (F1 and S1)</p> <p>Journal (S2)</p> <p>Performance (F1 and S1)</p>		
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. intermediate skills in performing musical theatre repertoire 2. an understanding and practical comprehension of the repertoire and personal process 3. company/ensemble skills 	<p><i>How assessed</i></p> <p>Performance (F1 and S1)</p> <p>Journal (S2)</p> <p>Performance (F1 and S1)</p>				
22	<table border="0"> <tr> <td data-bbox="252 1128 1114 1227"> <p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F.1. Performances in the workshops</p> </td> <td data-bbox="1114 1128 1407 1227"></td> </tr> <tr> <td data-bbox="252 1234 1114 1379"> <p><i>Summative assessments:</i></p> <p>S.1 Performance (7-10 minutes) and process (participation/rehearsal skills and attendance)</p> <p>S.2 Journal (c.2000 words)</p> </td> <td data-bbox="1114 1234 1407 1379"> <p>Weighting%</p> <p>60%</p> <p>40%</p> </td> </tr> </table>	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F.1. Performances in the workshops</p>		<p><i>Summative assessments:</i></p> <p>S.1 Performance (7-10 minutes) and process (participation/rehearsal skills and attendance)</p> <p>S.2 Journal (c.2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F.1. Performances in the workshops</p>					
<p><i>Summative assessments:</i></p> <p>S.1 Performance (7-10 minutes) and process (participation/rehearsal skills and attendance)</p> <p>S.2 Journal (c.2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>				
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i></p> <p>Everett, W. and Laird, P. (2nd ed.) 2008. <i>The Cambridge Companion to the Musical</i>. Cambridge: Cambridge University Press.</p> <p>Gordon, R. 2016. <i>Oxford Handbook to the British Musical</i>. Oxford: Oxford University Press.</p> <p>Kayes, G. 2004. <i>Singing and the Actor</i> (2nd ed). London: A&C Black.</p> <p>Lamb, A. 2000. <i>150 Years of Popular Music Theatre</i>. Newhaven: Yale University Press.</p> <p>Lust, A. 2012. <i>Bringing the body to the stage and screen: expressive movement for performers</i>. Plymouth: Scarecrow Press.</p> <p>Melton, J. (ed.) 2007. <i>Singing in Musical Theatre: The Training of Singers and Actors</i>. New York: Allworth.</p> <p>Moore, T. 2008. <i>Acting the Song: Performance Skills for the Musical Theatre</i>. Allworth Press. New York.</p> <p>Potter, J. 2000. <i>The Cambridge Companion to Singing</i>. Cambridge: Cambridge University Press.</p> <p>Potter, J. 2012. <i>A History of Singing</i>. Cambridge: Cambridge University Press.</p> <p>Riddle, P H. 2003. <i>American Musical: History and Development</i>. Oakville: Mosaic Press.</p>				

24	Preparatory work An exploration and knowledge of the repertoire pre and post 1965.
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Level 6:

Code	MU6001-40
Title	Independent Study
Subject area	BA Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	L6
Credits	40
Contact time	30 mins per week individual tutorial
Pre-requisites	MU5002-20, MU5003-20 or MU5004-20
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Alternative core
Module Co-ordinator	Dr Matthew Spring
Description & Aims	
Independent Study is an individually researched and applied project resulting in a substantial object. This may take the form of a dissertation, a composition portfolio, a series of lecture-recitals, a fieldwork project, or an entrepreneurial project. The module affords you an opportunity to apply relevant creative, critical, evaluative, organisational and research skills towards the completion of a major product of your choice.	
Outline Syllabus & Teaching & Learning Methods	
The work is supported by tutorials with a member of staff with expertise in your chosen area. There are also group seminars on research methodology and skills.	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> To develop a specific area of personal academic, creative or entrepreneurial interest To present a single academic, creative or entrepreneurial project to professional/academic standards To acquire practical creative skills and strategies which are transferable to a range of workplace situations. To develop organisational skills, as well as project and time management skills. 	Coursework (LO 1, 2, 3, 4)
Assessment Scheme	Weighting %
Submission	100%
Reading Lists/Key Texts & Websites	
Trevor Herbert. 2001. <i>Music in Words: A Guide to Researching and Writing about Music</i> . London: ABRSM.	
Learning Resources	
Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU6003-40
Title	Performance 3
Subject area	Music

Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards	
Level	6	
Credits	20	
Contact time	39 hours	
Pre-requisites	MU5005-20	
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards	
Excluded combinations	None	
Core/Optional	Alternative core	
Module Co-ordinator	Dr Charles Wiffen	
Description & Aims		
<p>This module continues from MU2005-20 Performance 2 to develop your performance on a principal instrument/voice in classical or jazz genres. You will pursue a continued programme of technical development with the study of appropriate repertory and study/technical materials. You will participate (as a minimum) in two staff directed ensembles of your choice. You may informally join any other ensemble. You will research performance practice issues in your own specialist area and develop promotional and concert presentational skills.</p>		
Outline Syllabus & Teaching & Learning Methods		
<p>Individual instrumental/vocal lessons across the year and a weekly workshop concentrating on performance and performance practice issues together with concert promotion and stage management/presentational skills. The workshops allow for formative assessment through tutor and peer feedback. Your performance journal will allow you the opportunity for personal development planning and reflective practice.</p>		
Intended Learning Outcomes		How assessed
<p>1. You will prepare and perform solo (with accompaniment) recitals <i>or</i> jazz performances incorporating improvisation/extemporisation as part of a small group.</p> <p>2. You will communicate musical ideas in performance with confidence and critical self-awareness, with an appreciation of the expressive range of styles and, where appropriate, an improvisational approach.</p> <p>3. As a member of two ensembles you will prepare, rehearse and perform in public a range of works for larger ensembles/choir.</p> <p>4. You will demonstrate knowledge and skill in issues of performance practice relating to your instrument/voice and style of music</p>		<p>Recital and technical (LO 1, 2, 4)</p> <p>Reflective journal (LO 3)</p> <p>Essay (LO 4)</p>
Assessment Scheme		Weighting %
Recital and technical		80%
Essay on performance practice issues		10%
Concert reviews and ensemble activity		10%
Reading Lists/Key Texts & Websites		
<p>Brown, C. 1999. <i>Classical and Romantic Performing Practice 1750-1900</i>. Oxford: OUP.</p> <p>Burton, A. 2002. <i>A Performer's Guide to Music of the Baroque/Classical/Romantic Period</i>. London: ABRSM.</p> <p>Butt, J. 2002. <i>Playing with History</i>. Cambridge: CUP.</p> <p>Day, T. 2000. <i>A Century of Recorded Music</i>. New Haven.</p> <p>Dean, R. T. 1992. <i>New Structures In Jazz And Improvised Music Since 1960</i>. Open University Press.</p> <p>Green, B. 1986. <i>The Inner Game of Music</i>. Garden City, NY: Doubleday.</p> <p>Jones, K. 2000. <i>Keeping Your Nerve, confidence boosting strategies for musicians and performers</i>. London: Faber.</p> <p>Kenyon, N. (ed.) 1988. <i>Authenticity and Early Music</i>. Oxford: OUP.</p> <p>Lawson, C. & Stowell, R. 1999. <i>The Historical Performance of Music: an introduction</i>. Cambridge: CUP.</p>		

Philip R. 1992. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance (1900-1950)*. New York: CUP.
 Pratt, G. 1988. *Aural Awareness*. Oxford, OUP.
 Weisberg, A. 1996. *Performing Twentieth Century Music: a handbook for conductors and instrumentalists*. Yale: Yale UP.
 Williamon, A. 2004. *Musical Excellence* (Oxford: OUP)
 The *Cambridge Companion* volumes, including, by way of example:
 T. Herbert & J. Wallace, *Brass* (1997), R. Ingham, *Saxophone* (1998), C. Lawson, *Clarinet* (1995),
 D. Rowland, *Piano* (1998), R. Stowell, *Cello* (1999)

Learning Resources

Pianos and other department instruments; Mac workstations; Music software and hardware; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

