Music

Your community, your University
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The department

Our music programme is one of the largest and liveliest in the UK. We focus on music as an applied art, one that engages with the musical world in all its diversity and excitement.

This means that our courses are focused on practical work, which includes: performance, composition and improvisation; musical theatre performance; training in instrumental and vocal teaching; music business; music therapy; community music; traditional music analysis; and historical study.

There are more than 100 members of staff in our department and you’ll find some of them listed at the back of this brochure. This is a team of exciting practitioners so you may want to spend some time looking at their CVs on our website: www.chi.ac.uk/music
What makes us different?

Tuition takes place in our modern music facilities, which include: well-equipped practice rooms with new grand pianos supplied by Steinway & Sons; an acoustically superb performance venue, dance studios and acting studios, with two Steinway model D concert grands; a concert organ; baroque and modern pitch harpsichords; and a genuine theatre with a large stage and orchestra pit.

We’ve an extensive programme of professional concerts and masterclasses on campus, which are free to students. We also produce two operas, straight plays and eight musical theatre shows each year as well as offering you the chance to experience overseas performance tours as part of your degree – examples of tours completed during 2013 are on page 41.

Our orchestras, choirs, theatre companies and ensembles give over 200 performances a year, more than 60 of them overseas.

There are 10 different undergraduate programmes of study and three postgraduate programmes, and the one that you choose will depend on your main interests and passions.
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Performance

There are four main routes of study if you want to focus on performance. These are:

- **BMus (Hons) Jazz Performance** (three years)
- **BA (Hons) Music Performance** (three years)
- **BMus (Hons) Performance** (four years)
- **BMus (Hons) Vocal Performance** (four years)

Our four-year **BMus (Hons) Jazz Performance** route adapts the traditional conservatoire model for jazz instrumentalists or singers, with an emphasis on developing repertoire and ensemble work alongside extensive individual instrumental or vocal tuition.

This three-year **BA (Hons) Music Performance** programme gives you individual tuition in instrumental and/or vocal performance throughout your degree, supplemented by joining one or more of our six orchestras, five choirs and nine other taught performance ensembles.

The four-year **BMus (Hons) Performance** degree gives you more extensive individual tuition – comparable to the level you’d receive in a conservatoire – and more chamber music, ensemble or orchestral coaching.

The four year **BMus (Hons) Vocal Performance** is a specialist training for singers, with extensive one-to-one vocal tuition, training in accompaniment skills, and including French, Italian and German language classes for classical specialists, and ensemble skills for jazz and rock singers.

Whichever route you choose, you’ll also be trained in the art of performance itself; you’ll study performance anxiety, the use of gesture in performance, and concert and event hosting. You can also choose to study Alexander Technique, yoga, dance and acting alongside a wide choice of contextual modules.
Performance
Our ensembles are involved in a lot of performance work along with a rich programme of concerts, recitals and masterclasses by visiting artists. A sample of what they worked on in 2013-14 is described in ShowCase, which can be found at: **www.chi.ac.uk/music**

Some of the performance modules you might take…

**Performance Development modules**
Your first year of study will put in place the basic performance and communication skills on which your subsequent technical and expressive development will depend. In the first year, you’ll assess your current repertoire and begin an exploration of new work under the direction of your individual vocal or instrumental specialist teacher.

Subsequent years of study develop an exploration of musical style in practical work and encourage a willingness to approach new and more ambitious repertoires. A more sophisticated relationship to presenting performance and to preparing for audition is encouraged as you progress through your degree.

**Performance Anxiety**
This module examines theories in the study of performance anxiety and helps you to develop skills in analysing contexts where anxiety can affect performance. The module also offers an opportunity to reflect upon how anxiety may affect your own performance, providing research methods of handling such issues.
Movement and Gesture
A musician is also expected to be a performer but can often lack the extra-musical attributes of physical confidence, expressive body language and communicative movement which help to enhance a successful musical performance. This course is intended to complement Performance Development, allowing you to develop skills in the physical projection of musical expression which will prove invaluable in supporting your performance practice.

This module explores the ideas, concepts and inherited behavioural codes which lie behind our instinctive interpretation of movement and gesture. It also aims to couple the acquisition of practical skills with an understanding of their social origins.

