

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

|   |   |   |                        |
|---|---|---|------------------------|
| <b>Department/School:</b>                                   | Music   | <b>Academic Session:</b>  | 2011-12 and thereafter |
| <b>Course Title:</b>  | Practical Musicianship  | <b>Course Value:</b><br>(UG courses = unit value, PG courses = notional learning hours) | 0.5                    |
| <b>Course Code:</b>   | MU1111  | <b>Course JACS Code:</b><br>(Please contact Data Management for advice)                 | 300                    |
| <b>Availability:</b><br>(Please state which teaching terms) | autumn or spring  | <b>Status:</b><br>(i.e.: Core, Core PR, Compulsory, Optional)                           | Core (Certificate)     |
| <b>Pre-requisites:</b>                                      | None  | <b>Co-requisites:</b>   | None                   |
| <b>Co-ordinator:</b>  | Appointed annually  |   |                        |
| <b>Course Staff:</b>  | Appointed annually  |   |                        |
| <b>Aims:</b>  | To develop students' awareness of music theory through practical exercises in listening, singing, playing and improvising.  |   |                        |
| <b>Learning Outcomes:</b>                                   | <p>By the end of this course, students should have:</p> <ul style="list-style-type: none"> <li>• Gained an enhanced awareness of the musical rudiments that underpin their practical activities of singing, playing and listening</li> <li>• Gained an increased ability to listen to music attentively</li> <li>• Gained an increased ability to hear and aurally analyse the musical parameters of metre, rhythm, pitch, timbre, dynamics, expression and structure</li> </ul>  |   |                        |
| <b>Course Content:</b>                                      | Through practical exercises that focus on aural perception and awareness, and on responding to heard music in practical ways (including singing and playing), students train themselves to hear and analyse the musical parameters of metre, rhythm, pitch, timbre, dynamics, expression and structure. In-class exercises may focus on listening, whereas exercises for self-study or small-group work may involve singing, playing or improvising, either alone or in small groups. Tasks set for private study between classes provide a basis for students to continue their own practical training throughout their musical careers. |   |                        |
| <b>Teaching &amp; Learning Methods:</b>                     | 20 hours of lectures (one 2-hour lecture per week over one term, including two small-group tutorials) plus 130 hours private study, to include further aural and practical exercises, and directed listening to materials provided through Moodle.  |   |                        |
| <b>Details of teaching resources on Moodle:</b>             | Instructions for weekly self-study exercises and links to aural materials for directed listening.   |   |                        |
| <b>Key Bibliography:</b>                                    | The best preparation for this course is to listen attentively to as wide a range of music as possible.  |   |                        |
| <b>Formative Assessment &amp; Feedback:</b>                 | In-class tasks give students practice in the skills required for the examination. Small-group tutorial sessions allow students to gain direct feedback from the tutor. Formative assignments may include listening tests and practical tasks in singing or playing by ear.  |   |                        |
| <b>Summative Assessment:</b>                                | <b>Exam (100%):</b> to include a variety of aural and written exercises (2 hours)   |   |                        |

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.