

## Module Specification

**Module Title:** Specialist Study 1

<b>Module code:</b>	HMMSHR0011	<b>NQF level:</b>	Level 7
<b>Credit value:</b>	40 credits	<b>Trimester of study:</b>	1
<b>Module type:</b>	Core	<b>Pre-requisites:</b>	None
<b>Available to:</b>	MA Music and PG Diploma Music		

### Module overview

This module enables students to consolidate and develop their skills, acquired at level 6 or equivalent, as they work towards achieving greater originality, technical proficiency and creative fluidity in their creative practice. Students may choose to focus on one or more of the following areas: composition, performance, production.

Students will work towards the submission of a performance or portfolio depending on their chosen discipline.

In preparation for a performance or public sharing, or portfolio submission, students will, on a co-investigative basis with tutors in 1:1 sessions and in taught group sessions, work towards enhancing and refining their practical, creative and presentational skills, through identifying and resolving technical weaknesses, exploring and analysing a range of repertoire and / or original material, and developing a coherent mode of presentation in line with the demands of their chosen idiom.

### Aims

The module aims to:

1. To develop technical proficiency in one or more of the following areas: composition, performance, production.
2. To develop aesthetic/stylistic awareness in one or more of the following areas: composition, performance, production.
3. To develop presentation/communicative skills in one or more of the following areas: composition, performance, production.

### Learning outcomes

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

1. Apply appropriate technical and presentational skills for submission of a production or composition portfolio, or public performance/sharing of existing (repertoire) or originally-composed / produced music.
2. Present a developing original musical language.
3. Undertake the systematic planning, co-ordination, and presentation of the submission.

### Learning and teaching methods

Students will be assigned a specialist tutor in support of developing their skills, who will encourage technical development, and analytical and critical thought that is pertinent to the student's chosen direction. The tutor will also assist in building the student's awareness and understanding of applied practice (e.g. to act as a producer for a band or artist, to compose to commission for concert, film or television, to perform as a soloist or as part of an ensemble). In work in progress workshops towards the mid-point of trimester 1, postgraduate students will learn skills for critiquing their own work and that of their peers.

### Contact hours and directed study

Type	Length	Frequency	Total
Critical Seminar	1 hour	10 sessions	10 hours
Group Sessions	1 hour	20 sessions	20 hours
Specialist Tutorial	1 hour	10 sessions	10 hours
Directed study			360 hours
Total hours (100 hrs per 10 credits)			400 hours

### Opportunities for formative feedback

Students do not receive written or grade-based formative assessment; practical and academic work is reviewed at tutorials.

### Assessment Method (one of the following Creative Projects, dependent on the student's chosen discipline)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
A public performance of existing work	15 minutes	100%	1, 2, 3
A public performance or sharing of original compositions or production work newly created	15 minutes	100%	1, 2, 3
A portfolio of original compositions/production work evidenced by appropriate documentation, i.e. scores, recordings, etc.	15 minutes	100%	1, 2, 3

In advance of the abovementioned submissions, all students will submit an Assessment Proposal Form no later than two weeks following enrolment or by the advertised date on the VLE. The form, which will not be formally assessed, will summarise (in no more than 500 words) their specific involvement in the proposed submission/performance, stating whether they would like to be assessed as a performer, composer, producer or combination (see Programme Specification Part 1), i.e. as studio producer, electronic music composer, combined producer-composer, recording artist-composer, etc. These details will be provided on the same form as that for Creative Practice in Context 1.

### Re-Assessment Method\* (one of the following Creative Projects, dependent on the student's chosen discipline)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
A public performance of existing work	15 minutes	100%	1, 2, 3
A public performance or sharing of original compositions or production work newly created	15 minutes	100%	1, 2, 3
A portfolio of original compositions/production work evidenced by appropriate documentation, i.e. scores, recordings, etc.	15 minutes	100%	1, 2, 3

\*Submissions reflect the work done by students during the module; as such they are typically based upon lived experiences and often collaborative projects that require immersion in the work for a specific number of hours. In a practical sense, it is typically impossible for such engagement to be repeated; re-sits tend to focus on a re-evaluation or modification of the work with reference to constructive feedback provided by assessors. Alternatively, within the parameters of the assessment criteria, students might choose to submit entirely new work.

### Indicative Reading List

Dependent on student's chosen discipline. The breadth of the indicative bibliography is significant due to each student's individualised programme of study. Specific recommended reading and repertoire will be provided by Specialist Study tutors to accommodate each student's intended direction.

## Core Texts

### Performance-specific literature

- Carlson, M (2002) *Performance, a Critical Introduction, 2<sup>nd</sup> Edition*. London: Routledge.
- Godlovitch, S. (1998) *Musical Performance*. London: Routledge.
- Kramer, L (2010) *Interpreting Music*. Berkeley: University of California Press.
- Pierce, A (2010) *Deepening Musical Performance Through Movement: The Theory and Practice of Embodied Interpretation*. Bloomington: Indiana University Press
- Rink, J. (2002) *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press.
- Solis, G. and Nettle, B. (2009) *Musical Improvisation: Art, Education, and Society*. Champaign: University of Illinois Press.

### Composition-specific literature

- Blatter, A. (1997) *Instrumentation and Orchestration*. New York: Schirmer Books.
- Braheny, J. (2006) *The Craft and Business of Songwriting*. Writer's Digest Books.
- Cope, D. (1997) *Techniques of the Contemporary Composer*. New York: Schirmer Books.
- Miller, P. (ed.) (2008) *Sound Unbound: Sampling Digital Music and Culture*. Cambridge, MA: MIT Press.
- Rachel, D (2013) *Isle of Noises: Conversations with Great British Songwriters*. London: Picador.
- Ross, A (2009) *The Rest is Noise: Listening to the Twentieth Century*. London: Harper Perennial.
- Runswick, D. (1992) *Rock, Jazz and Pop Arranging*. London: Faber and Faber.
- Rutherford-Johnson, T. (2017) *Music after the Fall: Modern Composition and Culture since 1989*. California: University of California Press.
- Webb, J. (1998) *Tunesmith*. New York: Hyperion.

### Production-specific literature

- Bartlett, B. (1999) *On Location Recording Techniques*. Woburn, MA: Focal Press.
- DeSantis, D. (2015) *Making Music: 74 Creative Strategies for Electronic Music Producers*. Berlin: Ableton Press.
- Huber, D. (1997) *Modern Recording Techniques, 4th ed.* Abingdon: Focal Press.
- Katz, M. (2010) *Capturing Sound*. Berkeley: University of California Press.
- Moylan, W. (2002) *The Art of Recording: Understanding and Crafting the Mix*. London: Focal Press.
- Rumsey, F., & McCormick, T. (2014) *Sound and Recording, 7<sup>th</sup> edition*. Oxford: Focal Press.
- Russ, M. (2009) *Sound Synthesis and Sampling*. Oxford: Focal Press.