Musical Event
Each performer works in myriad disciplines and genres, often producing a strongly defined self-image at an early stage in his/her acquisition of skills. This course is intended to engage you in the production and development of a major and atypical musical event, including the option of multi-disciplinary and cross-arts collaborations, and to lead to the questioning and testing of this self-image. The course is a development of Movement and Gesture, examining ideas and concepts behind the artwork and the inherited behavioural codes which inform its reception by the viewer/listener.

Ensemble experience
For students who wish to focus on performance, the ensemble modules are intended to develop an exploration of musical style in practical work and to encourage a willingness to approach chamber music and other relevant ensemble styles. A more team-based relationship to presenting and preparing performance is encouraged and you’ll undertake this work under the direction of a specialist ensemble coach. In your final year of study, you’ll work towards more polished and professional standards in group performance and presentation. This module aims to consolidate existing repertoire(s) and to foreground strengths within the individual’s overall repertoire. You’ll also join in hosting a campus event – liaising with external artists, welcoming the audience and representing the University.

Performance Personal Study
Everyone completes a personal study as part of their undergraduate work and, for performers, this is an opportunity to present a longer and more challenging programme of work.
Musical Theatre

There are three routes available in Musical Theatre. These are:

**BA (Hons) Musical Theatre (Triple Threat)**
(three years)
With specialist routes in Musical Theatre Dance, Musical Theatre Voice and Musical Theatre Acting, Singing and Dance

**BA (Hons) Music and Musical Theatre**
(three years)

**BA (Hons) Musical Theatre and Arts Development**
(three years)

Perhaps the most exciting thing about our Musical Theatre programme is the involvement of teaching staff, with West End professionals supporting your production work offering you a genuinely challenging environment for the development of your skills. All Triple Threat Musical Theatre students follow a common first year programme at the end of which they audition for enrolment on a second year programme which reflects their individual strengths. All Triple Threat students audition again at the end of their second year as part of the planning for their third year of study.

The **BA (Hons) Musical Theatre (Dance)** programme allows you to play to your strengths as a dancer whilst still developing your acting and singing skills. There are two major productions each year supported by an extensive practical programme and, like its sister courses, the degree also provides opportunities to specialise in technical and behind-the-scenes areas like stage and tour management.

The **BA (Hons) Musical Theatre (Acting Singing and Dance)** degree has a balanced mix of dance, acting and singing that has a heavy practical timetable. Productions, rehearsals and workshops are mostly located in a genuine off-campus theatre, where you can work with a professional set, lighting, sound, costume and a live pit orchestra.
The course also provides opportunities to specialise in technical and behind the scenes areas like stage and tour management.

Masterclasses given by visiting professionals, in areas as diverse as stage combat and costume making, provide exciting opportunities to work with leading practitioners.

There’s practical skills development in the first year of this course, two major productions in year two and at the end of this year you can audition for the third-year touring company, which takes production work to different venues around England.

The **BA (Hons) Musical Theatre (Voice)** programme is focused on your development as a singer whilst still developing your acting and dance skills. In addition to taking part in two productions each year, masterclasses given by visiting professionals in areas as diverse as stage combat and costume making provide exciting opportunities to work with leading practitioners for all our musical theatre students.

The **BA (Hons) Music and Musical Theatre** is a combination which allows students to choose their personal balance of singing, acting and dance work, whilst accessing the huge range of other modules and performance focused study choices in music.

The **BA (Hons) Musical Theatre and Arts Development** enables you to choose the balance of acting, singing and dance that best suits you, whilst also learning how to start your own company, find funding for performance projects, and take part in a musical which raises money for and highlights issues for a local, national or international charity.
Instrumental Teaching and Vocal Teaching

There are three routes available for students who want to train as practical music teachers, these are:

**BMus (Hons) Instrumental Teaching**  
(four years)

**BMus (Hons) Vocal Teaching**  
(four years)

**BA (Hons) Music with Instrumental or Vocal Teaching**  
(three years)

Instrumental teaching and vocal teaching are important career options for performers. Our four-year BMus (Hons) Instrumental Teaching and BMus (Hons) Vocal Teaching degrees are designed to equip you for a career as a visiting teacher and in your own private practice, while at the same time developing your skills as a performer. You’ll learn how to practically prepare pupils for public performances, graded examinations and school music assessments while developing an in-depth understanding of individual, group and ensemble teaching skills.

Working as part of a vibrant community of musical performers across all musical styles, you’ll undertake work placements in local schools with the West Sussex Music Service. You’ll also benefit from individual vocal or instrumental tuition and join the choirs, orchestras and other ensembles at the University.

