UNIVERSITY OF HULL

A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision
1	**Module Title**
	Musicianship Skills 1
2	**Module Code** *(if known)*
	X_VOC4C002R
3	**Module Level**
	4
4	**Programme** *(the home programme for this module)*
	BA Voice (Performance & Pedagogy)
5	**Credit Value**
	20
6	**Module Leader** *(name and email)*
	Anna Uhuru a.uhuru@lcm.ac.uk
7	**Predicted Number attending Module** *Note:* • *Please detail if there is a maximum number of students per module and if so, why.* • *The use of optional modules should be clearly linked to the number of students taking the module.* • *For optional modules, please state the minimum number of students required for viability and equitable student experience.*
	30
8	**Trimester** *(Please tick as many as appropriate)*

Trimester 1 – T1	✓
Trimester 2 – T2	
Trimester 3 – T3	

9	**Module Delivery Mode** *(Please tick as many as appropriate)*

Face to Face	✓	Online		Collaborative	
Blended	✓	Distance Taught		Placement	
				Year/Trimester Abroad	

10	**Mandatory Constraints** *(e.g. Disclosure and Barring Service Check)*
	N/A

B	MODULE DESIGN
	For further information please refer to the UoH Quality and Standards webpages – 'Curriculum Design' under the 'Programme Development and Management' heading.

11	Module Indicative Content
	Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethic, LGBTQ).
	This module will develop the students' understanding across a range of essential musicianship skills in relation to voice practice and the music industry more widely. The module also aims to contextualise the use of the voice within a variety of cultures, art forms and vocational disciplines.
	Student will be introduced to fundamental theory and the terminology associated with appropriate musical styles. They will gain a breadth of understanding to provide context for their specialism and will be given the opportunity to apply knowledge to creative tasks. Aural skills will be developed through practical application of related theory subjects 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.
	This module will not only introduce students to fundamental knowledge and skills related to the voice but will also delve into areas such as anatomy, acoustics, voice mechanics, and vocal health. Additional, students will have the opportunity to explore the vocal instrument more comprehensively, studying practices that promote optimised body and vocal function. Topics such as physical exercise practices, mindfulness, and psychology will be explored to provide a well-rounded understanding of vocal performance.

12	Rationale
	Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.
	The module is centred around the student's primary discipline, looking at multiple factors that contribute to a skill set supporting effective and healthy voice use. The module also places emphasis on developing core skills related to the student's specialist study through the introduction of broader subject specific and vocational skills. This approach provides ample room for detailed technical and conceptual feedback, peer input, and broader contextualisation within voice-specific and industry relevant frameworks.

13	Learning and Teaching Methods
	Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.
	Delivery will be through a series of workshops, lectures and seminars.
	Workshops are used as a platform for the practical exploration and application of skills.
	Lectures are employed to effectively convey essential subject matter as outlined in the indicative content. Seminars will promote discussion to evaluate and critically appraise the content being delivered as part of the module.

	Students have 4 weekly taught sessions during trimester 1. Each session focuses on a specific set of skills and knowledge and is delivered in a subject appropriate format and setting. This allows for the facilitation of theoretic and technical knowledge, acquisition and application of skills, and the exploration of research and reflection through contextual discourse. This is an approach that is consistently applied throughout the programme.
14	**Programme Competencies** *Please list the levelled programme competencies which this <u>module meets</u>.* • *Making clear to staff and students what is being assessed in the module* • *Enabling staff and students to realise/recognise the constructive alignment of assessment to competence* • *Competencies should be <u>articulated</u> at the appropriate level*
	The competencies noted below are Level 4, 5 or 6 versions of the programme competencies.

PC No.	Programme Competency Statement
PC1	Apply vocal proficiency and technical and mechanical knowledge of the voice and relevant skills to demonstrate fundamental knowledge of vocal theory and practice
PC3	Deploy academic and research skills relating to vocal science, performance and pedagogy, demonstrating an awareness of relevant theory
PC11	Practice effective communication skills, both verbal and non-verbal, in a range of situations including performance, teaching and recorded work
PC12	Work collaboratively in a range of contexts

15	**Breakdown of Learning and Teaching Hours**

Student time associated with the module	%
Guided independent study including online	80
Placement/Study abroad	0
Scheduled learning and teaching activities	20
Total	100

Type	Length	Frequency	Total
Music Theory and Aural Skills	1 hour	10 sessions	10 hours
Voice Theory	1 hour	10 sessions	10 hours
The Holistic Singer	1 hour	10 sessions	10 hours
Voice in Context	1 hour	10 sessions	10 hours
Directed Study			160 hours
Total hours (100 hours per 10 credits)			200 hours

