



## Course syllabus

Faculty of Arts and Humanities

Department of Music and Art

2MU901 Musik och musikpedagogik, 30 högskolepoäng

Music and Music Education, 30 credits

### Main field of study

Music

### Subject Group

Music

### Level of classification

First and second level

### Progression

G2F

### Date of Ratification

Approved by Faculty of Arts and Humanities 2018-06-12

The course syllabus is valid from spring semester 2019

### Prerequisites

Music: at least 60 credits in the main field of study (or the equivalent) and a started teacher education programme in music in the home country. Language: English B.

Alternative, manual selection is applied.

## Objectives

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

- play music and problematise and discuss music-didactic approaches in relation to the areas covered by the programme,
- play instruments used in teaching, and use their own voice as well as digital tools,
- problematise music teachers' work in relation to practice, current research in music and music education.

### Module 1: Music, advanced studies, 7.5 credits

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

- play their main instrument at level 4\* and their second instrument at level 3\*, demonstrating a broad repertoire and knowledge of genres,
- make their own reflecting interpretations of music,
- describe and visualise ergonomic and sustainable music-making,
- practice strategies for rehearsal and describe, assess and document their own development of rehearsal methods and instrument techniques as well as musical expressions,
- provide and use descriptive and evaluative, constructive criticism in discussions of their own and other students' music-making,
- formulate, conduct and evaluate teaching methods aiming to develop pupils'

- music-making, singing, rehearsal strategies and awareness of their own learning,
- arrange and write notes for music in pop/rock ensembles, using digital tools,
- critically and constructively review and make formative assessments of arrangements for pupil ensembles, concerning playability, the quality of composition techniques, and musical expressions.

### **Module 2: Leadership in music education, 7.5 credits**

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

- develop teaching strategies to support learning together with pupils,
- as a leader acquire and study polyphonic, noted compositions with several clefs or transpositions,
- use clear gestures as an ensemble leader to communicate musical character and expression, and reflect on and discuss musical performance and learning,
- as an ensemble musician share the conductor's responsibilities through active collective music-making and reflections and discussions of performance and methods,
- combine and integrate musical leadership and theories in music education,
- account for and discuss research on informal and formal learning situations,
- plan, conduct and evaluate a public concert, focusing on musical leadership,
- plan, dimension and manage appropriate music technique at a concert,
- document and record a concert, and process the recorded material to a music product ready for distribution.

### **Module 3. Introduction to music III, 7.5 credits**

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

- individually play the keyboard, guitar, electric bass guitar and percussion, and sing, at level 2\*,
- describe and assess instrumental and vocal music-making using subject-specific language,
- adapt their individual music-making on several instruments in ensembles, at level 2\*,
- communicate assessments of quality and identify needs for development in ensemble playing, using subject-specific language,
- lead and rehearse ensemble playing at level 1\*,
- apply and describe musical forms and structures in various music-making contexts, at level 2\*,
- use digital tools for arrangements and their own music-making at level 2\*.

### **Module 4: Musicology in theory and practice, 7.5 credits**

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

- describe and visualise typical features in art music styles, and relate works and time periods of art music to a broad context of cultural history,
- account for research on the use of music in society and discuss the conditions, possibilities and problems for the subject of music on the basis of this research,
- account for some methods for data collection and apply one of these.

\* Levels of knowledge (1–5) are defined in a study guide.

## **Content**

The course includes four parallel modules. The students participate in practical elements in music and music education, and practise communicating about music as something communicative, creative and educational. Seminars and all practical parts are compulsory, unless otherwise agreed with the examiner.

### **Module 1 Music, advanced studies 7.5 credits**



The module includes the following:

- main instrument,
- second instrument,
- ensemble,
- music-making, reflection and self-evaluation,
- methodology and teaching practice in the student's main instrument,
- studies of scores,
- ergonomics,
- music theory with a focus on arranging pop/rock.

### **Module 2 Leadership in music education 7.5 credits**

The module includes the following:

- methodology and teaching practice in the student's main instrument,
- directing,
- theoretical bases for practical music education,
- planning, implementation and evaluation of a public concert,
- music technique for concerts and documentation.

### **Module 3 Introduction to music III 7.5 credits**

The module includes the following:

- keyboard, guitar, electric bass guitar and percussion at level 2\* (individual music-making),
- singing and scenic preparedness at level 2 (individual music-making)
- playing in ensembles in various musical forms at level 2\*,
- leading ensembles at level 1\*,
- music theory and ear training at level 2\*,
- creating music using digital tools at level 2\*.

### **Module 4 Musicology in theory and practice, 7.5 credits**

The module includes the following:

- Western art music from the perspectives of cultural history and music analysis,
- adults' and young people's use of music and musical learning,
- data collection and analysis of qualitative data.

