Module Title	Introduction to Opera Directing (IOD)
Brief Description	This module gives you the opportunity to understand the role of the opera director, through practical workshops and a structured process of analysis and reflection.
SCQF Level	11
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Elective/Choice)	☐ Core ☒ Elective If Elective please identify the programme(s) below: MMus/MA
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	2	10	20
Supervised/Taught Group Activity – model box showing	1	2	2
Supervised/Taught Group Activity – assessed presentation	1	2	2
Supervised/Taught Group Activity – assessed rehearsal	1	3	3
Tutorials	1	1	1
Non Contact			72
Total Notional Student Effort			100

Module Co-ordinator	Mark Hathaway
Module Aims	This module is designed to: • Enable you to gain an understanding of the skills that are central to fulfilling the role of opera director

	• Introduce you to two aspects of opera directing: analysis and preparation; and rehearsal techniques • give you an opportunity to develop you skills and understanding of rehearsal techniques through practical group work • develop a group dynamic that is supportive and challenging, and in which peer feedback is an essential part of the learning process • place personal development planning at the heart of the elective and to underpin that with consistent use of reflective practice, formative assessment and goal setting
Module Content	The elective will begin with a practical investigation of the role of the opera director, which will include an analysis of the process of opera production from the moment the opera director is engaged to the final performance. Students will reflect on their own skill-base and experience to determine how completely they at this point in their learning could fulfil that role. This will in itself enable the teacher to diagnose areas of support and guidance for each learner as the elective proceeds. Analysis will be introduced by group discussion, and the undertaking of tasks and further discussion in small groups, paying particular attention to political and historical context, developments in the arts as a whole, source material (eg original novel, play or myth), composition and first performance, style (eg bel canto, opera seria, opera buffa, Music Drama), plot, characters, and previous iconic productions. An Analysis Task will allow students to develop these skills independently. A series of Practical Workshops will introduce students to rehearsal techniques and practical exercises to include movement, improvisation, the sharing of personal experience, and all aspects of workshop based learning. Rehearsal techniques to be explored include: the introductory workshop – 'getting to know you', character work and improvisation, text analysis – intention and subtext, getting started in rehearsals, advice on working with performers in a rehearsal situation, and decision making in rehearsals. In the final assessment, the student will prepare a session designed to introduce, investigate, and rehearse a scene from the opera analysed in the Analysis Task. Learning throughout the module is supporting by a structured reflective report that itself forms part of the assessment for the module.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an understanding of the role, skills, and qualities required in an opera director

LO2	Demonstrate practical skills of analysis and direction that are underpinned by effective research and reflection
LO3	Collaborate actively and generously in the learning process
Assessment 1, Type and Weighting	You will be assessed through: • Presentation – 25%
Assessment Criteria for Assessment 1	Assessors will look for: • Knowledge of and creative insight into the source material • Understanding of the context for and reception history of the source material • Effective and engaging presentation
Assessment 2, Type and Weighting	You will be assessed through: • Practical assessment – 50%
Assessment Criteria for Assessment 2	Assessors will look for: • A creative response to the source material • Clear and effective direction of singers • An imaginative response to the material and the creative moment of rehearsal • Effective working with singers and other colleagues in a creative, collaborative and supportive context
Assessment 3, Type and Weighting	You will be assessed through: • Reflective report – 25%
Assessment Criteria for Assessment 3	• Comprehensive understanding of the role of opera director • Insight into the range and depth of skills required in leading an opera production • Understanding of the key personal qualities required to work with the range of artists involved in opera production • A collaborative and generous approach to reflective tasks
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td><td>Assessment 3</td></tr><tr><td>LO1</td><td>x</td><td>x</td><td>x</td></tr><tr><td>LO2</td><td>x</td><td>x</td><td></td></tr><tr><td>LO3</td><td></td><td>x</td><td>x</td></tr></table>
Critical Artistry	Through the process of analysis and reflection on the practice of the opera director, this module invites you to renegotiate and reposition your artistic conceptions in a collaborative and supportive context.
Feedback	You will receive continuous verbal feedback from both peers and module team in the practical workshops. You will receive written feedback on all of the module assessments.
Recommended Resources	

Other Relevant Details	Minimum class size 4; maximum class size 9. Attendance at the practical workshops is essential for completion of the module.
Next Steps	

Module Title	Introduction to Opera Directing Intensive (IODI)
Brief Description	This module gives you the opportunity to understand the role of the opera director, through practical workshops and a structured process of analysis and reflection. This version of the module runs in Intensive Choice Week.
SCQF Level	11
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Elective/Choice)	☐ Core ☒ Elective If Elective please identify the programme(s) below: MMus/MA
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	2	10	20
Supervised/Taught Group Activity – model box showing	1	2	2
Supervised/Taught Group Activity – assessed presentation	1	2	2
Supervised/Taught Group Activity – assessed rehearsal	1	3	3
Tutorials	1	1	1
Non Contact			72
Total Notional Student Effort			100

