

A GENERAL INFORMATION

Please complete a module specification for each module included in this application for validation of provision

1	Module Title	Specialist Study 2																		
2	Module Code (if known)	X_MJA7C003R (Jazz) X_MCL7C003R (Classical) X_FTG7C003R (Film, TV and Games) X_COM7C003R (Composition)																		
3	Module Level	7																		
4	Programme (the home programme for this module)	MA (Music) A,B,C,D,E,																		
5	Credit Value	30																		
6	Module Leader (name and email)	Carl Vincent																		
7	Predicted Number attending Module Note: <ul style="list-style-type: none"> Please detail if there is a maximum number of students per module and if so, why. The use of optional modules should be clearly linked to the number of students taking the module. For optional modules, please state the minimum number of students required for viability and equitable student experience. 	100																		
8	Trimester (Please tick as many as appropriate)	<table border="1"> <tr> <td>Trimester 1 – T1</td> <td></td> </tr> <tr> <td>Trimester 2 – T2</td> <td>x</td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>	Trimester 1 – T1		Trimester 2 – T2	x	Trimester 3 – T3													
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9	Module Delivery Mode (Please tick as many as appropriate)	<table border="1"> <tr> <td>Face to Face</td> <td>x</td> <td>Online</td> <td>x</td> <td>Collaborative</td> <td></td> </tr> <tr> <td>Blended</td> <td>x</td> <td>Distance Taught</td> <td></td> <td>Placement</td> <td></td> </tr> <tr> <td colspan="4"></td> <td>Year/Trimester Abroad</td> <td></td> </tr> </table>	Face to Face	x	Online	x	Collaborative		Blended	x	Distance Taught		Placement						Year/Trimester Abroad	
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10	Mandatory Constraints (e.g. Disclosure and Barring Service Check)	N/A																		

B MODULE DESIGN

For further information please refer to the UoH [Quality and Standards](#) webpages – ‘Curriculum Design’ under the ‘Programme Development and Management’ heading.

11 Module Indicative Content

Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethnic, LGBTQ).

This module will build on work undertaken during trimester 1, further developing technical proficiency relative to the students chosen discipline.

Throughout the module, students will further develop aesthetic/stylistic awareness as well as building presentation/communicative skills.

Investigation and reflective practice are central to this module, enabling students with space to consider widening their outlook to develop a sense of individualism.

This module offers students an opportunity to develop collaborative skills and examine a range of genres, artforms and musical traditions, leading to the production of cross-disciplinary work.

Students will focus on one of the following areas:

- Compose for concert.
- Compose for film and/or television.
- Perform as a soloist or as part of an ensemble.

In anticipation of a performance, public presentation, or portfolio submission, students will collaborate with tutors in both one-on-one sessions and group classes. Through this collaboration, they will focus on improving and honing their practical, creative, and presentational skills. This involves identifying and addressing technical weaknesses, exploring and analysing various repertoires and/or original materials, and cultivating a cohesive mode of presentation that aligns with the requirements of their chosen style.

12 Rationale

Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.

The collaborative attributes inherent in this module foster the cultivation of cross-genre or cross-artform practices, enabling students to scrutinise the possibilities of expanding their reach to broader audiences and diversifying their artistic approach. This in turn, engenders the acquisition of skills applicable in real-life scenarios, fostering an open-minded and versatile approach to professional engagement across a range of settings.

The module focuses on the student’s primary discipline, as an instrumentalist or composer, enabling them to receive one to one tuition from a world-leading specialist. Focused attention on development of core skills relative to the student’s specialist study are key to conservatoire education, providing space for detailed technical and conceptual feedback, peer feedback and wider stylistic and industry specific contextualisation.

13 Learning and Teaching Methods

Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.

Students will be assigned a dedicated tutor who will support their skill development. This mentor will not only nurture technical proficiency but will also actively encourage analytical and critical thinking tailored to each student’s chosen artistic direction. Moreover, the tutor will play a pivotal role in enhancing the student’s awareness and understanding of applied practices. This could include tasks such as composing commissioned pieces for concerts, film, or television, or honing performance skills as a soloist or within an ensemble.

As part of the learning process, students will engage in work-in-progress workshops. In these sessions, they will acquire valuable skills in evaluating both their own work and that of their peers, fostering a deeper understanding of their artistic development. Online students will utilise online platforms to critique work and engage in peer feedback, guided by tutors and resources that underpin the development of these skills.