The three-year BA (Hons) Music with Instrumental or Vocal Teaching is an alternative route that entails broader academic musical training while focusing on developing teaching skills. In year one, you’ll study repertoire and technique for young learners. In the second year you’ll learn about preparing students for graded exams and the third year will reveal how to teach in groups. Whichever route you take, you’ll also develop important career skills including: business planning, lesson planning, marketing yourself as a teacher and being self-employed.
Instrumental Teaching and Vocal Teaching
Laura Ritchie
Teaching Fellow

In July 2012, Laura was one of 55 university academics across the country to be made a National Teaching Fellow by the Higher Education Academy. Laura’s teaching in the Department of Music is grounded in her own research work on self-efficacy and the music performer: the concept that achievement is directly related to the individual’s belief in themselves. She’s presented at international conferences on her innovated approach to learning and teaching. Laura is also a recognised concert cellist and a member of the critically acclaimed band, The Mummers.
Some of the modules you might take are:

**Psychology of Learning and Teaching**
This module explores psychology and the internal processes involved, from the perspectives of both teacher and student during musical learning. These lecture-based sessions involve exploration of the impact of physical learning demands on the young musician’s body, and how to effectively meet these challenges through age appropriate strategies. The understanding of motivation, self-efficacy, self-regulation, mental skills and cognitive strategies are explored and then applied to real-life situations through role-play and peer teaching scenarios.

**Technique for the Young Performer**
Appropriate technical advice is especially important for beginners, particularly the young player or singer whose physical development – rather like a young tennis player’s – can be adversely affected by poor information in the early stages of learning. While musicians can expect to teach a few adult learners as part of their work, the majority of their future pupils will be children.

**Grades and Development**
This module is designed to make connections between the measured progress of the young player or singer and the general musical development of the child. Sessions are focused on graded development at early stages, with a particular focus on the acquisition of aural training and sight-reading skills. During the course, consideration is given to general aspects of repertoire and skill development, and students are encouraged to focus at least part of their studies on an elected specialist area.

The concept of a musical curriculum is also explored. With Grade VIII being acceptable as an A Level for university entrance purposes, this process is as academically important to the young player as other work undertaken at school or college.

**Preparing Young Musicians for Assessment**
Your placement experience will include a focus on the new instrument that you’ll learn during this term. Aural tests, scales and sight-reading will be included in a broad exploration of the examination syllabus. Also, the pressures or constraints that the exam places on the preparation process will be considered. This will enable you to empathise with beginner students and will inform your teaching approaches. You’ll also have the chance to observe school children in the early stages of learning a new instrument. Here, you’ll reflect on how the observations relate to their personal experiences, and on how the preparation for an exam fits in to the broader context of musical learning.

**Repertoire for the Young Performer**
To provide an understanding of appropriate repertoire for young players and singers, the established graduated repertoire of the Associated Board, Trinity Guildhall and Rockschool examination syllabi are examined. This will enable you to understand and begin to create a well-rounded curriculum for a student learning your specialist instrument or voice. The ways in which a range of adapted or purpose-created music can usefully become part of the repertoire of the beginner are also developed.
Approaches to Teaching

In this module, you’ll engage in workshop activity in order to explore the potential of strategies and material in various teaching contexts. You’ll be encouraged to reflect on the relationship between this activity and your practical placement experience. You’ll also be placed with a student from within the University, possibly from another department (for example a History student), and will deliver six 30-minute lessons as a private teacher. External placements will be with a musical group/class/ensemble at a school or a music centre, where you’ll observe the methods, manner and style of the teacher and will choose and adapt a piece of music for that group. The culminating experience of the module will be to have your chosen piece played by the school children in a teaching situation. In preparing for this, you’ll create a mock situation with a varied ensemble made up of your peers, gaining hands on experience in having to gauge a musical level and manage a group.
Composition

The three-year BA (Hons) Music course can be focused on composition, with choices in composition through improvisation; composing for film and multimedia; devising for dance; composing for music theatre; and arranging for choirs, ensembles and orchestras.

**BA(Hons) Music**
(three years)

**BA(Hons) Charity Development and Music Performance**
(three years)

If you choose this route, you’ll also receive practical training in skills like conducting, aural development, improvising and choir.

Music is one of the most powerful ways to inspire, influence and reach out to people the world over, and **Charity Development and Music Performance** **BA (Hons)** combines developing your skills as a performer with acquiring the knowledge, ability and confidence to work with charities and others to make real changes in the world.

