



## Course syllabus

Faculty Board of Humanities and Social Sciences  
School of Cultural Sciences

1MU303 Musikalisk specialisering, 60 högskolepoäng  
Music major, 60 credits

**Main field of study**

Music

**Subject Group**

Music

**Level of classification**

First Level

**Progression**

GIN

**Date of Ratification**

Approved by the Board of the School of Cultural Sciences 2009-12-14

Revised 2012-06-05

The course syllabus is valid from autumn semester 2012

**Prerequisites**

General entry requirements. In addition passed result from a specific admission trial. Admittance to the course is based on a trial in the main subject, other skills and music theory. These trial will form the bases of assessment as well as ranking through selection. The trials will assess the applicant's prerequisites in relation to their ability to benefit from training. Applicants will be called to attend a trial in May.

**Objectives**

After completing the course, the student should be able to:

- make music with a high level of security\* based on individual choice of musical direction in the course;
- lead an ensemble;
- on an elementary level present the historical-, social-, aesthetic- and communicative dimensions of music;
- when faced with notes or by-ear-listening in various contexts be able to utilise music theory knowledge in order to interpret and study this further;
- based on chord analysis make simple piano accompaniments in various genres;
- maintain a critical approach to musical material, notes and aural material;
- plan a concert, individually or in groups;
- apply and reflect on techniques used for mental training and scenic preparedness, aiming to offer awareness during a performance;
- conduct a small project and select a suitable documentation method to present it

and reflect on the personal learning process in musical creativity/composition/music production.

### **Module 1.**

After completing the module, the student should be able to:

- make music based on individual choice of musical direction in the course and with level 1\* security;
- describe the various parts (techniques, personal reflection and evaluation) that coincide in artistic work;
- present various sources for finding repertoires and reference material;
- individually conduct a study/composition/music technique project.

### **Module 2.**

After completing the module, the student should be able to:

- make music based on individual choice of musical direction in the course and with level 2\* security;
- analyse and reflect on similarities and differences in various interpretations/compositions/music technique projects;
- critically approach notes, based on by-ear-listening and in print;
- individually conduct additional studies/compositional work/music technique project based on the other objectives within module 2.

### **Module 3.**

After completing the module, the student should be able to:

- study and perform various accompaniments based on chords, different models for accompaniments and genre idioms on level 1\*;
- present the various parts of music theory and their correlations;
- utilise various methods for by-ear-listening in order to decide notated music.

### **Module 4.**

After completing the module, the student should be able to:

- study and perform various types of accompaniments based on chords, compositional models and genre idioms on level 2\*;
- vary an accompaniment so as to adjust it to a given context;
- present various methods for analysis of music and their notation;
- utilise music theory knowledge in order to design musical products;
- present the most commonly used instruments of the orchestra;
- utilise various by-ear-listening methods in order to decode notated music, identify musical components and notate music.

### **Module 5.**

After completing the module, the student should be able to:

- See applicable course syllabus. A course is selected from the existing supply of musicology courses at Linnaeus University.

### **Module 6.**

After completing the module, the student should be able to:

- present a concert project in groups;
- present various models applicable to mental training;
- work in a group in various scenic situations;
- present important parts of the process that precedes a concert or a scenic

performance.

### **Module 7.**

After completing the module, the student should be able to:

- conduct a group;
- present a group study assignment based on given note material;
- participate as part of the choir in an ensemble;
- on an elementary level through movement visualise: pulse and tempo, time signatures and conducting, rhythms and notations, polyrhythmic, as well as phrases and periods through rhythmical movements with the body.

### **Module 8.**

After completing the module, the student should be able to:

- formulate a reasonable project idea that may be executed within five weeks' of full-time studies;
- through consultation with a supervisor gather and assess material that may be of use in the realisation of the selected project;
- under supervision analyse, problemise and synthesise material within the selected field;
- choose an appropriate form (e.g. creative performance, audio visual presentation, lecture, poster) for a public presentation, as well as present the project for others.

*\* Level is defined in an individual study plan that is established for each student at the start of the course*

## **Content**

The course includes:

### ***Module 1 Musical Craft or Music Production 7.5 credits***

In this module you will learn more about your music major and participate in an ensemble and concerts. We want to increase your awareness of various components that interact in an artistic process, e.g. when you learn/compose a new musical piece.

