# **Module Specification**

**Module Title:** Aural and Theory

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| **Module code:** | HBASHRF01 | **NQF level:** | Level 3 |
| **Credit value:** | 20 credits | **Semester of study:** | 1 and 2 |
| **Module type:** | Compulsory | **Pre-requisites:** | None |
| **Available to:** | BA (Hons) Music with Foundation Year (Classical) (Film Music) (Jazz) (Popular) (Songwriting) | | |

**Module overview**

Seminars will encompass a range of skills, and cover the theoretical knowledge and terminology associated with appropriate musical styles. Students will gain a breadth of understanding in order to provide context for their specialism, and will be given the opportunity to apply theoretical knowledge to creative tasks.

Aural skills will be developed in practical workshops covering a range of topics to include singing at sight, improvisation, aural identification and interpretation of melodic material, chord sequences and rhythms, identification and analysis of key stylistic traits and forms.

**Aims**

This module is designed to ensure that students have a solid grounding in music theory and aural skills before progression to Level 4.

The module aims to:

1. Equip students with a solid grounding in fundamental aural skills and music theory;
2. Facilitate the development of musical language skills;
3. Enable students to develop necessary musical fluency and an understanding of the theoretical concepts that underpin performance and composition practices.

**Learning outcomes**

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

1. Integrate theory and practice.
2. Recognise, identify and apply harmonic, melodic and rhythmic conventions.
3. Understand and communicate musical concepts using notation where appropriate.

**Learning and teaching methods**

**Seminars** will develop theoretical knowledge of musical construction and form.

**Workshops** will develop practical aural skills, focusing on aural recognition, internalisation and application of these skills in creative work in order to develop aural skills and music theory knowledge within an applied context. **Group activities** will be employed where appropriate.

**Contact hours and directed study (over semesters 1 and 2)**

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| --- | --- |
| **Delivery type** | **Student hours** |
| Indicative hours for learning and teaching activities | 40 hours |
| Indicative hours of directed study | 160 hours |
| Total hours (100hrs per 10 credits) | 200 hours |

**Opportunities for formative feedback**

Students are given tasks to complete in their own time and supplied with methods to use for aural practice. Their progress is monitored through formative assessment in each class.

**Assessment Method**

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| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| Aural: Exam | 1 hour | 25% | 1, 2, 3 |
| Theory: Exam | 1 hour | 25% | 1, 2, 3 |
| Aural: Transcription | 1 set piece | 25% | 1, 2, 3 |
| Theory: Analysis | 1000 words | 25% | 1, 2, 3 |

**Re-Assessment Method\***

|  |  |  |  |
| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| Aural: Exam | 1 hour | 25% | 1, 2, 3 |
| Theory: Exam | 1 hour | 25% | 1, 2, 3 |
| Aural: Transcription | 1 set piece | 25% | 1, 2, 3 |
| Theory: Analysis | 1000 words | 25% | 1, 2, 3 |

\*Where practicable, assessments may be delivered through the conservatoire’s VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

**Indicative Reading List**

Essential:

* Boling, M.E. (1993) The Jazz Theory Workbook: Advance Music
* Bowman, D. and Terry, P. (1993) Aural Matters: Schott & Co. Ltd
* Harrison, M. (1995) Contemporary Music Theory, Level I and II: Hal Leonard
* Honing, H. (2014) Musical Cognition, A Science of Listening: Transaction Publishers
* Karpinski, G.S. (2000) Aural Skills Acquisition, The Development of Listening, Reading and Performing Skills in College-Level Musicians: Oxford University Press
* Mixon, D. (1998) Performance Ear Training: Advance Music
* Sheldon, C. and Skinner, T (2004) Popular Music Theory, Grades 6-8: London College of Music Exams
* Taylor, E. (2004) The AB Guide to Music Theory: The Associate Board of the Royal Schools of Music