Code	MU6006-20
Title	Music Psychology
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	6
Credits	20
Contact time	39 hours
Pre-requisites	None
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Prof Roger Heaton
Description & Aims	
<p>This module explores issues in music psychology. The aim of the module is to study processes of listening and comprehending from the perspective of empirical music psychology. You concentrate on perception and cognition as related to both representational processes (such as rhythm, harmony and melody) whose perception are central to our understanding of music, and evaluative processes (such as the awareness of emotion and mood, or approbation).</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>This module begins with an overview of research in recent music psychology from around 1980 to the present together with an introduction to experimental design and analysing data. Further lectures develop important areas of research: cognitive representations of pitch and rhythm (harmony and melody), expectation, affective processes associated with listening, particularly preference and emotional response, development of musical competence and skill, and recent developments in neuropsychology. Areas of applied psychology will also be discussed: for example, performance anxiety and educational problems and issues. Students are encouraged to develop their own particular research interests to present and discuss with the group, to develop these into the running of an original experiment or a replication of existing work or a detailed study of an area of interest. Topics are introduced and discussed in weekly seminars with additional occasional tutorials.</p>	
Intended Learning Outcomes	How assessed

1. You will gain knowledge and understanding of issues in music psychology 2. You will develop methodological and experimental design skills, critical and interpretative concepts, independence of thought and critical originality.	Experimental project (LO 1 and 2)
Assessment Scheme	Weighting %
Experimental project	100%
Reading Lists/Key Texts & Websites	
<p>Aiello, R. 1994. <i>Musical Perceptions</i>. Oxford: Oxford University Press.</p> <p>Clarke, E. 2005. <i>Ways of listening: an ecological approach to the perception of musical meaning</i>. Oxford: Oxford University Press.</p> <p>Huron, D. 2006. <i>Sweet anticipation: music and the psychology of expectation</i>. Cambridge Mass.: MIT Press.</p> <p>Juslin, P.N., Sloboda, J. 2001. <i>Music and Emotion: Theory and Research</i>. Oxford: Oxford University Press.</p> <p>Robinson, J. 2007. <i>Deeper than reason: emotion and its role in literature, music, and art</i>. Oxford: Clarendon.</p> <p>Sloboda, J. 2005. <i>Exploring the musical mind: cognition, emotion, ability, function</i>. Oxford: Oxford University Press.</p> <p>Journals: <i>Psychology of Music, Music Perception</i> available online through the library website.</p>	
Learning Resource	
Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU6007-20
Title	Musical Theatre Practice 2
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	6
Credits	20
Contact time	1.5 hours per week
Pre-requisites	MU5007-20
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Dr Miranda Lunskaer-Nielsen
Description & Aims	
This module is open to students in Music and Drama and offers the opportunity to work as a company on the preparation, rehearsal and performance of a musical theatre work.	
Outline Syllabus & Teaching & Learning Methods	
Regardless of your main area of professional practice (performing, design, production management, direction, dramaturgy, producing, marketing) each student will operate as a company member and take part in the process from initial exploration of the show through rehearsals to the final production. Performance roles will be allocated by the module leaders. Other roles will be allocated by module leaders in consultation with students. This module will be taught through tutor-led workshops and supervised rehearsals.	
Intended Learning Outcomes	How assessed

<ol style="list-style-type: none"> 1. An advanced level of competence in their area of professional practice within a musical theatre context 2. Ability to communicate ideas with confidence and understanding 3. Ability to work collaboratively and supportively as part of a team 4. An understanding of the chosen production in terms of its historical, cultural and performance contexts 5. An understanding of the practical production requirements in mounting a musical theatre performance. 	<p>Performance (LO 1, 2, 3, 5)</p> <p>Written portfolio (LO 4, 5)</p>
Assessment Scheme	Weighting %
Written Portfolio	40%
Performance	60%
Reading Lists/Key Texts & Websites	
<p>Banfield, S. 1993. <i>Sondheim's Broadway Musicals</i>. Michigan: U. of Michigan Press.</p> <p>Block, G. 2004. <i>Enchanted evenings: the Broadway musical from Show Boat to Sondheim</i>. London: OUP.</p> <p>Deer, Joe, and Rocco Dal Vera. 2008. <i>Acting in Musical Theatre: A Comprehensive Course</i> (New York: Routledge)Everett W., Laird, P., (Eds). 2002. <i>The Cambridge Companion to the Musical</i>. Cambridge: CUP.</p> <p>Lamb, A. 2000. <i>150 Years of Popular Music Theatre</i>. Newhaven: Yale University Press.</p>	
Learning Resources	
Department instruments; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU6008-20
Title	Opera Project 2
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	6
Credits	20
Contact time	39 hours
Pre-requisites	Either MU5005-20 or MU5007-20
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Prof Roger Heaton/Garth Bardsley
Description & Aims	
This module is open to singers and instrumentalists. It involves students in the rehearsal and performance of an opera.	
Outline Syllabus & Teaching & Learning Methods	
The project is carried out as a group collaborative project. You will take a full part in the production as performer. You will be given guidance in stage craft and acting but will not receive voice/instrumental lessons. Roles will be allocated by the module leaders. It is recommended that this module be taken with MU6003-40. You will also undertake contextual research on the opera performed.	
Intended Learning Outcomes	How assessed