### ***Module 2 Further Studies in Musical Craft or Music Production 7.5 credits***

In this module you will learn more about your music major and participate in an ensemble and concerts. The idea is that you will become more independent and be able to control your musical choices based on extended knowledge about relevant repertoire/reference material as well as learn how to critically reflect on source material from which you gather musical inspiration.

### ***Module 3 Music Theory, Listening and Applied Skills in Piano I 7.5 credits***

In this module you will be introduced to music theoretical exercises and learn the bases of accompanying with piano based on chords. The music theory knowledge and understanding of various contexts is important in order to facilitate your approach to musical material. Piano accompanying becomes practical implementation of music theory thinking, and will also help develop your chord awareness, timing and ability to work with musical entities.

### ***Module 4 Music Theory, Listening and Applied Skills in Piano II 7.5 credits***

In this module you will acquire more music theory understanding. We will introduce various methods for analysing music, how to write your own musical parts based on different musical conditions, and how to utilise various instruments. You will also gain deeper understanding of chords and simple improvisation.

### ***Module 5 Musicology 7.5 credits***

This module is a musicology course. You will select a course from the supply of

musicology courses at Linnaeus University the current year. Regardless of which course you choose, it will offer a wider perspective on music and various musical occurrences in society in general, historically and contemporary speaking.

### ***Module 6 The Communicative Function of Music 7.5 credits***

In this module you will become more proficient in stage work, regardless if you are supposed to speak, present, act or perform music. In addition to the actual planning of concerts and performances, you will also visit concerts, make field trips at rehearsals, and collaborate in exercises pertaining mental training and scenic preparedness.

### ***Module 7 Interpreting Parameters in Music 7.5 credits***

In this module you will focus on bodily motor skills and their connection to music. Through choir singing, ensemble leadership, conducting and metric you will become more proficient in preparing and executing a musical performance that includes several interplaying musical parameters.

### ***Module 8 Project 7.5 credits***

In this module you will individually design a project, that you will plan, execute, document and present in an appropriate manner. The idea is that you will be able to individually work in a musical context and be involved in the process, identify any problem areas, formulate possible solutions to these problems, and also select the appropriate manner in which to present a project.

You will be offered a chance to freely select your main focus of the project, but the idea is that all knowledge acquired through previous modules of the course will interact in order to offer you as many choices of work methods as possible, regardless of the type of project that you choose to conduct.

## **Type of Instruction**

The efforts of students individually and in groups are important parts of the course. Teaching may be in the form of lectures, practical implementation, seminars, concert visits and active participation at regional music life events, both as musician and listener.

## **Examination**

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

In order to pass the course, students need to meet the expected learning outcomes. Examination occurs through oral, written and practical assignments, individually or in groups.

A resit for some of the course elements may only be offered in connection to the regular course. For other elements a resit is offered within six weeks (within the framework of regular terms) and the number of resits is limited to five (in accordance with the Higher Education Ordinance 6 chap. 21§).

## **Course Evaluation**

When the course has finished, an evaluation is compiled. The results are reported back to students and then archived according to the rules of the School.

## **Other**

Students are required to pay for any additional expenses in connection to assignments etc.

## **Required Reading and Additional Study Material**

***List of references Module 1 - Musical Craft or Music Production 7.5 hec***

### **Alt.1, Instrumental/vocal studies**

*Solo notes* selected by the teacher, for instrumental/vocal studies and in consultation with the student.

### **Alt.2, Composition studies**

Adler, Samuel *Study of orchestration*, Norton, latest edition, selection approx. 195 p.

Adler, Samuel, *Study of orchestration, workbook*, Norton, latest edition, selection approx. 40 p.

Parment, Hans *Ord i musiken*, Växjö, ECHO musik, latest edition, 48 p.

Parment, Hans *Övningsexempel*, latest edition, selection approx. 20 p.

Tyboni, Börje *Noter. Handbok i traditionell notering*, Stockholm, Gehrman's musikförlag, latest edition, selection approx. 50 p.

Wittall, Arnold *Musical composition in the twentieth century*, Oxford, latest edition, 50 p.

### **Alt.3, Music production studies**

Dambly, Tom *Pro Tools 8 for Mac OS X and Windows*, Peachpit Press, Berkeley, latest edition, 432 p.

Franz, David *Recording and producing in the home studio*, Hal Leonard Corporation, latest edition, 246 p.

Gibson, Bill *Instrument & vocal recording*, Hal Leonard Publishing Corporation, latest edition, 260 p.

*Compendium*, provided by the teacher.

### **Alt. 1 and 2:**

*Notes for ensembles*. Chosen by the teacher in consultation with the ensemble group.

