

Module Specification

Module Title: Musicianship Skills

Module code:	HBASHRF03, HBASHRF04, HBASHRF05, HBASHRF06, HBASHRF07	NQF level:	Level 3
Credit value:	10 credits	Semester of study:	1 and 2
Module type:	Compulsory	Pre-requisites:	None
Available to:	BA (Hons) Music with Foundation Year (Classical) (Film Music) (Jazz) (Popular) (Songwriting)		

Module overview

Students will be guided by tutors to study one of the topics below, based on the area of study identified as requiring additional focus for development, to enable students to progress in their discipline.

THEORY

The aim of this module is to allow student to focus further on the development of their theory skills in a small group, pathway specific environment. Students will gain a breadth of understanding in order to provide context for their specialism. Much attention will be given to the application of theory skills in a practical and creative context, and students will be given tasks relating to composition and performance where appropriate.

COMPOSITION

The aim of this module is to allow students to focus further on the development of their composition skills in a small group, pathway specific environment. Students will be given a range of musical parameters to work with and ways that these parameters can be manipulated. This module will encourage greater awareness of the plurality of valid approaches that are possible, even within the sometimes conceived boundaries of their specialisms.

TECHNOLOGY

The aim of this module is to introduce students to a range of software that are vital to creative musicians, and to experience the functionality and operation of these. The students will explore aspects such as digital music notation, audio editing and manipulation, MIDI sequencing and editing, and mixing. Technology is a key supplementary skill both in a theoretical and creative context, and will enable students to utilize visual and audio based digital tools.

KEYBOARD SKILLS

The aim of this module is to provide the students with the basic understanding of the instrument, its technique and a broad range of repertoire in order to develop applied skills in both a theoretical and musical context. Keyboard skills are a key supplementary skill that can enable an understanding in subjects such as theory and aural. It is also a skill used by both composers and performers to aid their practical and creative work, and tasks given will help aid progress in other areas of their practice.

CREATIVE PERFORMANCE TECHNIQUES

The aim of this module is to allow students to focus further on the creative aspects of ensemble playing. Students will be given a range of compositional structures to work within, and will receive guidance in how to consider their methods of interpretation. Collaborative composition and improvisation will also form a vital part of this module. Students will cover a range of styles, and cross-pollination of stylistic elements will be encouraged. Presentation, stagecraft and audience interaction will be addressed as an extension of the musical expression.

ARRANGING TECHNIQUES

The aim of this module is to introduce students to a range of different arranging styles across a diverse selection of instrument groups and genres. The students will explore a broad range of arrangement techniques through looking at key repertoire, and apply these techniques in a range of different contexts. This module will encourage greater awareness of the plurality of valid approaches that are possible, and will introduce students to both contrasting and common elements as they feature in different genres and styles of music.

LIVE SOUND

The aim of this module is to introduce students to a range of live sound technologies and to experience the functionality and operation of these. Students will explore equipment that is common in today's live music industry, and gain experience using both analogue and digital technology. Students will be introduced to basic acoustic principles, and they will be provided with the skills and knowledge to process a range of different sources in varied acoustic environments using a breadth of technical equipment.

Aims

This module allows students to address aspects of their musicianship which need additional development.

The module aims to:

1. Further develop students' specialised skills and knowledge essential to the understanding, appreciation and creation of music;
2. Allow each student to focus and add to their skill set;
3. Provide the opportunity to study in small group settings where a particular aspect of musicianship can be brought up to the level required for progression.

Learning outcomes

On successful completion of this module, students will be able to:

1. Integrate theory and practice.
2. Apply musical conventions, related to existing repertoire where appropriate.
3. Develop relevant knowledge and appropriate techniques for the area of study.

Learning and teaching methods

The module is delivered via seminars and workshops. All subjects will be delivered in a small group setting and will be pathway specific where this is appropriate in order to develop knowledge and skills in areas of study identified as requiring additional focus.

Seminars will explore theoretical and/or academic subjects.

Workshops will develop practical skills.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	20 hours
Indicative hours of directed study	80 hours
Total hours (100hrs per 10 credits)	100 hours

Opportunities for formative feedback

In addition to general ongoing feedback from their module tutor, students will be formatively assessed at the end of semester one as appropriate to the subject area.

Assessment Method

Mode of assessment will be specific to one subject chosen from the selection below, which will be done in consultation with a tutor:

Composition

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio	5 minutes	100%	1, 2, 3

Theory

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Exam	45 minutes	100%	1, 2, 3

Creative Performance Techniques

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio (recording and reflective commentary)	3 minutes and 500 words	100%	1, 2, 3

Music Technology (Sibelius/Logic)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework (selection of completed tasks)	5 minute portfolio	100%	1, 2, 3

Keyboard Skills

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical assessment (sight reading, chord changes, prepared piece)	20 minutes	100%	1, 2, 3

Arranging

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio	5 minutes	100%	1, 2, 3

Live Sound

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical assessment (Live sound set up)	45 minutes	100%	1, 2, 3

Re-Assessment Method*

Mode of assessment will be specific to the 1 subject chosen from the selection below, which will be done in consultation with a tutor:

Composition

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio	5 minutes	100%	1, 2, 3

Theory

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Exam	45 minutes	100%	1, 2, 3

Creative Performance Techniques

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio (recording and reflective commentary)	3 minutes and 500 words	100%	1, 2, 3

Music Technology (Sibelius/Logic)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework (selection of completed tasks)	5 minute portfolio	100%	1, 2, 3

Keyboard Skills

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical assessment (sight reading, chord changes, prepared piece)	20 minutes	100%	1, 2, 3

Arranging

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio	5 minutes	100%	1, 2, 3

Live Sound

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Technical assessment (Live sound set up)	45 minutes	100%	1, 2, 3

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

Indicative Reading List

Recommended:

- Blatter, A (1997) Instrumentation and Orchestration: Schirmer
- Boling, M.E. (1993) The Jazz Theory Workbook: Advance Music
- Citron, S (1986) Songwriting, A Complete Guide to the Craft: Hodder and Stoughton
- Collins, M. (2014) Pro Tools 11: Music Production, Recording, Editing and Mixing Focal Press
- Cook, N. (1996) Analysis Through Composition: OUP
- Cope, D. (1997) Techniques of the Contemporary Composer :Schirmer
- Cousins, M. & Hepworth Sawyer, R. (2014) Logic Pro X: Audio & Music Production
- Harrison, M. (1995) Contemporary Music Theory, Level I and II: Hal Leonard
- Nahmani, D. (2014) Apple Pro Training Series: Logic Pro X: Peachpit Press
- Pease, F. (2000) Jazz Composition, Theory and Practice: Berklee Press
- Pohlmann, K. C. (2005) Principles of Digital Audio: McGraw-Hill Inc.,US
- Runswick, D. (1992) Rock, Jazz and Pop Arranging: Faber and Faber
- Russo, W. (1975) Jazz Composition and Orchestration: University of Chicago Press
- Sheldon, C. and Skinner, T (2004) Popular Music Theory, Grades 6-8: London College of Music Exams
- Spence, P. (1996) The Practice of Harmony: Prentice Hall
- Taylor, E. (2004) The AB Guide to Music Theory: The Associate Board of the Royal Schools of Music