1. Advanced practice in stage performance in an operatic setting 2. Work collaboratively and supportively with other performers 3. Communicate a role/duty with confidence and understanding 4. Understanding of operatic context	Performance (LO 1, 2, 3) Essay (LO 4)
Assessment Scheme	Weighting %
Performance	70%
Essay	30%
Reading Lists/Key Texts & Websites	
Sadie, S., ed. 1992. <i>New Grove Dictionary of Opera</i> . London: Macmillan. Cooke, M., ed. 2005. <i>The Cambridge Companion to Twentieth-Century Opera</i> . Cambridge: CUP.	
Learning Resources	
Department instruments; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.	

Code	MU6009-20
Title	Music in Action/Community Music
Subject area	Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Arts
Level	6
Credits	20
Contact time	39 hours
Pre-requisites	MU5001-40
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Arts
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Prof Roger Heaton/Claire King
Description & Aims	
This module explores the ideologies and practicalities of community music projects. You also develop the workshop skills needed for this area of practice.	
Outline Syllabus & Teaching & Learning Methods	
You research community music practice, assessing existing projects. You also explore the practicalities of projects, such as funding and organisation. Finally, you have the opportunity to develop workshop skills, and you take part in a project. The module is taught in seminars and workshops.	
Intended Learning Outcomes	How assessed
During this module, you will learn: 1. how to plan, devise and execute a practicable and realistic project 2. about differentiation and targeting activities 3. learn administration and communication skills 4. teamwork skills 5. to reflect on your own practice and that of others	Portfolio (LO 1, 2, 4) Portfolio (LO 1, 2, 3, 4)
Assessment Scheme	Weighting %
Portfolio	100%
Reading Lists/Key Texts & Websites	
Cahill, A. 1998. <i>The Community Music Handbook</i> , Strawberry Hills: Currency Press	

DeNora, T. 2000. *Music in everyday life*. Cambridge: CUP.
 Everitt, A. 1977. *Joining In*, London: Gulbenkian
 Kelly, O. 1984. *Community Art and the State: Storming the Citadels* (London: Commedia)
 Moser, P., and McKay, G. 2005. *Community music: a handbook*. Lyme Regis: Russell House.
 Storms, G. 1981. *Musical Games*. London: Hutchinson.
International Journal Community Music (Intellect)
<http://www.musicleader.net/>
<http://www.soundsense.org/metadot/index.pl>

Learning Resources

Educational instruments; Minerva; JSTOR; University Library and Inter-Library Loans; selected websites.

Code	MU6010-20
Title	Musicology 3
Subject area	BA Music
Pathway	BA Music, BA Creative Arts, BA/BSc Combined Awards
Level	L6
Credits	20
Contact time	39 hours
Pre-requisites	MU5002-20
Acceptable for	BA Music, BA Creative Arts, BA/BSc Combined Awards
Excluded combinations	None
Core/Optional	Optional
Module Co-ordinator	Dr Matthew Spring
Description & Aims	
<p>This module develops your knowledge and skills in musicology by exploring musical repertoire, style and context through the study of specific topics. You will explore issues of musical function through reference to social, economic and political context as well as through reference to other art forms, such as film. You are encouraged to develop your own independent analytical and critical voice.</p>	
Outline Syllabus & Teaching & Learning Methods	
<p>Weekly lectures and seminars will cover a range of topics, which may include the following: 'Music and the moving image', 'The Popular Idiom', 'The Musical Life of 18th Century Bath', 'Music and Gender', 'Shostakovich and Music in the Soviet era'.</p>	
Intended Learning Outcomes	How assessed
<ol style="list-style-type: none"> 1. A deep historical and cultural understanding of the music and movements studied. 2. A profound understanding of process and function within the music studied. 3. Technical and historical awareness of related art forms, such as film. 4. Advanced development of critical writing and analytical skills. 5. Development of advanced presentational skills. 	<p>Portfolio (LO 1, 2, 3, 4)</p> <p>Oral presentation (LO 5)</p>
Assessment Scheme	Weighting %