Module Co-ordinator	Mark Hathaway

Module Aims	This module is designed to: • Enable you to gain an understanding of the skills that are central to fulfilling the role of opera director • Introduce you to two aspects of opera directing: analysis and preparation; and rehearsal techniques • give you an opportunity to develop you skills and understanding of rehearsal techniques through practical group work • develop a group dynamic that is supportive and challenging, and in which peer feedback is an essential part of the learning process • place personal development planning at the heart of the elective and to underpin that with consistent use of reflective practice, formative assessment and goal setting
Module Content	The elective will begin with a practical investigation of the role of the opera director, which will include an analysis of the process of opera production from the moment the opera director is engaged to the final performance. Students will reflect on their own skill-base and experience to determine how completely they at this point in their learning could fulfil that role. This will in itself enable the teacher to diagnose areas of support and guidance for each learner as the elective proceeds. Analysis will be introduced by group discussion, and the undertaking of tasks and further discussion in small groups, paying particular attention to political and historical context, developments in the arts as a whole, source material (eg original novel, play or myth), composition and first performance, style (eg bel canto, opera seria, opera buffa, Music Drama), plot, characters, and previous iconic productions. An Analysis Task will allow students to develop these skills independently. A series of Practical Workshops will introduce students to rehearsal techniques and practical exercises to include movement, improvisation, the sharing of personal experience, and all aspects of workshop based learning. Rehearsal techniques to be explored include: the introductory workshop – 'getting to know you', character work and improvisation, text analysis – intention and subtext, getting started in rehearsals, advice on working with performers in a rehearsal situation, and decision making in rehearsals. In the final assessment, the student will prepare a session designed to introduce, investigate, and rehearse a scene from the opera analysed in the Analysis Task. Learning throughout the module is supporting by a structured reflective report that itself forms part of the assessment for the module.
Learning Outcomes	On successful completion of this module you will be able to:

LO1	Demonstrate an understanding of the role, skills, and qualities required in an opera director
LO2	Demonstrate practical skills of analysis and direction that are underpinned by effective research and reflection
LO3	Collaborate actively and generously in the learning process
Assessment 1, Type and Weighting	You will be assessed through: • Presentation – 25%
Assessment Criteria for Assessment 1	Assessors will look for: • Knowledge of and creative insight into the source material • Understanding of the context for and reception history of the source material • Effective and engaging presentation
Assessment 2, Type and Weighting	You will be assessed through: • Practical assessment – 50%
Assessment Criteria for Assessment 2	Assessors will look for: • A creative response to the source material • Clear and effective direction of singers • An imaginative response to the material and the creative moment of rehearsal • Effective working with singers and other colleagues in a creative, collaborative and supportive context
Assessment 3, Type and Weighting	You will be assessed through: • Reflective report – 25%
Assessment Criteria for Assessment 3	• Comprehensive understanding of the role of opera director • Insight into the range and depth of skills required in leading an opera production • Understanding of the key personal qualities required to work with the range of artists involved in opera production • A collaborative and generous approach to reflective tasks
Alignment of Assessment and Learning Outcome	(see table below)
Critical Artistry	Through the process of analysis and reflection on the practice of the opera director, this module invites you to renegotiate and reposition your artistic conceptions in a collaborative and supportive context.
Feedback	You will receive continuous verbal feedback from both peers and module team in the practical workshops. You will receive written feedback on all of the module assessments.

	Assessment 1	Assessment 2	Assessment 3
LO1	x	x	x
LO2	x	x	
LO3		x	x

Recommended Resources	
Other Relevant Details	Minimum class size 4; maximum class size 9. Attendance at the practical workshops is essential for completion of the module.
Next Steps	

Module Title	Masters Research Project Preparation (MRPP)
Brief Description	This module enables you to develop a proposal for a research project at Masters level.
SCQF Level	11
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Elective/Choice)	☐ Core ☒ Elective If Elective please identify the programme(s) below: MMus/MA
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Seminars	1	4	4
Tutorials	1	6	6
Non Contact	4.5	20	90
Total Notional Student Effort			100

Module Co-ordinator	Dr J Simon van der Walt
Module Aims	This module is designed to: Comprehensively lay the groundwork for an effective Masters research project by exploring possible topics, developing a clearly focussed research proposal and undertaking a thorough review of relevant literature. At the end of the module, as a springboard to the Masters Research Project module, the student presents their emerging research area and questions in a short presentation to other students and module staff.
Module Content	Seminars focus on the nature of research in the performing arts, questions of research design and methodology, and effective strategies for presenting research at this level. Students are allocated an individual tutor, who will guide the student in creating their research proposal, literature review and end-of-module presentation. For students who plan to