Some of the composition modules you might take are:

**Introduction to Improvisation and Composition**
This module is designed for students that already have some skills in improvising and composing music and for those who have never composed before. It sets out to re-establish composing and improvising as an exciting and interesting tool in the musician’s kit bag and introduces the fundamentals of musical composition through experiential learning and group process. This module is not genre specific and the emphasis will be on introducing the basic organising principles which govern musical processes in a practical and lively way.
Dr Jonathan Little
Reader in Music History
and Music Composition

Jonathan’s compositions have recently burst onto the classical music scene. The influential US Fanfare magazine greeted him as “a major new, original and quite brilliant classical voice”. Jonathan’s an authority on aspects of composition, song writing and orchestration.
Compositional Techniques
This module aims to build on and develop many of the key skills acquired in the Introduction to Improvisation and Composition module, by focusing on a range of compositional techniques, including modality, tonality and line.

Arranging for Vocal Ensembles
This module is designed for those with interests in developing their skills as composers and arrangers for vocal ensembles. The work is specifically geared towards writing for voices, understanding the voice as an instrument, and using existing melodies and settings for practice in harmonisation and effective arrangement.

Electro-Acoustic Composition
Through listening and analysis, you’re introduced to a diverse range of electro-acoustic and acousmatic music. You’re also encouraged – in your own compositional work – to experiment with texture, timbre, density and instrumentation, and to exploit the characteristics of a variety of performance spaces.

Arranging for Instrumental Ensembles
You’ll undertake regular assignments involving arranging in various styles and will study existing successful arrangements. Analysis will be made of the various components involved in good arranging including: voice leading; range; balance and voicing; key relationships; and motivic and structural cohesiveness.

Composing with Line
Working with ensembles – both instrumental and vocal – effective composition can be informed by a horizontal perception of musical function as well as by a vertical, harmonic understanding. The development of conversation between voices and the articulation of line and melody are key skills in the creation and extension of music. In this module, you’ll explore these skills and draw on historical models as illustration.

Arranging for Orchestra
The art of writing for the orchestra is concerned with the tone colour and technical capacity of an effective range of instruments. Central to the study of orchestration is learning how to combine these tone colours effectively and the setting out of an orchestral score. This module is intended to extend already acquired arranging skills and develop new skills in working with more complex textures.

Composing for Film and Multimedia
Through viewing, listening and detailed musical and cinematic analysis, you’ll be introduced to a wide range of approaches to the composition of music for film, television and multimedia applications. Emphasis will also be placed on the many technical aspects of post-production and editing. There will also be further development of skills and techniques of orchestration and pastiche acquired in previous composition modules.
Dr Stephen Baysted
Reader in Film Composition

Stephen is fast becoming one of the UK’s principal multimedia music composers.

He’s been credited with the music composition for 14 major video games, four films and over 30 TV, radio and cinema advertisements, including notable campaigns by McDonald’s, Budweiser and Pizza Hut. Stephen scored the music for Lifelines, a film which won Best Foreign Film in Hollywood’s prestigious Action/Cut Awards. In 2012, his music for Shift 2: Unleashed was nominated for a Game Audio Network Guild Award. Stephen’s also a member of Northpole Music, a London-based film music collective directed by Grammy award-winning Film Music Producer Steve McLaughlin and Film Composer Ilan Eshkeri.
Music Business

The three-year BA (Hons) Music with Music Marketing and Administration degree is designed to help you combine the choice of either a performance or composition focus with specialist skills and knowledge in a variety of music business roles. These include festival and events management, music marketing, self-employment and fundraising.

BA(Hons) Music with Music Marketing and Administration (three years)

Some of the music business modules you might take are:

**Introduction to Music Industry**
You’ll develop your knowledge of a variety of professional roles in the commercial music industry as well as publicly funded music organisations. You’ll also be encouraged to consider the qualities that are looked for in post holders, with examples explored including: artists and repertoire, press, radio promo, web promo, musical directors, producers, engineers, lawyers, accountants, management, agents, session musicians, songwriters, multi-media composers and distributors.

**Industry – Professional Bodies**
By engaging with the world of work, young musicians inevitably find themselves on a steep learning curve. Their chances of success are all the greater if they approach this with good information and a sound understanding of behavioural norms. This course sets out to provide you with useful insight into key organisational structures in the music industry and an awareness of its legal frameworks.
Events Management
Here, you’ll explore the legal and logistical aspects of planning a range of different musical events, and will experiment with presenting ideas to tutors and peers. Basic spreadsheet skills, which are useful in financial projections, will be introduced and you’ll construct Gantt charts and use other planning tools. You’ll explore the relationships between stakeholders in event production – including artists, venues, audiences and funders – and look at a range of models of event and festival production as well as the diversity of approaches taken by different organisations and promoters.