1.	Portfolio of written work (approx. 4,000 words)	80%
2.	Oral presentation	20%

1	Module code	MU6012
2	Module title	Advanced Stage Skills for Singers
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music Vocal Performance, BA Creative Arts, BA/BSc Combined Arts
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for BA Music Vocal Performance, optional for BA Music
9	Acceptable for	BA Music, BA Music Vocal Performance, Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	MU5012 Stage Skills for Singers
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 170
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Garth Bardsley
17	Additional costs involved	None
18	Brief description and aims of module	<p>This module advances acting skills developed in MU5012 Stage Skills for Singers by broadening the scope and complexity of the repertory to an advanced level of theatre/opera house stagecraft and theatre etiquette. The aim is to further explore your range of acting skills, understanding physicality and gesture and the identification and interpretation of different characters both in solo and ensemble work. You will keep a journal reflecting on repertoire, text and process. You will continue to work on poems, monologues and small ensemble dialogues as well as, increasingly, on vocal excerpts and short scenes. There is a presentation of work open to the public.</p> <p>This module supports singers taking Opera Project 2 and Advanced Vocal Performance.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • develop advanced stage skills to a professional level • work with complex materials both spoken and sung
19	Outline syllabus	<p>Weekly workshops introduce:</p> <p>Identifying and interpreting characters</p> <p>Continued spoken voice health and projection</p> <p>The physicality of acting</p> <p>Understanding gesture</p> <p>Ensemble acting – choral clumping</p> <p>Vocal excerpts</p> <p>The audition process</p>
20	Teaching and learning activities	

	A weekly three-hour workshop where you will work on advanced acting skills using complex materials and perform to the group each week. These sessions lead to regular formative assessment performances (F1 and S1) before a final summative performance at the end of the course (S1). You will also work on audition technique with a view to accessing the professional environment (F1).		
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Advanced acting skills, solo and ensemble, 2. Advanced spoken and sung voice skills 3. An understanding and characterisation of complex texts 4. A professional approach to the rehearsal/learning process 	<p><i>How assessed</i></p> <p>Performance (F1 and S1)</p> <p>Performance (F1 and S1)</p> <p>Journal and performance (S1 and S2)</p> <p>Workshops and journal (F1, S1 and S2)</p>	
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Participation in practical workshop session; mock audition</p>		
	<p><i>Summative assessments:</i></p> <p>S.1 Performance (5 minute solo plus a 'company' ensemble) and process (participation and attendance)</p> <p>S.2 Journal (1500 words)</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>	
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i></p> <p>Burgess, T. de M. 2000. The singing and acting handbook. London and NY: Routledge.</p> <p>Kayes, G. 2004. <i>Singing and the Actor</i> (2nd ed). London: A&C Black.</p> <p>Lust, A. 2012. <i>Bringing the body to the stage and screen: expressive movement for performers</i>. Plymouth: Scarecrow Press.</p> <p>Moore. T. 2008. <i>Acting the Song: Performance Skills for the Musical Theatre</i>. Allworth Press. New York.</p> <p>Potter, J. 2000. The Cambridge Companion to Singing. Cambridge: Cambridge University Press.</p> <p>Potter, J. 2012. A History of Singing. Cambridge: Cambridge University Press.</p>		
24	<p>Preparatory work</p> <p>Expanded familiarity with the key texts to inform your journal entries.</p>		

1	Module code	MU6013
2	Module title	Advanced Vocal Performance
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music Vocal Performance, BA Creative Arts, BA/BSc Combined Arts
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for BA Music Vocal Performance, optional for BA Music