In addition to the list of required reading, students need to have access to a notation programme such as Sibelius, Finale or the equivalent.

### **List of references Module 2 - Further Studies in Musical Craft or Music Production 7.5 hec**

#### **Alt.1, Extended instrumental/vocal studies**

*Solo notes* selected by the teacher, for instrumental/vocal studies and in consultation with the student.

#### **Alt.2, Extended composition studies**

Adler, Samuel *Study of orchestration*, Norton, latest edition, selection approx. 150 p.

Adler, Samuel, *Study of orchestration, workbook*, Norton, latest edition, selection approx. 30 p.

Parment, Hans *Övningsexempel*, latest edition, selection approx. 20 p.

Tyboni, Börje *Noter. Handbok i traditionell notering*, Stockholm, Gehrman's musikförlag, latest edition, selection approx. 97 p.

Wittall, Arnold *Musical composition in the twentieth century*, Oxford, latest edition, 50

p.

### **Alt.3, Extended music production studies**

Dambly, Tom *Pro Tools 8 for Mac OS X and Windows*, Peachpit Press, Berkeley, latest edition, 432 p.

Franz, David *Recording and producing in the home studio*, Hal Leonard Corporation, latest edition, 246 p.

Gibson, Bill *Instrument & vocal recording*, Hal Leonard Publishing Corporation, latest edition, 260 p.

*Compendium*, provided by the teacher.

### **Alt. 1 and 2:**

*Notes for ensembles*. Chosen by the teacher in consultation with the ensemble group.

### **List of references Module 3 - Music Theory, Listening and Applied Skills in Piano I 7.5 hec**

Jansson, Roine *Stora musikguiden*, Notfabriken, latest edition, 208 p.

Nilsson, Birger *Kompa på piano, del 1 alt. del 2*, Lutfisken, latest edition, selection approx. 96 p. May be replaced with similar repertoire.

*Theory compendium*, provided by the teacher, 30 p.

Additional notes for applied piano: selected for each student together with the teacher, in order to further promote individual studies.

### **List of references Module 4 - Music Theory, Listening and Applied Skills in Piano II 7.5 hec**

Jansson, Roine *Stora musikguiden*, Notfabriken, latest edition, 208 p.

Palmqvist, Hans & Carl-Gustaf Nilsson *Bruksklaver, part 2 or . part 3*, Svensk Skolmusik, latest edition, selection approx. 40 p. May be replaced with similar repertoire.

*Theory compendium*, provided by the teacher, 45 p.

Additional notes for applied piano: selected for each student together with the teacher, in order to further promote individual studies.

### **List of references Module 5 - Musicology 7.5 hec**

Depending on the student's choice of 7.5 credits course in musicology, see respective course syllabus.

### **List of references Module 6 - The Communicative Function of Music 7.5 hec**

Bastien, Peter *In i musiken: om musik och medvetande*, Bo Ejeby Förlag, latest edition, 180 p.

Gabrielsson, Alf *Starka musikupplevelser: musik är mycket mer än bara musik*, Gidlunds förlag, latest edition, selection approx. 100 p.

Lejonclou, Annika och Åse Lindberg *Musik och mental träning*, Stockholm, Gehrman's

musikförlag, latest edition, 120 p.

Lundeberg, Åke *Rampfeber - konsten att framträda under press*, Gehrmans musikförlag, latest edition, 85 p.

***List of references Module 7 - Interpreting Parameters in Music 7.5 hec***

Caplin, Thomas *På slaget: en bok om körledning*, Gehrmans musikförlag, latest edition, selection approx. 100 p.

Watkins, John J. *The Art of the Conductor: The Definitive Guide to Music Conducting Skills, Terms, and Techniques*, Iuniverse, latest edition, 92 p.

Wedin Nivbrandt, E. *Spela med hela kroppen: rytmik och motorik i undervisning*. Gehrmans musikförlag, latest edition.

Choir repertoire is selected by the responsible choir leader based on the student group, its size and previous choir experiences.

*Compendium with exercises in metric and rhythmic*, 20 pages. Provided by the teacher.

***List of references Module 8 - Project 7.5 hec***

Lindberg, Boel. *Liten handledning om att skriva en rapport i rapportform*. Växjö: 2003, 5 p.

Tykesson, Anders *Musik som handling: verkanalys, interpretation och musikalisk gestaltning*, Art Monitor, latest edition, selection approx. 180 p.