

Module Specification

Module Title: Specialist Study 3

Module code:	HMMSHR0051	NQF level:	Level 7
Credit value:	60 credits	Trimester of study:	3
Module type:	Core	Pre-requisites:	Creative Practice 1&2 and Specialist Study 1&2 (or 120 ECTS equivalent credits from a course in a relevant subject area).
Available to:	MA Music		

Module overview

Building on work undertaken for the PG Dip, students will further engage with a specialist tutor. Students will undertake an Independent Creative Project and Reflective Commentary.

Independent Creative Project

Students will be expected to undertake an Independent Creative Project relevant to their chosen discipline (composition, performance, production, or a combination of these disciplines) and creative interests, which can be shared publicly, either in live performance or as a digital or other transferrable product. Examples might include a public performance or installation in a venue external to or within Leeds College of Music; a publicly available EP, digital application or web-based project; a collaborative or participatory project with or without an educational focus.

Reflective Commentary

As the students will have developed their professional skills, it is expected that all aspects of the project, including such aspects as planning; organisation; co-ordination of resources (human/physical); sound reinforcement; stage setting; rehearsal; promotion; will be the responsibility of the candidate. Students will also be expected to take responsibility for their own artistic decisions and demonstrate critical thought to justify their decisions through a spoken examination or written critique.

Students will be expected to show an attempt to reach and engage an audience through their creative project, further evidenced through their reflective commentary, though they will not be required to measure or evidence the success of their strategy for the purposes of assessment. Project focus will be agreed at the beginning of the trimester in consultation with the student's specialist tutor, Head of Postgraduate Studies and Principal Lecturer: Postgraduate Studies.

Aims

The module aims to:

1. To build on work undertaken during Specialist Study 2, to further develop technical mastery over one or more of the following areas: composition, performance, production.
2. To build on work undertaken during Specialist Study 2, to develop mastery over their chosen discipline in terms of aesthetic/stylistic awareness in one or more of the following areas: composition, performance, production.
3. To build on work undertaken during Specialist Study 2, to develop mastery over their chosen discipline in terms of presentation/communicative skills in one or more of the following areas: composition, performance, production.

Learning outcomes

On successful completion of this module, students will be able to:

1. Apply a professional level of technical and presentational skills for submission of a production or composition portfolio, or public performance/sharing of existing (repertoire) or originally-composed music.
2. Present a sophisticated and original musical language.
3. Employ mastery of musicianship as appropriate to chosen discipline.
4. Demonstrate professional-level ability to conceive of and implement a creative project, as well as a developing awareness of how to promote it to a public audience, or relevant industry stakeholders.
5. Critique and contextualise all relevant technical, managerial, artistic and musical achievements in preparation for professional practice and/or doctoral study.

Learning and teaching methods

Students will be assigned a specialist tutor in support of developing their skills, who will encourage technical development, and analytical and critical thought that is pertinent to the student's chosen direction. The tutor will also assist in building the student's awareness and understanding of applied practice (e.g. to act as a producer for a band or artist, to compose to commission for concert, film or television, to perform as a soloist or as part of an ensemble). Students will also meet with the HoPS and PLPS for 2 x 0.5 hour academic tutorials to discuss their progress in both the independent creative project and reflective commentary.

Contact hours and directed study

Type	Length	Frequency	Total
Specialist Tuition	1 hour	10 sessions	10 hours
Academic Tutorial	30 minutes	2 sessions	1 hour
Directed study			589 hours
Total hours (100 hrs per 10 credits)			600 hours

Opportunities for formative feedback

Students do not receive written or grade-based formative assessment; practical and academic work is reviewed at tutorials.

Assessment Method (one of the following, dependent on the student's chosen discipline, and realised as part of an independent creative project, as well as a reflective commentary)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
A public performance of existing work/repertoire	30 minutes	70%	1, 2, 3, 4
A public performance or sharing of original newly-created compositions and/or production work, which may be live or digitally conceived, i.e. application-based, web-based, digital or physical EP release	30 minutes	70%	1, 2, 3, 4

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Reflective Commentary (written critique or panel-led spoken examination, led by either two or three assessors in accordance with the University of Hull Assessment regulations)	4000 word written critique or 30 minute panel-led spoken examination	30%	4, 5

In advance of the abovementioned submissions, all students will submit an Assessment Proposal Form no later than two weeks prior to end of the preceding trimester. The form, which will not be formally assessed, will summarise (in no more than 500 words) their specific involvement in the proposed submission/performance, stating whether they

would like to be assessed as a performer, composer, producer or combination (see rationale section 16 above), i.e. as studio producer, electronic music composer, combined producer-composer, recording artist-composer, etc. The form will also indicate whether the student wishes to be assessed through essay or oral examination for the Reflective Commentary component.