9	Acceptable for	BA Music, BA Music Vocal Performance, Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	MU5013 Vocal Performance
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total hours	Total Hours: 170
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Garth Bardsley
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module further explores vocal repertoire and is available to singers, instrumentalists, pianists and those students interested in pursuing musical direction. The module broadens the approach to style and performance practice across a wide range of European and American musical theatre styles, across the twentieth and twenty first centuries, to an advanced, professional level. The emphasis is on 'acting the word' skills that focuses on performance and stagecraft knowledge in musical theatre but are also applicable in other repertoires. A complementary strand for instrumentalists will also look at style and performance practice, instrumental doublings, ensemble playing, working with singers; pianists will work as repetiteurs as well as ensemble players. The course also addresses the audition process and musical theatre performance in the professional theatre.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • develop advanced stage and performance skills to a professional level • work with complex materials 	
19	<p>Outline syllabus</p> <p>There are weekly workshops on style, technique, repertoire. You will work on solos and ensemble pieces varied in style and period, for example pre and post 1965. You will work on staging and perform regularly in the workshops. There will also be full company pieces involving all students and instrumentalists. You will also keep a journal to document your chosen repertoire context: composer/lyricist, historical/social, performance and reception etc. The journal will also contain personal comment on technique, process and approach. There will be a final public performance of all the materials.</p>	
20	<p>Teaching and learning activities</p> <p>Directed workshops on musical style and technique.</p> <p>Directed rehearsals of solos and ensembles together with pianists and instrumentalists.</p> <p>A separate strand for instrumentalists who join the singers at key points in the course.</p> <p>On-going class performances of materials and a final public performance.</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. advanced vocal performance skills in performing musical theatre repertoire 2. advanced critical knowledge of the repertoire 	<p><i>How assessed</i></p> <p>Performance (F1 and S1)</p> <p>Journal (S2)</p> <p>Journal and mock</p>

	3. clear self-evaluation of professional and personal process including skill in audition technique	audition (F1 and S2)
22	Assessment and feedback <i>Formative exercises and tasks:</i> F1. Performances in the workshops and mock audition	
	<i>Summative assessments:</i> S.1 Performance including process (participation and attendance) S.2 Journal (1500 words)	Weighting% 70% 30%
23	<p>Learning resources <i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i> Everett, W. and Laird, P. (2nd ed.) 2008. <i>The Cambridge Companion to the Musical</i>. Cambridge: Cambridge University Press. Gordon, R. 2016. <i>Oxford Handbook to the British Musical</i>. Oxford: Oxford University Press. Kayes, G. 2004. <i>Singing and the Actor</i> (2nd ed). London: A&C Black. Lamb, A. 2000. <i>150 Years of Popular Music Theatre</i>. Newhaven: Yale University Press. Lust, A. 2012. <i>Bringing the body to the stage and screen: expressive movement for performers</i>. Plymouth: Scarecrow Press. Melton, J. (ed.) 2007. <i>Singing in Musical Theatre: The Training of Singers and Actors</i>. New York: Allworth. Moore, T. 2008. <i>Acting the Song: Performance Skills for the Musical Theatre</i>. Allworth Press. New York. Potter, J. 2000. <i>The Cambridge Companion to Singing</i>. Cambridge: Cambridge University Press. Potter, J. 2012. <i>A History of Singing</i>. Cambridge: Cambridge University Press. Riddle, P H. 2003. <i>American Musical: History and Development</i>. Oakville: Mosaic Press.</p>	
24	<p>Preparatory work Continued exploration and knowledge of the repertoire pre and post 1965; engagement with the key texts to critically inform the Journal.</p>	

1	Module code	MU6014
2	Module title	Community Music - Professional Music Leader
3	Subject field	School of Music and Performance
4	Pathway(s)	BA Music, BA Music (Community Music), BA Creative Arts, BA/BSc Combined Arts
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Core or Compulsory or Optional	Core for Community Music Pathway, optional for all other pathways
9	Acceptable for	BA Music, BA Music (Community Music), Combined, Creative Arts
10	Excluded combinations	N/A
11	Pre-requisite or co-requisite	MU5011 Introduction to Community Music
12	Class contact time: total hours	Total Hours: 52
13	Independent study time: total	Total Hours: 170