	conduct their proposed research in the context of the Masters Research Project module, special attention will be paid to the constraints of scale in the Masters Research Project.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Design a coherent programme of research with clear research questions, an evaluative methodology, and an appropriately comprehensive literature review
LO2	Present the current state of knowledge in the chosen area, and the research proposal, in a live presentation for a mixed specialist/non-specialist audience
Assessment 1, Type and Weighting	You will be assessed through: • Research Proposal and Literature Review 70% A research proposal of 1500 words and literature review of 3500 words
Assessment Criteria for Assessment 1	Assessors will look for an ability to: • Clearly articulate a research problem • Weigh up alternative approaches to the problem in question • Engage thoroughly with existing knowledge in the area • When the proposed programme of research will be undertaken in the Masters Research Project module, scope a research project commensurate with the 10 credits available in that module.
Assessment 2, Type and Weighting	You will be assessed through: • Presentation 30% An end-of-module presentation of 15 mins followed by 10 mins of questions and discussion
Assessment Criteria for Assessment 2	Assessors will look for an ability to: • Present research plans clearly and succinctly • Engage a mixed audience • Respond generously to questions about the proposed research and the topic area.
Alignment of Assessment and Learning Outcome	

	Assessment 1	Assessment 2
LO1	x	
LO2		x

Critical Artistry	This module develops critical artistry by engaging the student thoroughly with the current state of knowledge in the area of the proposed research, and by developing an appropriately evaluative approach to research method.
Feedback	Verbal feedback will be given in both the seminars and the individual tutorials. Written feedback will be given on both assessments.
Recommended Resources	

Other Relevant Details	
Next Steps	This module leads directly to Masters Research Project

Module Title	Masters Research Project (MRP)
Brief Description	This module enables you to carry out a research project at Masters level.
SCQF Level	11
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Elective/Choice)	☐ Core ☒ Elective If Elective please identify the programme(s) below: MMus/MA
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Seminars	1	2	4
Tutorials	1	8	8
Non Contact	4.5	20	90
Total Notional Student Effort			100

Module Co-ordinator	Dr J Simon van der Walt
Module Aims	This module is designed to: Build on the foundation laid by Masters Research Project Preparation by realising an effective small-scale research project. The student works with increasing independence to prepare a final research submission that reflects the topic developed in the Masters Research Project Preparation module.
Module Content	Introductory seminars introduce the module. Students are allocated an individual tutor, normally the same tutor who oversaw their proposal development in Research Project Preparation. It is the tutor's responsibility to guide the student towards the final submission, paying special attention to the constraints of scale presented by this 10 credit module.

Learning Outcomes	On successful completion of this module you will be able to:
LO1	Present a coherent piece of small-scale research that explores specific research questions
LO2	Engage in an active discourse on the material presented and the field in which it sits
Assessment 1, Type and Weighting	You will be assessed through: • Research Submission and Oral Exam 100% The form of the submission will be negotiated with the module coordinator, based on the proposal submitted in the Research Project Preparation module. The following are indicative: • 6000 word dissertation • 30 minute lecture-recital • 30 minute recital with scholarly programme notes • 30 minute demonstration lesson Other research outputs may be considered where these can be shown to offer the student sufficient opportunity to explore their research questions, and are commensurate with the 10 credits available for this module. The oral exam will take place after the assessment of the submission and will last a maximum of 30 minutes. It will have the purpose of 1. Allowing the examiners to explore any areas of ambiguity or uncertainty in the submission. 2. Allowing the examiners to test the student's general knowledge of the field, and their critical perspective.
Assessment Criteria for Assessment 1	Assessors will look for an ability to: • Effectively conduct independent study in an agreed area • Engage thoroughly with existing knowledge in the area • Articulate new understandings, whether in text or through practice • Clarify, refine and extend insights in the oral examination • Articulate a critical perspective on the research undertaken
Alignment of Assessment and Learning Outcome	<table><tr><td></td><td>Assessment 1</td><td>Assessment 2</td></tr><tr><td>LO1</td><td>x</td><td>x</td></tr></table>
Critical Artistry	The critical artist seeks continually seeks to renegotiate and reposition their approach in the light of research and analysis. By creating a space for a small but well-defined research project, this module creates a particular focus for critical skills.
Feedback	Verbal feedback will be given in both the seminars and the individual tutorials. Written feedback will be given on the final assignment.
Recommended Resources	

Other Relevant Details	This module follows directly from Masters Research Project Preparation
Next Steps	

Module Title	**Analysis in Performance**
Brief Description	This module equips you with a range of analytical tools to better understand music and its interpretation in practice. The lecture series investigates how musical syntax operates within a selection of case studies taken from various stylistic periods. You will apply a range of analytical techniques to explore how thematic, syntactical, and formal aspects can deepen your artistic practice as a performer or composer.
SCQF Level	9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus Performance 3 BMus Composition 3
Pre-requisites	Pass in BMus 2
Co-requisites	n/a
Anti-Requisites	Researching Music and Culture, Special Repertoire Topic

Maximum number of Students		40	**Minimum number of Students**		5
Learning Modes			Hours per week/task	No. of Weeks	Total (hours)
Lectures			1	8	8
Seminars			1	2	2
Independent Study			c. 3	27	90

Total Notional Student Effort	**100**
Module Co-ordinator	Dr Robert Marshall
Module Aims	• To equip you with a wide range of practical analytic tools with which to acquire a more involved awareness of the hidden "dynamic" properties underpinning the musical works under investigation; • to lead you to a more secure understanding of just how these properties are "historically contingent"; • to equip you with a deeper understanding of how analytical insights can inform artistic practices.

