

Module 06 Composition and Musicianship Skills

Stage								1
Semester								1,2
Module Title								Composition and Musicianship Skills
Module Number								06
Module Status								Mandatory
Module ECTS Credits								10
Module NFQ level								8
Pre-Requisite Module Titles								Grade 8 Instrumental Performance Grade 6 Theory
Co-Requisite Module								Modules 1,2 3, 4, 5
Capstone Module?								No
List of Module Teaching Personnel								Alan Leech Rory Pierce Gloria Mulhall
Contact Hours					Non-contact Hours		Total Effort (hours)	
36					164		200	
Lecture	Practical	Tutorial	Seminar	Assignment	Placement	Independent Work		
18		18		82		82	200	
Allocation of Marks (Within the Module)								
	Continuous Assessment	Project	Practical	Final Examination	Total			
	60			40	100			

Intended Module Learning Outcomes

On successful completion of the module, the learner will be able to:

1. Compose themes, develop variations on those themes and modulate between keys proficiently.
2. Apply a knowledge of the rules and grammar of harmonic writing to compositions or arrangements.
3. Write and transcribe parts for string and wind players, transpose instruments, and voice.
4. Adapt or arrange existing musical repertoire for the musical resources available.
5. Display competent orchestration techniques for rehearsal and performance and indeed the classroom.
6. Demonstrate a proficiency in sight-singing, dictation and aural awareness.

7. Utilize a knowledge of best practice in vocal teaching.
8. Perform conventional conducting patterns and explore alternative methods of musical facilitation in various musical genres.

Module Objectives

The module aims to:

- Advance and develop the aural skills of the learner, with a view to improving musicianship and teaching skills.
- Allow the learner to develop methods of teaching music theory from an aural perspective.
- Develop competent conducting techniques for rehearsal and performance and indeed the classroom.
- Give learners an awareness of the requirements for effective, efficient and creative rehearsals.
- Develop the compositional skills of the learner.
- Develop the learner's understanding of harmonic syntax for SATB and for writing in a popular idiom.
- Enable learners to arrange or orchestrate music for a variety of ensembles or vocal groups, and to successfully adapt to the availability of different resources.

Module Curriculum

Composition

Fundamentals of Harmony

SATB, Applications of Modal composition and modulation, Harmonic writing using guitar symbols.

Compositional Techniques

Principles of arranging, adapting or orchestrating a piece of music, Ranges of voices and instruments, Transposing instrument, Creating instrumental parts, Analysis of Leitmotif in Opera, Film and Games, Analysis of 'Theme & Variations' compositional techniques.

Musicianship

Aural Skills

Aural pitching skills with a tuning fork, Aural exploration of pulse, rhythm, melody and harmony using various genres. Sight-singing and Dictation skills. .Safe vocal teaching.

Conducting

General conducting techniques, Conducting with and without a baton, Patterns for time-signatures, upbeats, finishing, pausing, expression, Preparing and interpreting works for rehearsal and performance., Rehearsal techniques: room layout, preparation etc.

Module Learning Environment

Both parts of this module are built around weekly participative lectures which are designed to stimulate discussions and questions. After a number of introductory lectures, this module is mainly taught by means of Practical sessions in a mac-lab, where the lecturer and learners prepare and present musical composition exercises in different genres, and with varying learning objectives, for peer review and discussion.

Module Teaching and Learning Strategy

This module is delivered through interactive and demonstration centred classes in lecture theatre and mac-lab settings as required. Learners are able to experiment with their compositions in individual and group settings. Tutorials providing individual and group based support are also provided.

Module Assessment Strategy

This module is assessed by two composition assignments (60% of available marks) and one aural/musicianship exam (40%). The aural/musicianship exam consists of two parts, aural and written. The first composition assignment requires the learner to create a theme, or leitmotif, and to compose variations of that theme in various keys, time signatures, modes, styles etc. The second composition assignment involves the arrangement of a piano piece, for an instrumental ensemble. The learner is expected to demonstrate competence in the use of notation-based technology for all composition assignments. These composition assignments are also marked as the 2nd and 3rd assignments of Module 5 'Music Technology'.

Element Number	Weighting	Type	Description
1	30%	Assignment	Composition: Theme and Variations (This assignment is also marked as Module 5: Assignment 2)
2	40%	Exam	Written/Aural exam
3	30 %	Assignment	Composition: Arrangement/ Orchestration (This assignment is also marked as Module 5: Assignment 3)

Reading lists and other learning materials

Essential Reading

Adler, S. & Hesteraan, P., 2002. *The study of orchestration.*, New York: W.W.Norton.

Berkowitz, S., 2011. *A new approach to sight singing*, New York: W.W. Norton.

Nelson, Sheila M, 1995. *Flip-a-rhythm the ultimate rhythm game ; ideal training for any musician ; two books in one*, London: Boosey& Hawkes.

Nelson, Sheila M, 1998. *Flip-a-rhythm 3-4 the ultimate rhythm game, ideal for training for any musician!*, London: Boosey& Hawkes.

Secondary Reading

Bowman, D., 1993. *Aural matters Buch.*, Mainz: Schott.

Dobbins, B., 2005. *Jazz arranging and composing: a linear approach*, Rottenburg: Advance Music.

Forsyth, C., 2011. *Orchestration*, Breinigsville: Nabu Press.

Haunschild, F., 1997. *The new harmony book: a musical workbook for classical, rock, pop and jazz music*, Brühl: Verlag.

Milne, A Forbes. 2003. *An introduction to Sight Reading, Book 1 & Book 2*:Stainer& Bell Ltd.

Oboussier, P., 1977. *Arranging music for young players: a handbook on basic orchestration*, London: Oxford University Press.

Pearse, F. , 2001. *Modern jazz voicings: arranging for small and medium ensembles*, Boston: Berklee Press.