



## **Module Specification**

### **Music**

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## Part 1: Information

**Module title:** Music

**Module code:** UFCFYT-30-1

**Level:** Level 4

**For implementation from:** 2023-24

**UWE credit rating:** 30

**ECTS credit rating:** 15

**Faculty:** Faculty of Environment & Technology

**Department:** FET Dept of Computer Sci & Creative Tech

**Partner institutions:** None

**Field:** Computer Science and Creative Technologies

**Module type:** Module

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** Within this module students will study music theory, music and sound composition, music performance/collaboration and music history. Studying music theory will allow students to gain confidence in how musical elements are organised and assembled. Music and sound composition will allow students to explore their creativity within these rules, or if they are confident, develop their own ways of organising material. Theory and creativity cohere in practical musicianship, where students will explore these things in real time, in a way that is appropriate for them.

Prior experience isn't necessary. By studying music history students will develop their analytical listening skills and learn to appreciate different kinds of music, exploring their various contexts, and ultimately leading to students being able to situate their own work within an appropriate historical and cultural context.

**Features:** Not applicable

**Educational aims:** The module is designed to explore four key areas of musical study that underpin creative practice. Music theory is concerned with understanding how the elements of music are organised, and students' approach to melody, chords and structure is assessed. Following on from music theory is music and sound composition; once the fundamental principles are in place, students explore them creatively, writing for both instruments and/or voices, and also compose with abstract sound. Allied to music and sound composition is music performance or collaboration. As a pass/fail component, students will either perform one of their compositions themselves, or, if they have no experience of performing, participate in a guided practical workshop assessment. Underpinning all of this is the study of Western music history, from the late medieval period to the present day, which will develop critical and analytical listening, research skills, and the ability to appraise, assess and form opinions on music and sound, using appropriate vocabulary.

An understanding of these four areas, and an ability to apply them, will underpin and complement much of what is studied in the other modules at this level, as well as lay a foundation for the Advanced Composition and Music Portfolio modules at levels 5 and 6 respectively.

**Outline syllabus:** Core topics are:

Keys and chords

Melodic writing

Musical structure

Simple melodic development

Simple rhythmic development

Western notation and associated software

Instrumental composition

Vocal composition

Electronic composition and associated software

Reflective practice

Performance and improvisation

Analytical listening

Music from the Late Medieval, Renaissance, Baroque, Classical, Romantic, 20th and 21st century periods

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** The four studied areas will be taught via a combination of weekly lectures for the whole cohort and practical seminars for smaller groups. Threshold concepts within music theory and music and sound composition will be introduced in lectures which will then be expanded upon in the practical seminars. These seminars will consist of appropriate practical tasks with formative feedback being given by the seminar leader. Music history will be taught exclusively in lectures, which will include formative listening tasks as well as short group research projects on a given topic with subsequent discussion. Music performance/collaboration will be taught exclusively in guided practical seminars in preparation for the pass/fail component of assessment.

As needed, workshops will be organised through our partnership with the university's Centre for Music.

Where appropriate field trips to appropriate concerts and events will be organised.

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Demonstrate an understanding, through practical tasks, of how keys, chords, melody, rhythm and musical structure function in short pieces of music

**MO2** Compose music for instruments and voices using notation software and compose using abstract sound in a digital audio workstation

**MO3** Undertake meaningful reflection in a specified format as a means of self-improvement

**MO4** Compare, contextualise and analyse a range of musical works from within the history of Western music from the Late Medieval period to the present day, using appropriate vocabulary, both orally and through the written word

**MO5** Apply music theory and simple composition techniques to practical musicianship

**Hours to be allocated:** 300

**Contact hours:**

Independent study/self-guided study = 228 hours

Face-to-face learning = 72 hours

Total = 300

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](https://uwe.rl.talis.com/modules/ufcft-30-1.html) via the following link <https://uwe.rl.talis.com/modules/ufcft-30-1.html>

## Part 4: Assessment

**Assessment strategy:** There will be a Pass/Fail element that will consist of two 'check-in' professional conversations. This assessment is programmatic in nature and is an opportunity for the student to reflect on their whole course experience, which aligns with MO3 for this module. The conversations will be labelled Progression Assessment I and II respectively. The first will take place near the start of teaching during which students will be invited to reflect on their learning experiences vs. their expectations, and make a short term development plan with the assessor. The second will take place after the winter vacation and will be an opportunity for the student to reflect on their development plan and highlight things which have gone well and things which still need work. The plan can cover work on any aspect of the programme and wider extra- and co-curricular opportunities. Both conversations will need to be attended for it to count as a valid submission.