16	**For Modules with PSRB and/or Apprenticeship Standard Requirements** *Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.*
	N/A
17	**Ethical Issues** *Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please*

	highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).
	This module is designed to offer students opportunities to engage with a range of skills and contextual knowledge relevant to vocal practice and a broader range of musicianship skills needed to successfully build a foundation upon which students can further extend their practices into the relevant professional industries.
	The content of this module will introduce students to a range of diverse cultures through the exploration of the role of the human voice within these. The cultural sensitivity throughout this study will lead to students building an understanding of diverse methods and perspectives.
	Students will engage in discussions around the ethical responsibilities of performers, creatives, voice professionals, educators and facilitators, considering the potential impact of the work they are producing, and the methods being employed.
	Students are also directly engaged in discussion pertaining to research ethics and how this is embedded in their research process.
	Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research. The practice of following the conservatoire's research approvals process ensures information is gathered via ethical and respectful interactions with participants, following best research practices. All students are required to adhere to the conservatoire's Research Approvals Process, which ensures adherence to ethical principles in research activities.
18	**What are the risks associated with this module and any plans for mitigation against these?**
	As part of this module students may encounter theoretical and/or applied content where they may be subject to information that relates to physical and mental health issues. Students are given information, advice and guidance relating to all aspects of Safeguarding and Health and Safety to enable them to undertake any practical work safely. Trigger warnings will be applied where necessary, and students can also access support through our Student Support service.
	There may also be instances where students interact with or encounter content relating to groups or people who are considered vulnerable. Part of the study for this module will also relate to the study of cultures or events that can be triggering to some students. Appropriate trigger warnings will be applied, and Student Services have facilities available to support students for whom this may cause distress.
19	**Equality and Diversity** *Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.*
	Principles of Equality and Diversity are embedded in every aspect of this module, from the curriculum design and schemes of work, reading list, the establishing of a safe learning environment and the assessment design.
	The learning environments encourage students to recognise, discuss and interact with a wide spectrum of social, cultural, and political perspectives on applied and creative practices. The teaching team is mindful of the sensitivities associated with addressing these aspects, actively striving to safeguard the wellbeing of students who contribute their perspectives on these topics.
	All assessments include a fixed submission deadline to accommodate students with additional needs. This inclusive approach will be incorporated into the assignment deadline for every student.

C   MODULE ASSESSMENT

20	**Rationale for Assessment Methods Chosen Including Inclusivity**
	Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.
	Students will submit a portfolio that showcases both theoretical knowledge, application of theory, practical skills and reflective practice. The portfolio allows for the consolidation of knowledge across the strands of the module, and for students to demonstrate their process as well as outcomes in ways that reflect the professional industry. Students will be expected to work collaboratively to produce video material that demonstrates effective application of theory and skills, however students will submit individual pieces of work and are marked individually. Within each portfolio there is some flexibility to the format of the tasks submitted by students, which makes the assessment more inclusive. There is technical support available to all students via the learning enhancement provision, supporting the process of capturing and editing video content.
21	**Assessment Model for this Module (Formative and Summative)**

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative
SA1	PC1, PC3, PC11, PC12	**Vocal Technical Portfolio** 10-minute video 1500 words	100%	Tutor and peer feedback will be ongoing throughout the trimester

22	**Module Resubmission or Reassessment**
	Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required. *Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.*

	Programme Competencies addressed	%	Assessment Type and Title (where relevant)
SA1	PC1, PC3, PC11, PC12	100%	**Vocal Technical Portfolio** 10-minute video 1500 words

D	**MODULE RESOURCES**

23	**Reading List**
	Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc. *Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBQT).*

	Essential	Dimon, T. & Brown, G.D. (2018) Anatomy of the voice: an illustrated guide for singers, vocal coaches, and speech therapists: Berkeley, California: North Atlantic Books. Hollander J. (2023) Why We Sing: Atlantic Books Karpinski, G.S. (2000) Aural Skills Acquisition, The Development of Listening, Reading and Performing Skills in College-Level Musicians: Oxford University Press McCoy, S.J. (2019) Your voice: an inside view. Third edition. Gahanna, Ohio: Inside View Press Morris, R. & Hutchison, L. (2017) If in doubt, breathe out!: breathing and support for singing based on the accent method. Oxford: Compton Publishing Sheldon, C. and Skinner, T (2004) Popular Music Theory, Grades 6-8: London College of Music Exams
	Recommended	Bowman, D. and Terry, P. (1993) Aural Matters: Schott & Co. Ltd Friedlander C. (2018) Complete Vocal Fitness: A Singer's Guide to Physical Training, Anatomy and Biomechanics: Rowman & Littlefield Publishers Harrison, M. (1995) Contemporary Music Theory, Level I and II: Hal Leonard Hoch, M. (ed.) (2020) So you want to sing with awareness: a guide for performers. Lanham: Rowman & Littlefield Sills J. (2019) Do Sing: Reclaim Your Singing Voice. Find Your Singing Tribe: The Do Book Co
	Background	Estill J., Klimek M. & Steinhauer K. (2017) The Estill Voice model: Theory and Translation: Estill Voice International Heirich J.R. (2023) Voice and the Alexander Technique: Mouritz Sadolin, C. (2000). Complete Vocal Technique. Copenhagen, Denmark: Shout Publishing Taylor, E. (2004) The AB Guide to Music Theory: The Associate Board of the Royal Schools of Music
24	**Other Resources Required** *Please list any further resources that may be required for the delivery of this module.*	
	Anatomical models	
25	**Additional Costs** *Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.*	
	N/A	