Application for Programme Validation
Collaborative Provision
MODULE SPECIFICATION

A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision
1	**Module Title**
	Concepts in Music 1
2	**Module Code** *(if known)*
	X_MJA7C002R (Jazz) X_MCL7C002R (Classical) X_FTG7C002R (Film, TV and Games) X_COM7C002R (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)*
	Brian Morell
7	**Predicted Number attending Module** *Note:* • *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** *(Please tick as many as appropriate)*

Trimester 1 – T1	x
Trimester 2 – T2	
Trimester 3 – T3	

9	**Module Delivery Mode** *(Please tick as many as appropriate)*

Face to Face	x	Online	x	Collaborative	
Blended	x	Distance Taught		Placement	
				Year/Trimester Abroad	

10	**Mandatory Constraints** *(e.g. Disclosure and Barring Service Check)*
	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).*
	This module will facilitate learning by addressing and exploring relevant practical, theoretical and critical frameworks in lectures, group seminars and directed independent study. The module allows students to analyse and interrogate musical systems and approaches that relate to their chosen discipline. The module will also focus on developing skills that relate to all pathways such as, presentation skills, developing social conscience and ethical practice. 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.*
	The module enables students to work through wider contextual areas of study, building skills in research and analysis as well as honing techniques essential to developing a sense of musical individuality. The module also addresses topics centred around becoming a professional and independent musician, equipped to connect with audiences in todays and future markets. Both areas support the student's specialist study, maintaining focus on preparing students to enter their chosen professional discipline.
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.*
	Throughout trimester students will explore methodologies for practice-based research focused on both genre-specific topics and shared knowledge. To facilitate the development and critical evaluation of ideas for potential inclusion in submitted work, this module invites students and tutors to discuss practical, theoretical and critical perspectives on cultures within contemporary music. Furthermore, it allows students the time to examine their own ideas and working methods within philosophical and creative contexts. 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*

PC No.	Programme Competency Statement
8	Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning.
5	Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion.
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 theory sessions. Students will research representation of diverse voices within the history of music 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 good 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 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 ways they can incorporate values around equality, diversity and inclusion 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 analytical content to demonstrate understanding of the student's own development and learning-journey. The research element will be in the form of written work and/or presentation, which supplements and contextualises student's practical work, considering placing themselves as an artist within the wider community.

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	5, Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion. 1, Apply advanced musical techniques and concepts to instrumental/composition programmes.	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 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	8, 8. Critique and evaluate their own work and practices to identify strengths and areas for development in pursuit of a lifelong engagement with learning . 5, Research and enact plans for developing a consistent approach to the consideration of equality, diversity and inclusion. 1, Apply advanced musical techniques and concepts to instrumental/composition programmes.	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	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, LGBQT).

Essential	**Film, TV & games** Adler, S. (2016) The study of Orchestration. New York: W. W. Norton and Company. Burt, G. (1996) The Art of Film Music. Northeastern University Press.

Reger, M. and Bernoff, J. (2007) Modulation. New York (NY): Dover.

Rimsky-Korsakov, N. and Alexander, P.L. (1993) The revised principles of Orchestration. Newbury Park, CA: P.L. Alexander.

Morrell, B. (2013) How Film & TV Music Communicate (Vol.1). Primedia

Classical

Agawu, K. (2014) Playing with Signs: A semiotic Interpretation of Classic Music. Princeton, NJ: Princeton University Press

Belkin, A. (2018) Musical Composition: Craft and Art. New Haven, CT: Yale University Press

Brookfield, S. (2011) Teaching for Critical Thinking. San Francisco, CA: Jossey-Bass

BRead, G. (1990) Twentieth Century Microtonal Notation. London: Bloomsbury Press

Jazz

Attali, J., Jameson, F., & McClary, S. (2009). NOISE: The Political Economy of Music. (B. Massumi, Trans.) Minneapolis: The University of Minnesota Press.
Bailey, D. (1993). Improvisation: Its Nature And Practice In Music. New York: Da Capo Press.
Bartleet, B.-L., & Ellis, C. (Eds.). (2010). Music Autoethnographies: Making Autoethnography Sing / Making Music Personal. Bowen Hill, Queensland: Australian Academic Press.
Blake, R., & Rogers, J. (2010). Primacy of the Ear: Listening, Memory and Development of Musical Style. Third Stream Associates.
Brennan, I. (2019). Silenced by Sound: The Music Meritocracy Myth. Oakland: PM Press.
Chinen, N. (2019). Playing Changes: Jazz for the New Century. New York: Vintage Books.
Daniélou, A. (1995). Music and the Power of Sound: the Influence of Tuning and Interval on Consciousness. Rochester: Inner Traditions.

Composition

Blatter,A. (1997) Instrumentation and Orchestration. Belmont, CA: Wadsworth Publishing Co Inc.
Casella, A. (2004) The Technique of Contemporary Orchestration. Milan: Ricordi

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.
Schoenberg, A. (1999) Fundamentals of Musical Composition. London: Faber and Faber

Whittall, A. (1990) The Music of Britten and Tippett. Cambridge: Cambridge University Press.

General

McGrain, M. (2002) Music notation: Theory and technique for music notation. Boston: Berklee Press.

Trondalen, G. (2023) Ethical Musicality: Musical Change – Ecological Perspectives. London: Routledge

Dell'antonio, A. (2004) Beyond Structural Listening: Postmodern Modes Of Hearing. Oakland, CA: University of California Press

Henson, M, Cargill, S, and Pratt, G. (1998) Aural Awareness: Principles and Practice. Oxford: Oxford University Press

	Recommended	Champaign: University of Illinois Press
		Devine, K. (2019). Decomposed: The Political Ecology of Music. Massachusetts: The MIT Press.
		Gann, K. (2019). The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician.
		Hooks, b. (2015). Talking Back: Thinking Feminist, Thinking Black. New York: Routledge.
		Jones, S. H., & Pruyn, M. (Eds.). (2018). Creative Selves / Creative Cultures: Critical Autoethnography, Performance, and Pedagogy. Palgrave Macmillan.
	Background	Lewis, G. E. (2008). A power stronger than itself: the AACM and American experimental music. London: The University of Chicago Press, Ltd.
		Meyer, L. (1994). Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture. Chicago: University of Chicago Press.
24	**Other Resources Required** *Please list any further resources that may be required for the delivery of this module.*	
25	**Additional Costs** *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.*	
	NA	