For Specialist Study 3, the Assessment Proposal Form summary will additionally be used to identify the proposed venue (in Leeds College of Music or external) in which the student intends to showcase their work (if through live performance/installation). Should the student wish to show work in an external venue, the venue will be risk-assessed and formally checked and agreed with the relevant Health and Safety department.

Re-Assessment Method* (one of the following, dependent on the student's chosen discipline, and realised as part of an independent creative project, as well as a reflective commentary)

Description of assessment	Length/Duration	Weighting	Module LOs addressed
A public performance of existing work/repertoire	30 minutes	70%	1, 2, 3, 4
A public performance or sharing of original newly-created compositions and/or production work, which may be live or digitally conceived, i.e. application-based, web-based, digital or physical EP release	30 minutes	70%	1, 2, 3, 4

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Reflective Commentary (written critique or panel-led spoken examination, led by either two or three assessors in accordance with the University of Hull Assessment regulations)	4000 word written critique or 30 minute panel-led spoken examination	30%	4, 5

*Submissions reflect the work done by students during the module; as such they are typically based upon lived experiences and often collaborative projects that require immersion in the work for a specific number of hours. In a practical sense, it is typically impossible for such engagement to be repeated; re-sits tend to focus on a re-evaluation or modification of the work with reference to constructive feedback provided by assessors. Alternatively, within the parameters of the assessment criteria, students might choose to submit entirely new work.

Indicative Reading List

The breadth of the indicative bibliography is significant due to each student's individualised programme of study. Specific recommended reading and repertoire will be provided by Specialist Study tutors to accommodate each student's intended direction.

Core Texts

Performance-specific literature

- Carlson, M (2002) *Performance, a Critical Introduction, 2nd Edition*. London: Routledge.
- Godlovitch, S. (1998) *Musical Performance*. London: Routledge.
- Kramer, L (2010) *Interpreting Music*. Berkeley: University of California Press.
- Pierce, A (2010) *Deepening Musical Performance Through Movement: The Theory and Practice of Embodied Interpretation*. Bloomington: Indiana University Press
- Rink, J. (2002) *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press.
- Solis, G. and Nettl, B. (2009) *Musical Improvisation: Art, Education, and Society*. Champaign: University of Illinois Press.

Composition-specific literature

- Blatter, A. (1997) *Instrumentation and Orchestration*. New York: Schirmer Books.
- Braheny, J. (2006) *The Craft and Business of Songwriting*. Writer's Digest Books.
- Cope, D. (1997) *Techniques of the Contemporary Composer*. New York: Schirmer Books.
- Miller, P. (ed.) (2008) *Sound Unbound: Sampling Digital Music and Culture*. Cambridge, MA: MIT Press.
- Rachel, D (2013) *Isle of Noises: Conversations with Great British Songwriters*. London: Picador.
- Ross, A (2009) *The Rest is Noise: Listening to the Twentieth Century*. London: Harper Perennial.
- Runswick, D. (1992) *Rock, Jazz and Pop Arranging*. London: Faber and Faber.
- Rutherford-Johnson, T. (2017) *Music after the Fall: Modern Composition and Culture since 1989*. California: University of California Press.
- Webb, J. (1998) *Tunesmith*. New York: Hyperion.

Production-specific literature

- Bartlett, B. (1999) *On Location Recording Techniques*. Woburn, MA: Focal Press.
- DeSantis, D. (2015) *Making Music: 74 Creative Strategies for Electronic Music Producers*. Berlin: Ableton Press.
- Huber, D. (1997) *Modern Recording Techniques, 4th ed.* Abingdon: Focal Press.
- Katz, M. (2010) *Capturing Sound*. Berkeley: University of California Press.
- Moylan, W. (2002) *The Art of Recording: Understanding and Crafting the Mix*. London: Focal Press.
- Rumsey, F., & McCormick, T. (2014) *Sound and Recording, 7th edition*. Oxford: Focal Press.
- Russ, M. (2009) *Sound Synthesis and Sampling*. Oxford: Focal Press.

Reflective Commentary-specific literature

- Bolton, G. (2012) *Reflective Practice: Writing and Professional Development, 4th Edition*. London: Sage.
- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument, 2nd Edition*. Basingstoke: Palgrave MacMillan.
- Cottrell, S. (2014) *The Study Skills Handbook, 4th Edition*. Basingstoke: Palgrave MacMillan.