

Module Specification

Module Title: Contextual Studies 2: Musical Direction

Module code:	HBASHR002	NQF level:	Level 5
Credit value:	20 credits	Semester of study:	1 and 2
Applicable pathways:	Classical, Folk, Film Music, Jazz, Popular, Production and Songwriting	Pre-requisites:	None

Module overview

Focusing on a wide range of composers, students will be introduced to a contrasting selection of artists from varying disciplines. Sessions will focus on the technical and creative process.

Students will address techniques such as:

- Rehearsal strategies
- Tempo
- Preparation of a score
- Leadership skills
- Conducting technique
- Conducting complex/asymmetric metres and polyrhythmic forms
- Negotiating changes of metre and metric modulations
- Conducting music which has freer elements such as rubato, indeterminacy, aleatoricism and free improvisation
- Understanding the use of complex musical textures
- Unusual or exotic instrumentation/doubles in a Jazz orchestra
- More subtle issues of balance and intonation in an large ensemble
- More advanced techniques for leading phrasing, dynamics and musical nuance

Aims

Students from all disciplines may benefit from musical direction skills (e.g. film composers, production students along with students studying more traditional forms of music such as jazz and classical). This optional module therefore gives opportunities to develop skills in ensemble leadership, score reading and direction.

The module aims to:

1. Develop the students' skills and knowledge needed to effectively lead and direct an ensemble.
2. Develop skills needed for the rehearsal process and realisation of musical scores.
3. Provide each student with the opportunity to act as Musical Director, rehearsing a comprehensive range of music.

Learning outcomes

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

1. Engage technically and critically with a complex and musically sophisticated repertoire including relevant performance practice and stylistic considerations.
2. Employ a high standard of technical accomplishment as a musical director/conductor by preparing a medium/large ensemble effectively for performance over a period of rehearsals.
3. Critically realise complex scores effectively and creatively with careful attention to musical and technical detail.
4. Demonstrate the ability to assemble, organise and lead a large group of highly skilled people.

Learning and teaching methods

The sessions will be conducted as **practical workshops** where each student will have the opportunity to act as Musical Director, rehearsing a comprehensive range of music. Students will be given formative verbal feedback and guidance on their conducting/directing and the group will also be encouraged to evaluate and discuss issues arising in the sessions.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Students will be given on-going formative verbal feedback and guidance on their conducting/directing and the group will also be encouraged to evaluate and discuss issues arising in the sessions.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Assessment (rehearsal to include performance of a set work)	15 minutes	50%	1, 2, 3, 4
Coursework (filmed performance of a directed piece agreed in negotiation with the module coordinator)	4 minutes	50%	1, 2, 3, 4

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Assessment (rehearsal to include performance of a set work)	15 minutes	50%	1, 2, 3, 4
Coursework (filmed performance of a directed piece agreed in negotiation with the module coordinator)	4 minutes	50%	1, 2, 3, 4

Indicative Reading List

- Farerman, H. (1997) *The Art of Conducting Technique – A New Perspective*. Alfred Publishing Co.
- Kramer, L. (2011) *Interpreting Music*. University of California Press.
- Rudolf, M. (1995) *The Grammar of Conducting*. Schirmer.
- Philips, K. (1997) *Basic Conducting Techniques*. Oxford University Press.
- Chesterman, R. (1976) *Conversations With Conductors*. Robson Books.
- Murphy McCaleb, J. (2014) *Embodied Knowledge In Ensemble Performance*. Ashgate.
- Green, B. (1986) *The Inner Game of Music*. Doubleday.
- Schuller, G. (1997) *The Complete Conductor*. Oxford University Press.
- Boulez, P. (2003) *Boulez on Conducting*. Faber & Faber.