14	<p>Programme Competencies Please list the levelled programme competencies which this <u>module meets</u>.</p> <ul style="list-style-type: none"> • Making clear to staff and students what is being assessed in the module • Enabling staff and students to realise/recognise the constructive alignment of assessment to competence • Competencies should be <u>articulated</u> at the appropriate level 												
	<table border="1"> <thead> <tr> <th>PC No.</th><th>Programme Competency Statement</th></tr> </thead> <tbody> <tr> <td>1</td><td>Apply advanced musical techniques and concepts to instrumental/composition programmes.</td></tr> <tr> <td>8</td><td>Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning.</td></tr> <tr> <td>3</td><td>Collaborate with practitioners across genres and with other artforms.</td></tr> <tr> <td>4</td><td>Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.</td></tr> <tr> <td>2</td><td>Create performance/composition output that connects with audiences relevant to the specific programme variant being undertake</td></tr> </tbody> </table>	PC No.	Programme Competency Statement	1	Apply advanced musical techniques and concepts to instrumental/composition programmes.	8	Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning.	3	Collaborate with practitioners across genres and with other artforms.	4	Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.	2	Create performance/composition output that connects with audiences relevant to the specific programme variant being undertake
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15	<p>Breakdown of Learning and Teaching Hours</p> <table border="1"> <thead> <tr> <th>Student time associated with the module</th><th>%</th></tr> </thead> <tbody> <tr> <td>Guided independent study including online</td><td>86.7%</td></tr> <tr> <td>Placement/Study abroad</td><td>0%</td></tr> <tr> <td>Scheduled learning and teaching activities</td><td>13.3%%</td></tr> <tr> <td>Total</td><td>100%</td></tr> </tbody> </table> <p>On campus: Critical Seminar (10 hours: 10 x 1-hour sessions) Seminar or workshop (20 hours: 20 x 1-hour sessions) Specialist Tutorial (10 hours: 10 x 1-hour sessions) Independent and Directed Study (160 hours across the trimester)</p> <p>Online: Online Critical Learning Activities (10 hours: 10 x 1-hour sessions) Online seminar (20 hours: 20 x 1-hour sessions) Specialist Tutorial (10 hours: 10 x 1-hour sessions) Independent and Directed Study (160 hours across the trimester)</p>	Student time associated with the module	%	Guided independent study including online	86.7%	Placement/Study abroad	0%	Scheduled learning and teaching activities	13.3%%	Total	100%		
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16	<p>For Modules with PSRB and/or Apprenticeship Standard Requirements Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</p>												
	N/A												
17	<p>Ethical Issues Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).</p> <p>The module will provide a learning environment for students to explore social and cultural contexts. Students will research representation of diverse voices within the history of music and look at contributions</p>												

	from musicians of diverse backgrounds. The cultural sensitivity throughout this study will lead to students building an understanding of diverse traditions and perspectives and exploring the balancing of artistic freedom with ethical practice. Students will engage in discussions around the ethical responsibilities of artists, considering the potential impact this can have on their work. Where necessary staff will seek guidance on navigating these discussions to create a supportive environment for discussion, providing trigger warnings, and offering alternatives for students uncomfortable with certain topics.
18	What are the risks associated with this module and any plans for mitigation against these?
	Potential risks around live performance such as the cancelling of events due to extenuating circumstances are mitigated through optionality of submission types. Students can submit performance assessment material as recorded, filmed or live performance.
19	Equality and Diversity <i>Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.</i>
	All assessments include a fixed submission deadline to accommodate students with additional needs. This inclusive approach will be incorporated into the assignment deadline for every student. Optionality around submission types for performers, including live performance, recordings and filmed performance, creates a supportive assessment framework that recognises not all performers thrive in a public setting.

C MODULE ASSESSMENT

20	Rationale for Assessment Methods Chosen Including Inclusivity <i>Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.</i>
	<p>Students retain the autonomy to elect the mode of submission that aligns with their creative practice. This flexibility allows individuals with a predilection for public performance to opt for a recital, while those engaged in varied environments, including recording studios or unconventional venues, may opt to submit pre-recorded or filmed works. This adaptive assessment framework is designed to acknowledge the diverse preferences and aptitudes of performers, recognising that not all thrive in public settings. Additionally, the option of submitting recorded material extends a supportive mechanism for students seeking resits, permitting the presentation of work generated external to the conservatoire.</p> <p>Students are required to compile a comprehensive collaborative portfolio that includes either performances, compositions, recordings and/or-scores, dependent on which specific discipline is undertaken. The portfolio should evidence connection to audience.</p> <p>The portfolio will be accompanied by a reflective commentary to demonstrate understanding of the student's own development and learning-journey.</p>
21	Assessment Model for this Module (Formative and Summative)

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative
SA1	<p>1, To apply advanced musical techniques and concepts to instrumental/composition programmes.</p> <p>3, Work in collaboration with practitioners across genres and with other artforms.</p> <p>4, Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.</p> <p>2, Create performance /composition output that connects with audiences relevant to the specific programme variant being undertake.</p>	Performance/Composition portfolio.	70	Mid trimester formative assessment points, to receive feedback from one to one and peer feedback, is built into the learning schedule. Ongoing formative feedback is a key aspect of the one-to-one lesson.
SA2	8, Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning.	Critical commentary or presentation.	30	Mid trimester formative assessment points, to receive feedback from one to one and peer feedback, is built into the learning schedule. Ongoing formative feedback is a key aspect of the one-to-one lesson.