#### *Professional basis and professional progression*

This course is offered to exchange students studying together with students in the teacher education programme in music. The course includes in-depth studies in broad fields. In relation to previous levels of progression in the teacher education programme in music, this course has higher qualitative requirements concerning individual music-making, as well as the student's abilities to reflect on, document and develop their own and their future pupils' learning, and to involve the pupils in describing, discussing and planning their own musical practice and learning.

Compared to previous courses in the teacher education programme in music, this course has a clearer focus on collegial cooperation and on describing and discussing as part of the development of the students' own music and music-making and of music-didactic planning and teaching.

#### *Scientific approach and scientific progression*

In both speech and writing the students practise their abilities to make detailed and extensive observations and to present critical analyses through objective descriptions. This forms the basis for a professional language and a scientific approach based on observation and analysis. The scientific approach becomes broader and deeper, as music education is related to perspectives of music sociology, music psychology and music history, and as the students' experiences of music-didactic practice are related to



Nordic and international research and theories in music education. The students conduct individual literature searches and discuss and critically review the context dependence of international research results, and their relevance to practical music teaching.

### Type of Instruction

Teaching is delivered in the form of lectures, seminars, collective music-making, workshops, and interpretative and creative exercises.

### Examination

The course is assessed with the grades A, B, C, D, E, Fx or F.

The singing, instrument and ensemble parts of the course are examined continuously and through a performance at the end of the course. The musicological and music-educational parts are examined in speech and writing at seminars, and through practical music-making.

In order to receive the grade of Pass, the student must achieve the objectives. The grade A is the highest grade and the grade E is the lowest grade for passing the course. The grade F means that the student's performance is assessed as failed. For students who do not pass the first examinations, retake examinations are provided in accordance with local regulations at the university.

### Course Evaluation

At the end of the course, a course evaluation is conducted. Results and analysis of the course evaluation are communicated to the students who have taken the course and the students who are taking the course when it is offered the next time. The evaluation is anonymous. The course evaluation is filed according to departmental regulations.

### Other

This course is a part of integrated internationalisation, in that Swedish and foreign students study together for one semester in the teacher education programme in music at Linnaeus University. The modules in the course run parallel. Assessment criteria for the A–F scale are communicated to the students when the course starts.

### Required Reading and Additional Study Material

All modules include additional sheets of printed music, relevant research literature, and literature relevant to each student's main instrument and ensemble playing. This is specified for each module below.

#### **Module 1: Music, advanced studies, 7.5 credits**

McPherson, Gary & Welch, Graham F. *The Oxford Handbook of Music Education*, vol. 1. Oxford: Oxford university press (ca 300 p), the latest edition.

Runswick, Daryl. *Rock, jazz and pop arranging : all the facts and all the know-how*, Faber Music (220 p), the latest edition.

Additional sheets of printed music (50 p) and current research literature (20 p)

#### **Module 2: Leadership in music education, 7.5 credits**

Cain, Tim. 'Passing it on': beyond formal or informal pedagogies. *Music Education Research* 15:1, pp. 74–91 (18 p), the latest edition (electronic).

Folkestad, Göran. Formal and informal learning situations or practices vs formal and informal ways of learning. *British Journal of Music Education* 23:2, pp. 135–145 (11 p), the latest edition (electronic).

Morrison, Streven J. & Demorest, Steven M. Once from the Top: Reframing the Role of the Conductor in Ensemble Teaching. In McPherson, Gary & Welch, Graham F. *The Oxford Handbook of Music Education*, vol. 1. Oxford: Oxford university press (18 p), the latest edition.

McPherson, Gary & Welch, Graham F. *The Oxford Handbook of Music Education*, vol. 1. Oxford: Oxford university press (ca 300 p), the latest edition.

Additional sheets of printed music (30 p) and current research literature (20 p)

**Module 3. Introduction to music III, 7.5 credits**

McPherson, Gary & Welch, Graham F. *The Oxford Handbook of Music Education*, vol. 1. Oxford, Oxford University Press (ca 300 p), the latest edition.

White, Paul & Felton, David. *The Producer's Manual. All You Need to Get Pro Recordings and Mixes in the Project studio*. UK: Sample Magic (100 p), the latest edition.

Additional sheets of printed music (50 p) and current research literature (50 p)

**Module 4: Musicology in theory and practice, 7.5 credits**

Korsmeyer, Carolyn. *Gender and aesthetics, an introduction*. UK: Routledge (195 p), the latest edition.

North, Adrian. *The social and applied psychology of music*. Oxford: Oxford university press (496 p), the latest edition.

Russano Hanning, Barbara. *Concise history of Western music*. New York: Norton (150 p), the latest edition.

Additional sheets of printed music (30 p) and current research literature (15 p)