

A GENERAL INFORMATION																			
<i>Please complete a module specification for each module included in this application for validation of provision</i>																			
1	Module Title Specialist Study 1																		
2	Module Code <i>(if known)</i> X_MJA7C001R (Jazz) X_MCL7C001R (Classical) X_FTG7C001R (Film, TV and Games) X_COM7C001R (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> Carl Vincent																		
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. 																		
8	Trimester <i>(Please tick as many as appropriate)</i> <table border="1" style="margin-top: 10px;"> <tr> <td>Trimester 1 – T1</td> <td style="text-align: center;">x</td> </tr> <tr> <td>Trimester 2 – T2</td> <td></td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>	Trimester 1 – T1	x	Trimester 2 – T2		Trimester 3 – T3													
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9	Module Delivery Mode <i>(Please tick as many as appropriate)</i> <table border="1" style="margin-top: 10px;"> <tr> <td>Face to Face</td> <td style="text-align: center;">x</td> <td>Online</td> <td style="text-align: center;">x</td> <td>Collaborative</td> <td></td> </tr> <tr> <td>Blended</td> <td style="text-align: center;">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).

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 practice. Students will focus on one or more of the following areas:

- Composition
- Composition (Film/TV/Games)
- Performance (Classical or Jazz).

Students will work towards submitting a performance or portfolio with accompanied essay, based on their chosen discipline. In preparation for a performance, public sharing, or portfolio submission, students will, through collaborative investigations with tutors in both one-to-one sessions and taught group sessions, work on improving and refining their practical, creative, and presentational skills. This work will draw from a range of inspirational sources including influential figures from minority groups. This process involves identifying and addressing technical weaknesses, exploring and analysing a variety of repertoire and/or original material, and developing coherent presentation skills that align with the demands of their chosen idiom.

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 module is centred on the student's primary discipline, whether as an instrumentalist or composer, allowing them to benefit from one-on-one supervision from a world-leading specialist. Emphasis on developing core skills related to the student's specialist study is crucial in conservatoire education. This approach provides ample room for detailed technical and conceptual feedback, peer input, and broader contextualisation within stylistic and industry-specific frameworks.

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 allocated a specialist tutor dedicated to supporting the enhancement of their skills. This mentor will not only foster technical proficiency but also encourage analytical and critical thinking aligned with the student's chosen direction. Additionally, the tutor will play a pivotal role in cultivating the student's awareness and comprehension of applied practices, such as composing commissioned pieces for concerts, film, television or film, as well as performing as a soloist or within an ensemble.

As part of the learning process, students will engage in work-in-progress workshops, acquiring the skills to assess both their own work and that of their peers. 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 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*

PC No.	Programme Competency Statement										
1	Apply advanced musical techniques and concepts to instrumental/composition programmes.										
5	Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion.										
7	Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change.										
15	Breakdown of Learning and Teaching Hours										
	<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 group session (20 hours: 20 x 1-hour sessions) Specialist Tutorial (10 hours: 10 x 1-hour sessions) Independent and Directed Study (260 hours across the trimester)</p> <p>Online: Online Critical Learning Activities (10 hours: 10 x 1-hour) Online seminar (20 hours: 20 x 1-hour sessions) Specialist Tutorial (10 hours: 10 x 1-hour sessions) Independent and Directed Study (260 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	For Modules with PSRB and/or Apprenticeship Standard Requirements <i>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.</i>										
	NA										
17	Ethical Issues <i>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).</i>										
	The module will provide a learning environment for students to explore social and cultural contexts. Students will research representation of diverse voices of music and look at contributions 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?										
	There are 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 portfolio that encompasses a) essential musical content with analysis and b) research into the development of the music of their chosen artform within minority groups.

The practical elements will encompass performances, compositions, recordings and/or scores, dependent on which specific discipline is undertaken. This work will lead to a public facing performance/presentation.

The research element will be in the form of written work and/or presentation, which supplements and contextualises student's practical work, considering how the music has evolved and is evolving in relation to minority groups.

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. 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.

	SA2	5, Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion.	Critique (Essay/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.
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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	1, To apply advanced musical techniques and concepts to instrumental/composition programmes. 7, Develop concepts to outcomes, while managing time, resources, workload, deadlines and adapting to change.	70	Performance/Composition portfolio.
SA2	5, Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion.	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	<p>Film, TV & Games</p> <p>Hepworth-Sawyer, R & Cousins, M. (2014), Logic Pro X: Audio & Music Production. Focal Press.</p> <p>Morrell, B. (2015) How film and TV Music Communicate (Vol.3). Primedia.</p> <p>Morrell, B. (2020) Hearing Is Believing: Film Music and What It Does To Us. Primedia.</p> <p>Hepworth-Sawyer, R. & Golding C. (2010) What is Music Production? Focal Press.</p>
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	<p>Nahmani, D. (2014) Apple Pro Training Series: Logic Pro X. Peachpit Press.</p> <p>Pohlmann, K C. (2005) Principles of Digital Audio. McGraw-Hill.</p> <p>Classical</p> <p>Alperson, P. (1994) What is Music? An introduction to the Philosophy of Music. Pennsylvania, PA: Penn State University Press</p> <p>Bassot, B. (2023) The Reflective Practice Guide: An Interdisciplinary Approach to Critical Reflection. London: Routledge</p> <p>Kerman, J. (1985) Contemplating Music – Challenges to Musicology. Cambridge, MA: Harvard University Press</p> <p>Read, G (1993) Compendium of Modern Instrumental Techniques. Westport, CT: Greenwood</p> <p>Jazz</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. iUniverse.</p> <p>Persichetti, V. (1961). Twentieth-Century Harmony. Music Theory. W. W. Norton & Company.</p> <p>Rubin, R. (2023). The Creative Act: A Way of Being. Creativity. TarcherPerigee.</p> <p>Composition</p> <p>Blake, R. (2010). Primacy of the Ear. Music Education. University Press of New England.</p> <p>Burland, K. (2014). Coughing and Clapping: Investigating Audience Experience. Audience Studies. Ashgate.</p> <p>Cage, J. (1973). X: Writings // M: Writings. Music Philosophy. Wesleyan University Press.</p> <p>Kallinack, K. (1992) Settling the Score. University of Wisconsin Press.</p> <p>Nachmanovitch, S. (2019). The Art of Is. Creativity. New World Library.</p> <p>Pejrolo, A. and DeRosa, R. (2007) Acoustic and MIDI orchestration for the contemporary composer. Amsterdam: Focal.</p> <p>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.</p>
Recommended	<p>Schafer, R. M. (1994). The Soundscape: Our Sonic Environment and the Tuning of the World. Rochester: Destiny Books.</p> <p>Sloboda, J. (2011) Handbook of Music and Emotion: Theory, Research, Applications. OUP</p>
Background	<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>Bailey, D. (1993). Improvisation: Its Nature And Practice In Music. New York: Da Capo Press.</p> <p>Bartleet, B.-L., & Ellis, C. (Eds.). (2010). Music Autoethnographies: Making Autoethnography Sing / Making Music Personal. Bowen Hill, Queensland: Australian Academic Press.</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