22 Module Resubmission or Reassessment

Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required.

Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.

	Programme Competencies addressed	%	Assessment Type and Title (where relevant)
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	SA1	<p>1, To apply advanced musical techniques and concepts to instrumental/composition programmes.</p> <p>3, Work in collaboration with practitioners across genres and with other artforms.</p> <p>4, Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.</p> <p>2, Create performance/composition output that connects with audiences relevant to the specific programme variant being undertake</p>	70	Performance/Composition portfolio.
	SA2	8, Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning.	30	Reflective Critical commentary or presentation.

D MODULE RESOURCES

23 Reading List

Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc.

Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBTQ).

Essential

Film

Jourdain, R. (2002) Music the brain and ecstasy. Avon Books.

Hepworth-Sawyer, R & Cousins, M. (2014), Logic Pro X: Audio & Music Production. Focal Press.

Nahmani, D. (2014) Apple Pro Training Series: Logic Pro X. Peachpit Press.

Senior, M. (2011) Mixing Secrets for the small studio. Focal Press.

Sloboda, J. (2001) Exploring the musical mind. OUP.

Classical

Rowlands, J. (2006) Development Methods and Approaches: Critical Reflections. Delhi: Raj Publishing

Shaftel, M. (2013) Aural Skills in Context: A Comprehensive Approach. Oxford: Oxford University Press

Hatten, R. (2017) Interpreting Musical Gestures, Topics, and Tropes. Bloomington: Indiana University Press

		<p>Kerman, J. (1985) <i>Contemplating Music – Challenges to Musicology</i>. Cambridge, MA: Harvard University Press</p> <p>Merritt, J and Castro, D. (2020) <i>Comprehensive Aural Skills: A Flexible Approach to Rhythm, Melody and Harmony</i>. London: Routledge</p> <p>Jazz</p> <p>Baraka, A. (1963). <i>Blues People: Negro Music in White America</i>. Music History and Cultural Studies. Akashic Books.</p> <p>Belkin, A. (2018) <i>Musical Composition: Craft and Art</i>. New Haven, CT: Yale University Press</p> <p>Carr, I. (2008). <i>Music Outside</i>. Jazz Studies. Northway Publications.</p> <p>Martinelli, F. (2018). <i>The History of European Jazz</i>. Jazz History. Equinox Publishing.</p> <p>Moore, H. (2007). <i>Inside British Jazz: Crossing Borders of Race, Nation, and Class</i>. Jazz Studies. Ashgate.</p> <p>Taylor, A. (1993). <i>Notes and Tones: Musician-to-Musician Interviews</i>. Jazz Interviews. Da Capo Press.</p> <p>Toynbee, J., Tackley, C., & Doffman, M. (2014). <i>Black British Jazz: Routes, Ownership, and Performance</i>. Jazz Studies. Routledge.</p> <p>Composition</p> <p>Hatten, R. (2017) <i>Interpreting Musical Gestures, Topics, and Tropes</i>. Bloomington: Indiana University Press</p> <p>Kerman, J. (1985) <i>Contemplating Music – Challenges to Musicology</i>. Cambridge, MA: Harvard University Press</p> <p>Kennan, K and Grantham, D. (1997) <i>The Technique of Orchestration</i>. Saddle River, NJ: Prentice Hall</p> <p>McKay, G (1963) <i>Creative Orchestration</i>. Boston, MA: Allyn and Bacon Inc.</p> <p>Rubin, R. (2023). <i>The Creative Act: A Way of Being</i>. Creativity. TarcherPerigee.</p> <p>Sorabji, K. (1947). <i>Mi Contra Fa</i>. Contemporary Classical Music. Wise Publications.</p> <p>Taruskin, R. (2010) <i>Music in the Early Twentieth Century</i>. Oxford: Oxford University Press</p>
	Recommended	<p>Truitt, A. (1982). <i>Daybook: The Journal of an Artist</i>. Arts and Literature. Washington Square Press.</p> <p>Trungpa, C. (1973). <i>Cutting Through Spiritual Materialism</i>. Spirituality. Shambhala Publications.</p>
	Background	<p>Harper-Scott, J. (2021) <i>The Event of Music History</i>. Martlesham: Boydell Press</p> <p>Piotrowska, A. (Ed.). (2020). <i>Creative Practice Research in the Age of Neoliberal</i></p>
24	Other Resources Required	<p><i>Please list any further resources that may be required for the delivery of this module.</i></p>
25	Additional Costs	<p><i>Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.</i></p>
		N/A