	hours	
14	Duration of the module	15 weeks
15	Main campus location	Newton Park
16	Module co-ordinator	Claire King and Prof Roger Heaton
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>The Professional Music Leader module equips you with skills to work as a music leader in community settings. You will create and deliver warm-ups and themed workshops developed for a variety of different clients. The module includes a placement in the South West region where you will lead a project, usually together with another student in the group rather than individually, mentored by staff. In addition you will gain understanding of how community music works professionally as part of the wider music industry together with the importance of funding and how and where to source it. You will write a journal on the placement which will cover planning, delivery, outcomes and reflection, and which will form the basis of a presentation given to a professional panel. The module aims to:</p> <ul style="list-style-type: none"> • equip you with advanced music leader skills in a variety of placement situations • provide an opportunity to work in a real community music environment • prepare a funding proposal presented to a professional panel • enable you to reflect on your continuing development as a musician in a community context (rather than in a university environment) • equip you with skills to work empathetically with diverse client groups 	
19	<p>Outline syllabus</p> <ol style="list-style-type: none"> 1. The study of communication, gesture, logistics, pace, warm ups, reflection and theoretical backgrounds. 2. How to use set musical models as a 'way in' to the creative process 3. Starting, stopping, layering, dynamics 4. Setting tasks, collecting musical elements and structuring pieces 5. Placement 6. Designing and building a project; budgeting and funding 7. Pitching a project to a professional funding panel 	
20	<p>Teaching and learning activities</p> <p>A weekly three-hour workshop developing and rehearsing advanced music leader techniques (F1 and S1). Later in the course tutorials are given to support the development of the blueprint (S2), and the placement will be observed and mentored (S1). You will keep abreast of the most recent research to inform your individual work and place your practice in an academic context (S1).</p>	
21	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Music leader skills as demonstrated in group/ensemble communication, gesture, warm ups, creative invention, musical imagination 2. Skills in designing and delivering a project 	<p><i>How assessed</i></p> <p>Workshops and placement (F1 and S1)</p> <p>Journal, blueprint and presentation (S1 and S2)</p> <p>Presentation and blueprint (S2)</p>

	3. The ability to source funding and pitch a project to a professional panel	
22	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Participation in practical workshop sessions</p>	Workshop feedback and tutorials
	<p><i>Summative assessments:</i></p> <p>S.1 Placement and Journal (1000 words)</p> <p>S.2 Blueprint and Presentation (2500 words)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
23	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts</i></p> <p>Ansdell, G. 2016. <i>Musical pathways in recovery: community music therapy and mental wellbeing</i>. Abingdon: Routledge.</p> <p>Bartleet, B-L, Higgins, L. (Eds) 2017 Forthcoming. <i>The Oxford Handbook of Community Music</i>. New York: Oxford University Press.</p> <p>Cahill, A. 1998. <i>The Community Music Handbook</i>. Strawberry Hills: Currency Press</p> <p>Higgins, L. 2012. <i>Community music in theory and in practice</i>. New York: Oxford University Press.</p> <p>Higgins, L., Willingham, L. 2017 Forthcoming. <i>Engaging in community music: an introduction</i>. Abingdon: Routledge.</p> <p>Moser, P., and McKay, G. 2005. <i>Community music: a handbook</i>. Lyme Regis: Russell House.</p> <p>Pavlicevic, M. 2004. <i>Community music therapy</i>. Jessica Kingsley,</p> <p>Stige, B. 2010. <i>Where music helps: community music therapy in action and reflection</i>. Ashgate</p> <p>Veblen, K. K. 2013 <i>Community music today</i>. Rowman & Littlefield Education,</p> <p><i>International Journal of Community Music</i> (Intellect) http://www.ingentaconnect.com/content/intellect/ijcm</p> <p><i>Key web-based and electronic resources</i></p> <p>International Centre of Community Music https://www.yorks.ac.uk/iccm/</p> <p>The Sidney De Haan Research Centre for Arts & Health https://www.canterbury.ac.uk/health-and-wellbeing/sidney-de-haan-research-centre/sidney-de-haan-research-centre.aspx</p> <p>http://www.musicleader.net/</p> <p>http://www.soundsense.org/metadot/index.pl</p> <p>www.youthmusic.org.uk</p> <p>www.musicleader.net (tool kit section)</p> <p>www.singup.org.uk</p> <p>www.timsteiner.co.uk</p> <p>www.spitalfieldsmusic.org.uk</p> <p>www.makingmusic.org.uk (about us – 60 case studies)</p> <p>www.cbso.org.uk (community & education)</p> <p>www.rpo.co.uk (Music in the Community)</p> <p>www.bbc.co.uk (BBC National Orchestra of Wales – Community & Education)</p>	

24	<p>Preparatory work</p> <p>To continue to follow the work of the International Centre of Community Music (online resource) and to stay up-to-date with issues of the <i>International Journal of Community Music</i> available through the library online.</p>