

A GENERAL INFORMATION																							
<i>Please complete a module specification for each module included in this application for validation of provision</i>																							
1	Module Title																						
	Concepts in Music 2																						
2	Module Code <i>(if known)</i>																						
	X_MJA7C004R (Jazz) X_MCL7C004R (Classical) X_FTG7C004R (Film, TV and Games) X_COM7C004R (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																						
	30																						
6	Module Leader <i>(name and email)</i>																						
	Brian Morell																						
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. 																						
	NA																						
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>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 <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 Ethnic, LGBTQ).

Building upon Concepts in Music 1, students will further develop their ability to understand and implement musical frameworks that relate to their chosen discipline. In this module, students will have the opportunity to explore and understand theoretical concerns that apply to audience. Exploration is guided by a critical approach, encouraging students to engage thoughtfully with such theories.

Students will contextualise their practice within the wider industry, exploring sociological and industrial perspectives as they relate to their own practice.

The module enables students to identify and clearly communicate strategies for reflecting critically on their work, with a view to placing their practice at the centre of the enquiry.

The module will continue to focus on developing skills that relate to all disciplines such as, presentation skills, developing social conscience, ethical practice, intellectual property, funding applications, social media, location recording techniques and understanding national arts organisations.

Within the module, students will focus on a diverse range of influential figures, drawing from both global majority and minority group artists.

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 is important as it creates space for students to progress their musical knowledge whilst contextualising their work within the wider industry. Creative work will be focused on connecting to the wider community and learning to build effective and authentic professional relationships, to create a sustainable working life. Students will address the practicalities of building an autonomous and industrious business that is centred around their own creative voice.

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 meet for group taught sessions throughout trimester 2 to explore a broad range of creative contexts for music-making, as well as addressing a variety of sociological, entrepreneurial and philosophical relationships to the study of music. To facilitate the development and critical evaluation of ideas for potential inclusion in submitted work, this module invites students and tutors to explore practical, theoretical and critical perspectives on cultures within music. Furthermore, it allows students the time to examine their own ideas and working methods.

Online students will participate in an online community, engaging with resources that develop their knowledge skills and competencies whilst engaging in critical dialogue via appropriate online mediums such as webinars and forums to further develop understanding and perspectives.

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
6	Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.
7	Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change.
1	To apply advanced musical techniques and concepts to instrumental/composition programmes.

15 Breakdown of Learning and Teaching Hours

Student time associated with the module	%
Guided independent study including online	90%
Placement/Study abroad	0%
Scheduled learning and teaching activities	10%
Total	100%

On campus:

Critical Seminar (10 hours: 10 x 1-hour sessions)

Group Sessions (20 hours: 10 x 2-hour sessions)

Independent and Directed Study (270 hours across the trimester)

Online:

Online Critical Learning Activities (10 hours: 10 x 1-hour sessions)

Online Group Learning Activities (20 hours: 10 x 2-hour sessions)

Independent and Directed Study (270 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 module will provide a learning environment for students to explore social and cultural context within both practical and theoretical sessions. Students will research representation of diverse voices and look at contributions from musicians of all 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, 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 students not being able to access software due to extenuating circumstances. This is mitigated by allowing a range of acceptable formats to be submitted, including accessible and free software.

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 students, including presentations, essays, performed composition, DAW-based composition and notated score, creates a supportive assessment framework that recognises a diverse range of backgrounds amongst our cohort.

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 are required to compile a comprehensive portfolio that highlights essential musical content, that may encompass performances, recordings, and scores. Materials should be supplemented with additional information that provides a broader context adheres to industry standards in its presentation. For those inclined towards audio-visual representation, the option to incorporate presentations exists, allowing them to add depth and context to their assignments. Conversely, students with a preference for a text-based may provide additional information in written form. Moreover, in cases where composition work is relevant, students are given the flexibility to choose between notated or recorded submission formats. Students are required to compile a comprehensive portfolio that encompasses a) essential musical content with reflection and b) research into ways they can incorporate values around sustainability within their own practice.

The practical elements will encompass performances, compositions, recordings and/or-scores, dependent on which specific discipline is undertaken. This will be accompanied by a reflective commentary to demonstrate understanding of the student's own development and learning-journey.

The research element will be in the form of written work or presentation, which supplements and contextualises student's practical work, considering wider thinking around sustainability as a business entity, as an art form and in terms of environmental issues.

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	7, Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change.	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.