	• to prepare you for independent analytical research in the final year of your studies
Module Content	In this module, approaches to analysis and to theories of tonal and post-tonal music will be built on notions of formal design as being determined by the syntactical properties of the harmonic language. The module explores both the cultural contexts in which the theories and methodologies are founded; with their practical application in performance and composition contexts. Repertoire will focus mainly on late 18th-, 19th- and early 20th-century works, covering a wide range of genres.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Present analytical data on musical works in a clear and graphic format.
LO2	Critically evaluate this analytical data, and clearly express analytical insights
LO3	Demonstrate ways in which analytical insights can inform musical practice (performance or composition)
Assessment 1, Type and Weighting	You will be assessed through: 30% (LO1) **Written paper** (1500 words)
Assessment Criteria for Assessment 1	Assessors will look for: • An ability to present detailed and accurate graphic illustrations that employ either Schenkarian or Schoenbergian methods; • An ability to critically evaluate analytical data and to clearly articulate analytical insights • Clear written expression with appropriately formatted referencing of sources
Assessment 2, Type and Weighting	You will be assessed through: 70% (LO2, 3) **Lecture recital (performers) or presentation (composers)** 20 minutes with questions
Assessment Criteria for Assessment 2	Assessors will look for: • An ability to critically evaluate analytical data and to clearly express analytical insights within the context of a lecture-recital or presentation. • An ability to articulate and demonstrate in practice ways in which analytical insights can help to shape a performer's interpretation or a composer's approach • Effective use of visual and musical examples • Detailed and well-structured points and arguments

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	X	X
	LO2	X	
	LO3		X
Feedback	You will receive informal staff and peer feedback in the seminars.		
	You will receive a written feedback report on both assessments.		
	Feedback on your first submission, the written paper, should be used to inform the preparation of your lecture-recital.		
Recommended Resources	Bent, Ian. *Analysis*, New Grove Handbooks in Music, Basingstoke: Macmillan, 1987.		
	Cadwallader, Allen, and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*. 3rd edn. Oxford: Oxford UP, 2010.		
	Cook, Nicholas. *A Guide to Musical Analysis*. London: Dent, 1987.		
	Dunsby, Jonathan, ed. *Early Twentieth-Century Music: Models of Analysis,* Oxford: Blackwell, 1993.		
	Forte, Allen, and Steven Gilbert. *An Introduction to Schenkerian Analysis.* London: Dent, 1982.		
	Epstein, David: *Beyond Orpheus: Studies in Musical Structure.* Cambridge, MA: MIT Press, 2004.		
	Samson, Jim: *Music in Transition - a study of tonal expansion and atonality, 1900-1920* Oxford: OUP, 1995.		
	Kramer, Jonathan: *The Time of Music* New York: Macmillan, 1988.		
	Pankhurst, Tom. *The SchenkerGUIDE: A Brief Handbook and Website for Schenkerian Analysis.* London: Routledge, 2008.		
Other Relevant Details			
Next Steps	Performance 4 or Composition 4		

Module Title	Digital Makers 1
Brief Description	In this module, you will continue to develop programming skills through linking visual programming languages to text based programming languages.
SCQF Level	Level 8
Credit Rating	10 SCQF Credits / 5 ECTS credits
Status	Elective on BEd only
Pre-requisites	Teacher Education 1
Co-requisites	None
Anti-Requisites	None

Maximum number of Students	40	Minimum number of Students	4

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Group Class	1.5	14	21
Independent Study	-	-	

Total Notional Student Effort			**79**

Module Co-ordinator	Dr Claire Quigley
Module Aims	This Module is designed to: • expose you to a range of simple learning technology tools • provide you with basic coding skills using visual programming and text based programing languages
Module Content	You will learn how to modify and basic digital learning tools in order to support your work in the classroom.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Make simple digital learning tools by modifying existing code.
LO2	Demonstrate knowledge and understanding of a number of programming principles.

Assessment 1, Type and Weighting	You will be assessed through:
	
	• **<u>Continuous Observation</u>**
	
	    o Weighting: 100%
	    o Learning Outcomes: LO1, LO2
	
	During the course of the year, you will be set a series of small tasks that will develop your knowledge and understanding of computer coding as utilized in the context of learning and teaching.

