

A GENERAL INFORMATION																							
<i>Please complete a module specification for each module included in this application for validation of provision</i>																							
1	Module Title																						
	Major Project in Music																						
2	Module Code <i>(if known)</i>																						
	X_MJA7C005R (Jazz) X_MCL7C005R (Classical) X_FTG7C005R (Film, TV and Games) X_COM7C005R (Composition)																						
3	Module Level																						
	7																						
4	Programme <i>(the home programme for this module)</i>																						
	MA (Music) A,B,C,D,E																						
5	Credit Value																						
	60																						
6	Module Leader <i>(name and email)</i>																						
	Dave Walsh																						
7	Predicted Number attending Module <i>Note:</i>																						
	<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 <i>(Please tick as many as appropriate)</i>																						
	<table border="1"> <tr> <td>Trimester 1 – T1</td> <td></td> </tr> <tr> <td>Trimester 2 – T2</td> <td></td> </tr> <tr> <td>Trimester 3 – T3</td> <td>x</td> </tr> </table>					Trimester 1 – T1		Trimester 2 – T2		Trimester 3 – T3	x												
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Trimester 3 – T3	x																						
9	Module Delivery Mode <i>(Please tick as many as appropriate)</i>																						
	<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 <i>(e.g. Disclosure and Barring Service Check)</i>																						
	NA																						

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 Ethic, LGBTQ).

In this module, students will undertake a challenging and substantial project. The main project can take various forms, such as a recital performance, recording or portfolio of compositions. While these works may be individual projects, they can also benefit from collaborative opportunities explored in the initial two trimesters.

Students will systematically develop an independent framework for initiating and advancing project-based activities involving collaborative efforts with operational partners, ultimately leading to the final submission. The significance of this project goes beyond academic exercises, providing students with an opportunity to apply theoretical knowledge in a practical context and make meaningful contributions to the field. Through this endeavour, students will refine critical skills, apply theoretical concepts to real-world scenarios, and substantially contribute to their respective domains of study.

12 Rationale

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

This module affords students the prospect of active engagement with the expansive music community in Leeds and beyond. By establishing connections with prominent entities, students will be presented with meaningful opportunities to cultivate collaborative partnerships, thereby facilitating the development of projects aligned with the objective of audience engagement. This undertaking is informed by knowledge, skills and competencies acquired in the preceding trimesters with required support from specialist practitioners who understand industry needs. Through this experiential process, students are poised to hone practical skills, and contribute substantively to the broader music community.

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 specialist tutor in support of developing their skills, who will continue to encourage technical development, and analytical and critical thought that is pertinent to the student’s chosen and realised genre. The tutor will also further assist in building the student’s awareness and understanding relating to the specific direction of the student's project. Students will also meet with the module leader or member of the core MA teaching team for 2 hour of academic tutorial time to discuss their progress.

14 Programme Competencies

Please list the levelled programme competencies which this module meets.

- *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 articulated at the appropriate level*

The competencies noted below are Level 7 versions of the programme competencies.

PC No.	Programme Competency Statement
1	Apply advanced musical techniques and concepts to instrumental/composition programmes.
2	Create performance/composition output that connects with audiences relevant to the specific programme variant being undertaken.
4	Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.
3	Work in collaboration with practitioners across genres and with other artforms.
6	Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.

15 Breakdown of Learning and Teaching Hours

Student time associated with the module	%
Guided independent study including online	95%
Placement/Study abroad	0%
Scheduled learning and teaching activities	5%
Total	100%

On campus:

Specialist study lesson (10 x 1hr sessions) Tutorial (2 hours arranged between the student and industry professional)
Independent and Directed Study (588 hours across the trimester)

Online:

Specialist study lesson (10 x 1 hr sessions) Tutorial (2 hours arranged between the student and academic tutor)
Independent and Directed Study (588 hours across the trimester)

16 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.

NA

17 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).

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 good ethical practice. Students will engage in discussions around the responsibilities of artists, considering the potential impact this can have on their work. Where necessary, staff will seek guidance to navigate discussions to create a supportive environment, 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

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.

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**

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.

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.

Students are required to compile a comprehensive collaborative portfolio that encompasses a) essential musical content with reflection and b) research into relevant industry partners, demonstrating building relationships with external parties with intention to connect to wider audiences and develop sustainability within the discipline.