	1, To apply advanced musical techniques and concepts to instrumental/composition programmes.			
SA2	6, Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.	Critical Essay 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)
SA1	7, Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change. 1, To apply advanced musical techniques and concepts to instrumental/composition programmes.	70	Performance/Composition portfolio.
SA2	6, Research and enact plans for developing long term sustainability within the discipline relevant to the specific programme variant being undertaken.	30	Critical Essay 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, TV & games**

- Adler, S. (2016) The study of Orchestration. New York: W. W. Norton and Company.
- Brown, Royal S. (1994) Overtones and Undertones. University of California Press.
- Davies, R. (2000) Complete Guide to Film Scoring. Berklee Press.
- Gilreath, P., Aikin, J. and Torres, O. (2016) The guide to MIDI orchestration. London etc.: Routledge.
- Kallinack, K. (1992) Settling the Score. University of Wisconsin Press.
- Karlin, F and Wright, R. (2004) On the Track. Routledge.
- Pejrolo, A. and DeRosa, R. (2007) Acoustic and MIDI orchestration for the contemporary composer. Amsterdam: Focal.
- Morrell, B. (2013) How Film & TV Music Communicate (Vol.2). Primedia

Classical

- Beard, D. (2016) Musicology: The Key Concepts. London: Routledge
- Caddy, D and Clark, M. (2020) Musicology and Dance: Historical and Critical Perspectives. Cambridge: Cambridge University Press
- Harper-Scott, J. (2021) The Event of Music History. Martlesham: Boydell Press
- Moon, J. (2007) Critical Thinking: An Exploration of Theory and Practice. London: Routledge
- Paul, R and Elder, G. (2019) The Miniature Guide to Critical Thinking – Concepts and Tools. Washington, DC: Rowman and Littlefield
- Read, G (1993) Compendium of Modern Instrumental Techniques. Westport, CT: Greenwood
- Schoenberg, A. (1999) Fundamentals of Musical Composition. London: Faber and Faber

Jazz

- Jones, S. H., & Pruyn, M. (Eds.). (2018). Creative Selves / Creative Cultures: Critical Autoethnography, Performance, and Pedagogy. Palgrave Macmillan.
- Lewis, G. E. (2008). A power stronger than itself: the AACM and American experimental music. London: The University of Chicago Press, Ltd.
- McKay, G. (2005). Circular Breathing: The Cultural Politics of Jazz in Britain. Durham, NC: Duke University Press.
- Meyer, L. (1994). Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture. Chicago: University of Chicago Press.
- Oliveros, P. (2005). Deep Listening: a Composer's Sound Practice. New York: iUniverse, Inc.
- Piotrowska, A. (Ed.). (2020). Creative Practice Research in the Age of Neoliberal Hopelessness. Edinburgh: Edinburgh University Press.
- Prévost, E. (1995). No Sound Is Innocent. Harlow: Copula.

Composition

- Cage, J. (1973). X: Writings // M: Writings. Music Philosophy. Wesleyan University Press.
- Cardew, C. (1972). Scratch Music. Experimental Music. Edition Peters.
- Jourdain, R. (2002) Music the brain and ecstasy. Avon Books.
- Kennan, K and Grantham, D. (1997) The Technique of Orchestration. Saddle River, NJ: Prentice Hall

		<p>McKay, G (1963) Creative Orchestration. Boston, MA: Allyn and Bacon Inc.</p> <p>Sloboda, J. (2001) Exploring the musical mind. OUP</p> <p>General</p> <p>Lynch, D., & McKenna, K. (2018). Room to Dream: A Life. Biography. Random House.</p> <p>Lynch, D., & Rodley, C. (Ed.). (2005). Lynch on Lynch. Film, TV & games Studies. Faber and Faber.</p> <p>Mamet, D. (1997). True and False - Heresy and Common Sense for the Actor. Acting. Vintage.</p> <p>Oliveros, P. (2005). Deep Listening: A Composer's Sound Practice. Sound Studies</p>
	Recommended	<p>Hatten, R. (2017) Interpreting Musical Gestures, Topics, and Tropes. Bloomington: Indiana University Press</p> <p>Kerman, J. (1985) Contemplating Music – Challenges to Musicology. Cambridge, MA: Harvard University Press</p> <p>Merritt, J and Castro, D. (2020) Comprehensive Aural Skills: A Flexible Approach to Rhythm, Melody and Harmony. London: Routledge</p> <p>Shaftel, M. (2013) Aural Skills in Context: A Comprehensive Approach. Oxford: Oxford University Press</p>
	Background	<p>Hepworth-Sawyer, R. & Golding C. (2010) What is Music Production? Focal Press.</p> <p>Storey, J. (ed) (1998) Cultural Theory and Popular Culture: A Reader. Hemel Hempstead: Prentice Hall.</p> <p>Wellesz, E and Sternfeld, F. (1973) The Age of Enlightenment 1745-1790. London: Oxford University Press.</p> <p>Wyschogrod, E. and McKenny, G. (2008) The Ethical: Blackwell Readings in Continental Philosophy Book 1. Oxford: Blackwell Publishing</p>
24	Other Resources Required	
		<i>Please list any further resources that may be required for the delivery of this module.</i>
		N/A
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