Assessment Criteria for Assessment 1	Your assessors will be looking for: • The ability to purposefully modify code • The ability to document your own work
Alignment of Assessment and Learning Outcomes	

	Assessment 1
LO1	✓
LO2	✓

Feedback Modes	In this module you will receive feedback through: • One summative assessment report • Regular dialogue and feedback from your tutor
Recommended Resources	As recommended by your tutor.
Other Relevant Details	None
Next Steps	Digital Makers 2

Module Title	**Introduction to Professional Skills for Musicians**
Brief Description	This module introduces all BMus students to essential skills for developing a successful and sustainable career in music. It blends the study of self-promotion, musicians' health and wellbeing, and digital technology skills to develop introductory understanding of professional identity as a portfolio musician.
SCQF Level	7
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus 1 (all pathways)
Pre-requisites	N/A
Co-requisites	N/A
Anti-Requisites	N/A

Maximum number of Students	BMus Year 1 cohort	**Minimum number of Students**		n/a
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	10	10
Departmental seminars and workshops		1	10	10
Self-directed study				80
Total Notional Student Effort				**100**

Module Co-ordinator	Una MacGlone
Module Aims	▪ To introduce all BMus students to key issues and ideas in the music profession ▪ To facilitate the development of basic professional skills, including the use of digital technologies for documentation and self-promotion ▪ To support the development of healthy and sustainable artistic practices ▪ To encourage reflection on your developing professional identity
Module Content	A series of lectures introduces key topics in self-promotion, employability, health and wellbeing, networking and professional support for working musicians. The lecture series is supported by

	a set of departmental seminars where you will have an opportunity to examine professional practices in greater depth with the support of departmental specialists. You will also participate in technology workshops that introduce you to web design and basic recording techniques as tools for documentation and self-promotion.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate basic understanding and awareness of your professional identity as a musician
LO2	Reflect on your own practice with a view to developing a healthy and sustainable career in music
LO3	Apply IT and music technology skills to document and promote your practice
Assessment 1, Type and Weighting	You will be assessed through: • 100% (LO 1, 2, 3) **Online portfolio** A portfolio of promotional and reflective work, which may include audio and video recordings of your practice, professional biographies, publicity photographs and reflective blog posts. Typical word count: 2000 words. See Moodle for the full assessment requirements.
Assessment Criteria for Assessment 1	Assessors will look for: • Awareness of the role of marketing and self-promotion for developing a successful portfolio career in music. • Reflection on your developing identities as a musician, with reference to the lecture topics and your principal study • Effective use of digital technologies to document and promote your musical activities
Alignment of Assessment and Learning Outcome	

	Assessment 1
LO1	X
LO2	X
LO3	X

Feedback	This module is assessed on a pass/fail basis. You will receive regular verbal feedback on your portfolio in the departmental seminars. You will receive a written feedback report on your summative online portfolio submission.
Recommended Resources	Baskerville, D. and Baskerville, T. (2016) *Music business handbook and career guide*. 11th edn. Thousand Oaks, CA: SAGE Publications. Beeching, A.M. (2010) *Beyond talent: Creating a successful*

	career in music. 2nd edn. New York: Oxford University Press.
	Bennett, D.E. (2008) *Understanding the classical music profession: The past, the present and strategies for the future.* Aldershot, England: Ashgate Publishing Group, United Kingdom.
	Dumbreck, A. and McPherson, G. (2015) *Music entrepreneurship.* London, United Kingdom: Methuen Drama.
	Hallam, S. and Gaunt, H. (2012) *Preparing for success: A practical guide for young musicians.* London: Institute of Education Press.
	Hayden, S. and Windsor, L. (2007) 'Collaboration and the Composer: Case studies from the end of the twentieth century', *Tempo,* 61(240), pp. 28–39.
	Help Musicians UK website (2017) Available at: https://www.helpmusicians.org.uk/get-advice (Accessed: 7 February 2017).
	ISM website (2017) Available at: http://www.ism.org (Accessed: 7 February 2017).
	Musicians Union Website (2017) Available at: http://www.musiciansunion.org.uk (Accessed: 7 February 2017).
	Sound and Music (2017) *The Composer's Toolkit.* Available at: http://www.soundandmusic.org/create/toolkit (Accessed: 7 February 2017)
	Stokes, R.W. and Stokes, W.R. (2001) *Living the jazz life: Conversations with forty musicians about their careers in jazz.* New York: Oxford University Press.
	Zaimont, Judith Lang. 'Imaging the Composer Today.' *College Music Symposium* 47 (2007), pp. 167-75. Available at: http://www.jstor.org/stable/40374512 (Accessed: 7 February 2017)

Other Relevant Details	N/A
Next Steps	Music Leadership

Module Title	Researching Music and Culture
Brief Description	This module explores key issues in music and culture, past and present. It introduces research and debate on topics concerning politics, gender, identity, class and power in a variety of classical music contexts.
SCQF Level	9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus Performance 3, BMus Composition 3, BMus JPS
Pre-requisites	n/a
Co-requisites	n/a
Anti-Requisites	Analysis in Performance, Special Repertoire Topic

Maximum number of Students	40	Minimum number of Students	5

Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Lectures	1	8	8
Seminars	1	2	2
Independent Study	c.3	27	90
Total Notional Student Effort			**100**

Module Co-ordinator	Dr Diana Salazar
Module Aims	- To introduce research methods relevant to the cultural study of music - To stimulate critical debate on issues of politics, power and identity in music past and present - To develop your critical awareness and understanding of how historical issues in western European culture have influenced present-day arts environments - To guide you through the stages of formulating, proposing, researching and developing an extended essay - To prepare you for your research project in Year 4.