There will be another Pass/Fail assessment under controlled conditions that the

student will need to pass in order to successfully pass the module, and this will take place during the second assessment period. The purpose of this assessment is to allow the student to practically apply their creative musicianship in the most appropriate way for them. For experienced performers this is expected to be an individual performance of one of their own compositions written during the module. For less experienced performers, or those that have no experience, a range of guided, short, group practical exercises will take place during the second assessment period, with individual contributions being assessed. These are designed to allow even the most hesitant of students to demonstrate their understanding of how theoretical concepts can be practically applied through use of accessible instruments, their voices, and appropriate technology. Preparation for this will be supported in a number of practical seminars in the second semester during which formative feedback will be given.

100% of the module marks will be assessed by a two individual portfolios, each worth 50% of the module marks. The portfolios will contain a number of different exercises, compositions and written work relating to their studies in music theory, music and sound composition, and music history. This will include audio-based tasks and compositions, notation-based tasks and compositions, written analysis, written reflection and appropriate musicological outputs (e.g. essays, journals). Much of the formative feedback on this work will be given in the practical seminars.

Skills learned in the Audio Technology and Audio Engineering modules can be applied to these tasks, although it is the understanding of the music's organisation through the lens of the application of music theory that is being assessed here. The tasks within the portfolio demonstrate a student's grasp of basic music theory, which leads to its creative use in audio and notated composition. This is supported by a contextual and historical underpinning that is assessed through written aural analysis. All of these skills converge in the practical skills test.

The resit assessment will be the same as the main sit assessment, although aspects of tasks within portfolios will be subtly different and rather than two there will be one pass/fail conversation during which the student will be invited to reflect on the whole year.

**Assessment tasks:****Portfolio (First Sit)**

Description: Audio-based and notation-based tasks relating to music theory and music and sound composition (5-7 minutes of music) and reports (2000 words).

Weighting: 50 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Portfolio (First Sit)**

Description: Audio-based and notation-based tasks relating to music theory and music and sound composition (5-7 minutes of music) and reports (2000 words).

Weighting: 50 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Practical Skills Assessment (First Sit)**

Description: This is Pass/Fail.

Students demonstrate their practical musicianship in the most appropriate way for their abilities. This could be a performance of their own composition or participation in a range of guided, short, group practical exercises.

The test will take 10 minutes.

Weighting: 0 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO5

**Reflective Piece (First Sit)**

Description: Pass/Fail Professional Conversation

Weighting: 0 %

Final assessment: No

Group work: No

Learning outcomes tested: MO4

**Portfolio (Resit)**

Description: Audio-based and notation-based tasks relating to music theory and music and sound composition (5-7 minutes of music) and reports (2000 words).

Weighting: 50 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Portfolio (Resit)**

Description: Audio-based and notation-based tasks relating to music theory and music and sound composition (5-7 minutes of music) and reports (2000 words).

Weighting: 50 %

Final assessment: No

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Practical Skills Assessment (Resit)**

Description: This is Pass/Fail.

Students demonstrate their practical musicianship in the most appropriate way for their abilities. This could be a performance of their own composition or participation in a range of guided, short, group practical exercises.

The test will take 10 minutes.

Weighting: 0 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO5

**Reflective Piece (Resit)**



Description: Pass/Fail Professional Conversation

Weighting: 0 %

Final assessment: No

Group work: No

Learning outcomes tested: MO4

## **Part 5: Contributes towards**

This module contributes towards the following programmes of study:

Creative Music Technology [Frenchay] BSc (Hons) 2023-24

Audio and Music Technology [Frenchay] BSc (Hons) 2023-24

Audio and Music Technology {Foundation} [Frenchay] - Withdrawn BSc (Hons)  
2022-23