The practical elements will encompass performances, compositions, recordings and/or-scores, dependent on which specific discipline is undertaken. This will be culminated in professional portfolio/performance.

The research element will be in the form of written work and/or presentation, which supplements and contextualises student's practical work, considering the work as a product and catalyst to early career as a collaborative practitioner.

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	1, To apply advanced musical techniques and concepts to instrumental/composition programmes. 2, Create performance/ composition output that connects with audiences relevant to the specific programme variant being undertaken	Performance/Composition portfolio.	80	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.

	<p>4, Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.</p> <p>3, Work in collaboration with practitioners across genres and with other artforms.</p>			
SA2	6, Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.	Critical commentary/vlog	20	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)
SA1	<p>1, To apply advanced musical techniques and concepts to instrumental/composition programmes.</p> <p>2, Create performance/composition output that connects with audiences relevant to the specific programme variant being undertaken.</p> <p>4, Work as an autonomous professional, exercising their own critical judgement and presenting as an authentic professional within the industry.</p>	80	Performance/Composition portfolio.

	3, Work in collaboration with practitioners across genres and with other artforms.		
SA2	6, Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.	20	Critical commentary/VLOG

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

Classical

Merritt, J and Castro, D. (2020) Comprehensive Aural Skills: A Flexible Approach to Rhythm, Melody and Harmony. London:

Oliveros, P. (2005). Deep Listening: A Composer's Sound Practice. Sound Studies. iUniverse.

Persichetti, V. (1961). Twentieth-Century Harmony. Music Theory. W. W. Norton & Company.

Wyschogrod, E. and McKenny, G. (2008) The Ethical: Blackwell Readings in Continental Philosophy Book 1. Oxford: Blackwell Publishing

Film

Adler, S. (2016) The study of Orchestration. New York: W. W. Norton and Company.

Morrell, B. (2020) Hearing Is Believing: Film Music and What It Does To Us. Primedia.

Pejrolo, A. and DeRosa, R. (2007) Acoustic and MIDI orchestration for the contemporary composer. Amsterdam: Focal.

Piorkowski, C. et al. (2023) Scoring to picture in Logic Pro: Explore synchronization techniques for film, TV, and multimedia composers using Apple's flagship daw. Packt Publishing.

Jazz

Carr, I. (2008). Music Outside. Jazz Studies. Northway Publications.

Gebhardt, N., & Whyton, T. (2015). The Cultural Politics of Jazz Collectives. Jazz Studies. Routledge.

McKay, G. (2005). Circular Breathing. Jazz Studies. Duke University Press.

Parsonage, C. (2005). The Evolution of Jazz in Britain 1880-1935. Jazz History. Ashgate.

Toop, D. (2022). Ocean of Sound. Sound Studies. Serpent's Tail.

Composition

Cage, J. (1973). X: Writings // M: Writings. Music Philosophy. Wesleyan University Press.

		<p>Cardew, C. (1972). Scratch Music. Experimental Music. Edition Peters.</p> <p>Kennan, K and Grantham, D. (1997) The Technique of Orchestration. Saddle River, NJ: Prentice Hall</p> <p>Belkin, A. (2018) Musical Composition: Craft and Art. New Haven, CT: Yale University Press</p>
	Recommended	<p>Attali, J., Jameson, F., & McClary, S. (2009). NOISE: The Political Economy of Music. (B. Massumi, Trans.) Minneapolis: The University of Minnesota Press.</p> <p>Henson, M, Cargill, S, and Pratt, G. (1998) Aural Awareness: Principles and Practice. Oxford: Oxford University Press</p> <p>Kerman, J. (1985) Contemplating Music – Challenges to Musicology. Cambridge, MA: Harvard University Press</p>
	Background	<p>Daniélou, A. (1995). Music and the Power of Sound: the Influence of Tuning and Interval</p> <p>Nahmani, D. (2014) Apple Pro Training Series: Logic Pro X. Peachpit Press.</p> <p>Senior, M. (2011) Mixing Secrets for the small studio. Focal Press.</p>
24	Other Resources Required	
		<i>Please list any further resources that may be required for the delivery of this module.</i>
25	Additional Costs	
		<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>
		N/A