Module Content	The lectures introduce key topics through a series of case-studies from classical music past and present. Class debates is vital to the lectures. During discussion points you will examine social and ethical dimensions of the case-studies, in order to develop your critical thinking and arguments. Each of the seminars are aligned to an assessment. The seminars provide an opportunity for feedback on draft work and advice on how to approach the assessment.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a methodical approach to researching music and culture
LO2	Evidence detailed understanding of a topic concerning the cultural study of music, informed by researched sources
LO3	Engage in critical and articulate debate on a chosen topic
Assessment 1, Type and Weighting	You will be assessed through: 30% (LO1) **Proposal and annotated bibliography**
Assessment Criteria for Assessment 1	Assessors will look for: • A logically structured proposal with clarity in its context, aims, and methodology • Critical engagement with a range of relevant and high quality sources • Correct standards of referencing
Assessment 2, Type and Weighting	You will be assessed through: 70% (LO2, 3) **Essay** (2500 words)
Assessment Criteria for Assessment 2	Assessors will look for: • the development of logical and articulate points on the chosen topic • the use of high-quality sources and examples to support your arguments • logical structuring of the essay • clarity in written expression • correct referencing of sources

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	X	
	LO2		X
	LO3		X

Feedback	The seminars are structured to provide an opportunity for formative feedback (from staff and your peers) on your work in progress.

	You will receive written feedback reports on both of the summative assessments. The written feedback you receive for Assessment 1 (the proposal and annotated bibliography) acts as 'feed-forward' for the development of your essay, which is due later in the year.
Recommended Resources	*See Moodle for links to electronic resources and specific articles.* Attali, J., Massumi, B., Jameson, F., McClary, S., Attali and McClary, afterword by S. (1985) *Noise: The political economy of music*. 6th edn. Minneapolis: University of Minnesota Press. Citron, M.J. (2000) *Gender and the musical canon*. Urbana, IL, United States: University of Illinois Press. Clayton, M. /, Herbert, T. and Middleton, R. (eds.) (2012) *The cultural study of music: A critical introduction*. 2nd edn. New York: Taylor & Francis. Cusick, S. (1999) 'Gender, Musicology and Feminism', in Cook, N. and Everist, M. (eds.) *Rethinking music*. New York: Oxford University Press, pp. 471–498. DeNora, T. (2000) *Music in everyday life*. 5th edn. Cambridge: Cambridge University Press. Goehr, L. (1994) 'Political music and the politics of music', *The Journal of Aesthetics and Art Criticism*, 52, pp. 99–112. doi: 10.2307/431589. Green, L. (1997) *Music, gender, education*. New York: Cambridge University Press. Johnson, J. (2011) *Who needs classical music? Cultural choice and musical value*. New York: Oxford University Press. Kramer, L. (2007) *Why classical music still matters*. Berkeley: University of California Press. Leppert, R. and McClary, S. (eds.) (1989) *Music and society: The politics of composition, performance, and reception*. Cambridge: Cambridge University Press. McClary, S. (1991) *Feminine endings: Music, gender, and sexuality*. 2nd edn. Minneapolis: University of Minnesota Press. Taylor, T.D. (2016) *Music and capitalism: A history of the present*. Chicago, IL, United States: University of Chicago Press.
Other Relevant Details	n/a
Next Steps	Performance 4 or Composition 4

Module Title	**Special Repertoire Topic**
Brief Description	This module involves in-depth investigation of a specific topic in western classical music. Each year the module will be delivered according to staff research interests and/or current repertoire being performed in the Conservatoire's Artistic Planning programme or by the National Companies.
SCQF Level	9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus Performance 3, BMus Composition 3, BMus JPS 3
Pre-requisites	n/a
Co-requisites	n/a
Anti-Requisites	Analysis in Performance, Researching Music and Culture

Maximum number of Students	20 per topic	Minimum number of Students		5 per topic
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study		c.3	27	90
Total Notional Student Effort				**100**

Module Co-ordinator	Varies depending on topic
Module Aims	- To extend your experience of research methods relevant to historical musicology - To stimulate critical debate on historical and analytical aspects of a work - To develop your critical awareness and understanding of the relationship between theory and practice - To guide you through the stages of formulating, proposing, researching and developing an extended essay - To prepare you for your research project in Year 4.

Module Content	The lectures explore the special repertoire topic through a number of lenses, including historical, stylistic, ethnographic, analytical and socio-political (as appropriate). Class debate is vital to the lectures. During discussion points you will interrogate different viewpoints and research on the work, in order to develop your critical thinking and arguments. Each of the seminars are aligned to an assessment. The seminars provide an opportunity for feedback on draft work and advice on how to approach the assessment.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a methodical approach to researching repertoire
LO2	Evidence detailed understanding of the repertoire, informed by researched sources
LO3	Engage in critical and articulate debate on the repertoire

Assessment 1, Type and Weighting	You will be assessed through:
	
	    30% (LO1)
	    Proposal and annotated bibliography

Assessment Criteria for Assessment 1	Assessors will look for:
	    • A logically structured proposal with clarity in its context, aims, and methodology
	    • Critical engagement with a range of relevant and high quality sources
	    • Correct standards of referencing

Assessment 2, Type and Weighting	You will be assessed through:
	
	    70% (LO2, 3)
	    Essay (2500 words)

Assessment Criteria for Assessment 2	Assessors will look for:
	    • the development of logical and articulate points on the chosen topic
	    • the use of high-quality sources and examples to support your arguments
	    • logical structuring of the essay
	    • clarity in written expression
	    • correct referencing of sources

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	X	
	LO2		X
	LO3		X

Feedback	The seminars are structured to provide an opportunity for formative feedback (from staff and your peers) on your work in progress.

	You will receive written feedback reports on both of the summative assessments.
	The written feedback you receive for Assessment 1 (the proposal and annotated bibliography) acts as 'feed-forward' for the development of your essay, which is due later in the year.
Recommended Resources	*See Moodle for links to electronic resources and specific articles. The bibliography for this module will be updated annually to reflect the topic.*
Other Relevant Details	This module may run more than once in any year. The module topic/s will be confirmed in time for options pick in March of the preceding academic year.
Next Steps	Performance 4 or Composition 4

Module Title	**The Freelance Musician**
Brief Description	This module develops key skills and understanding for pursuing a portfolio career in music. You will critically evaluate the impact of current financial and legal matters in the music industry, whilst exploring potential avenues of arts funding and project development opportunities. Through the assessment tasks you are encouraged to reflect on your own professional development and apply your creative ideas to the development of a business or fundraising proposal.
SCQF Level	9
Credit Rating	**10** SCQF Credits / **5** ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus Year 3 (all pathways)
Pre-requisites	Successful completion of BMus Year 2
Co-requisites	N/A
Anti-Requisites	Arts Leadership and Fundraising (Options)

Maximum number of Students	BMus Year 3 cohort	**Minimum number of Students**		N/A
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	10	10
Seminars		1	4	4
Independent Study				86
Total Notional Student Effort				**100**
Module Co-ordinator	Helen McVey			
Module Aims	▪ To develop deep understanding of current issues in arts administration, funding and policy ▪ To encourage critical reflection on your career development ▪ To furnish you with essential skills and understanding to successfully manage a freelance career in the performing arts			

Module Content	Through the lecture series you will explore key issues in arts administration, funding, policy, networking and advocacy, which may include the following topics: royalties, copyright, intellectual property law, contracts, tax, fundraising, and arts policy. In order to ensure currency and professional relevance, the lectures will be co-delivered by Conservatoire staff and visiting industry professionals. In the accompanying seminar series you will have an opportunity to analyse these topics in relation to your principal study discipline.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a developed understanding of the role of the freelance musician in the context of the contemporary UK performing arts environment.
LO2	Critically reflect on the impact of key issues in arts administration, employment and funding on your own developing performing arts career.
LO3	Apply your understanding of current arts policy and practice to the development of a high-quality business or funding proposal.
Assessment 1, Type and Weighting	You will be assessed through: 100% (LO 1, 2, 3) **E-portfolio** Extension of your existing e-portfolio to reflect enhanced professional awareness of the lecture topics and application of these to generate multi-faceted promotional materials. The portfolio will include a series of reflective online journal entries responding to set tasks and scenarios. Examples may include a mock creative arts business or funding proposal with accompanying documentation and budget. See the module briefing paper for additional information.
Assessment Criteria for Assessment 1	Assessors will look for: • detailed awareness and understanding of current policies and funding issues in the arts • an ability to establish connections between the module lecture content and your own artistic practice • Professional presentation of tasks and accompanying documentation • Detailed, logical and realistic financial planning • Awareness of and alignment with current arts funding policy and practice • Critical reflection on your own professional development and preparedness for a portfolio career

Alignment of Assessment and Learning Outcome		
		Assessment 1
	LO1	X
	LO2	X
	LO3	X

Feedback	You will receive regular verbal feedback on your progress during the departmental seminars. You will receive written feedback reports on both summative submissions.
Recommended Resources	Artspire (2011). *The Profitable Artist: A Handbook for All Artists in the Performing, Literary and Visual Arts*. New York: Allworth Press. Creative Scotland (2017). http://www.creativescotland.com/ [Accessed 14 October 2017]. Harrison, A. (2017). *Music: The Business* (7th edn.). London: Virgin Books. Frith, S. and Marshall, L., eds. (2013). *Music and Copyright*, 2nd edn. New York: Routledge. Incorporated Society of Musicians (2017). https://www.ism.org/ [Accessed 14 October 2017]. Kerres, B. and Mehne, B. (2017). *Be Your Own Manager: A Career Handbook for Classical Musicians*. Philadelphia: BookBaby. Musicians' Union (2017) *Your Career*. Available at: https://www.musiciansunion.org.uk/Home/Advice/Your-Career [Accessed 14 October 2017]. Performing Rights Society (2017) *PRS for Music: royalties, music copyright and licensing*. Available at: https://www.prsformusic.com/ [Accessed 14 October 2017]. Rutter, P. (2016). *The Music Industry Handbook* (2nd edn.). London: Routledge.
Other Relevant Details	N/A
Next Steps	Professional Project, Negotiated Project

Module Title	**The Teaching Musician**
Brief Description	This module will introduce you to teaching pedagogies that are relevant for delivering music tuition (instrumental, vocal and composition) in a variety of settings. These will be explored on both a practical and theoretical level in order to embed a working knowledge of successful teaching.
SCQF Level	9
Credit Rating	10 SCQF Credits / 5 ECTS credits
Status (Core/Option/CRSC)	☒ Core ☐ Option ☐ Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: BMus Year 3 (all pathways)
Pre-requisites	Pass in BMus level 2
Co-requisites	None
Anti-Requisites	None

Maximum number of Students	BMus 3 cohort	Minimum number of Students		N/A
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	10	10
Departmental Seminars		variable	variable	8
Teaching Observation		1	4	4
Independent Study		c. 4	20	78
Total Notional Student Effort				**100**

Module Co-ordinator	Dr Diana Salazar
Module Aims	This module is designed to develop a basic understanding of educational pedagogy and good teaching practice in a variety of educational settings.
Module Content	• The lecture series covers fundamental areas of current teaching practice and educational policy • The departmental seminars allow for more focussed exploration of departmental-specific teaching techniques and resources

	• 4 hours of teaching observation (Usually 2 hours for the student's Principal Study discipline and 2 hours on related instruments and/or approaches. At least one hour must be completed in a pre-HE context.)
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Critically articulate various learning and teaching methods and strategies
LO2	Demonstrate an understanding of professional values and ethical issues within the educational setting, including the health and wellbeing of learners
LO3	Demonstrate a knowledge of repertoire/lesson content appropriate for different learner ages and abilities
Assessment 1, Type and Weighting	You will be assessed through: **Written submission* (1800 words) (40%)** Essay topics will be available on Moodle.
Assessment Criteria for Assessment 1	Assessors will look for: • evidence of perceptive and critical thinking on aspects of instrumental/vocal teaching • an understanding of relevant theories of teaching and learning, and their practical application • evidence of individual research and reflection on the topics covered • clear written expression with appropriate academic referencing
Assessment 2, Type and Weighting	You will be assessed through: **Lesson plan, video documentation (20 mins)** and supporting commentary (1000 words) (60%)**
Assessment Criteria for Assessment 2	Assessors will look for: • awareness of professional values and ethical issues in an educational setting • awareness of lesson content, resources and delivery methods appropriate for a variety of ages and abilities • critical articulation of how best to embed musicianship through effective teaching, especially in the context of your principal study • strong communication skills and responsiveness in a practical teaching environment • critical reflection on your own individual development as an educator

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2	
	LO1	X	X	
	LO2		X	
	LO3	X	X	

Feedback	You will receive written reports for Assessments 1 and 2. You will receive verbal feedback during seminars as appropriate.

Recommended Resources	Harris, P. and Crozier. R. (2000) *The Music Teacher's Companion: A Practical Guide* (London: ABRSM) Harris, P. (2008) *Improve Your Teaching: Teaching Beginners: A New Approach for Instrumental and Singing Teachers* (London: Faber Music Ltd) Harris, P. (2006) *Improve Your Teaching: An Essential Handbook for Instrumental and Singing Teachers* (London: Faber Music Ltd) Harris, P. (2012). *The Virtuoso Teacher*. (London: Faber Music). ISM (2017) *Incorporated Society for Musicians: Teachers' Pack*. Available at: http://www.ism.org/images/files/ISM-Teachers-Pack-DOWNLOAD.pdf (Accessed 7 March 2017) Jarvis, M. (2005) *The Psychology of Effective Learning and Teaching* (Cheltenham: Nelson Thornes Ltd) Marks, A. (ed.) (2004) *All Together: Teaching Music in Groups* (London: ABRSM) Mills, J. (2007) *Instrumental Teaching* Oxford Music Education Series (Oxford: Oxford University Press) Hallam, S. (2015) *The Power of Music: a research synthesis on the impact of actively making music on the intellectual, social and personal development of children and young people*. (London: iMerc). In addition, you will receive materials recommended by discipline-specific tutors as well as online resources via Moodle.
Other Relevant Details	* BMus (Performance or Jazz) students who achieve a mark of B3 or higher in their essay submission will be eligible to enter for the additional award of DipABRSM in Instrumental/Vocal Teaching. Students must pass a quick study and viva voce examination held in term 3 to be awarded this qualification. An exam fee is payable for this supplementary qualification. ** In order to complete Assessment 2 all students must complete the ethical clearance proforma for this module. If the student intends to conduct a lesson with a child or protected adult then either the student must be PVG certified or a PVG certified adult must be present in the room while the lesson is taking place. Detailed guidance on these elements will be provided in the module lecture series. Students are encouraged to engage with the Effective Learning Service (els@rcs.ac.uk) for advice on essay writing, structuring, citing and referencing. This service is available throughout the academic year.