Self-employment, Marketing and Promotion
A successful career as a music professional needs to be informed, alongside musical and communication skills, by an understanding of the nature of self-employment in business. This module will seek to develop this and to encourage a confident approach to the world beyond university, enabling tailored financial and business planning which encourages an awareness of local markets and circumstances.

Business Project
This module will explore examples of business projects in commercial and publicly funded music and the different marketing models. It will include an overview of the evolving management cultures, which have influenced the music industry over the last 40 years. Building on your experience in Self-employment, Marketing and Promotion, you’ll be expected to experiment with different approaches to your own marketing and general business strategies. This will help you to extend your imaginative range within individual projects and develop a viable individual business model.

Introduction to Fundraising
To be an effective fundraiser you must be able to present your organisation in a compelling manner. To do this, you’ll need to appeal to a potential donor’s intellectual and emotional motivations for giving; using researched data, alongside client endorsement and beneficiaries’ stories. In this module, you’ll explore strategies for producing effective planning and communication materials including hierarchy of benefits.

Introduction to Fundraising in Music
This module will focus on the development of professional standards in articulating an identified project; presenting and researching information; and the need to work to rigorous deadlines and word counts when producing written work. The importance of funding criteria will be emphasised and you’ll be encouraged to develop an independent and proactive approach to researching trusts and other grant giving bodies.
Community Music

The three-year BA (Hons) Music with Community Music programme matches a focus on either performance or composition with dedicated training in music leadership skills. This route includes progressive development of improvisation work, study of community music and community music outreach experience, as well as an introduction to music therapy and world music.

BA(Hons) Music with Community Music (three years)

Some of the community music modules you might take are:

**World Music**
The module will provide an introduction to musical texts and musical practices defined beneath the umbrella term of “world music”. This will include the music of non-European cultures as well as European musics which do not belong to the canon of the classical tradition. Basic approaches to ethnomusicological study will be employed in the examination of recorded texts from a variety of cultures. Practical skills will be introduced mainly in drumming and voicework.

**Improvisation and Composition**
The concepts of expressive impulse, holding form and realised form will be introduced in relation to musical structure and techniques of musical expression. These will include: the application of a variety of rhythmic structures; tonal and modal procedure; a range of instrumental and synthesised textures; and the development of coherent form. Texts chosen for analysis will be drawn from a wide range of contemporary and classical sources. The intuitive skills of improvisation will be balanced in this module by the more measured skills found in composition and various notations.
Music and the Mind
You’ll develop an understanding of the nature of musical experience and the functions of musical forms from a number of related perspectives. In this module, you’ll explore the links between musical structure and community practice and develop analytical and evaluative techniques, which are needed to work in the contemporary musical world.

Outreach
This module will prepare you for direct experience in the use of music in community settings. It will then provide the opportunity to plan, deliver and evaluate a community music project within an appropriate context.

Advanced Improvisation and Applied Composition
The central focus of this module is vocational and applied. Building on skills and approaches developed in years one and two of the degree, you’ll be encouraged to examine the contexts in which original music is produced within the contemporary world, and the diversity of functions which music serves. You’ll then look at the various forms of this music – in relation to context and function – and choose an individual and appropriate compositional project. Improvisation and composition are defined as virtually synonymous terms for the purpose of this module, where the former places an emphasis on process and the latter on product.
Commercial Music

If you want a career in the modern music industry then this is the course for you.

BA(Hons) Commercial Music (three years)

Our BA (Hons) in Commercial Music has been specifically developed in consultation with music professionals in order to meet the needs of the modern industry.

This is a unique opportunity for you to acquire and develop the range of skills and knowledge required to secure realistic and sustainable employment within the sector.

Please note that this course is only available at Platform One on the Isle of Wight.

Platform One is an independent college of music that offers state-of-the-art facilities and experienced music industry staff.

The Isle of Wight has a small population of 140,000 but is quickly becoming renowned for its vibrant music scene and emerging music industry, which now includes two of the most successful music festivals in the UK.
Why study music on the Isle of Wight?

- Established independent music college with outstanding reputation and excellent results
- Host to major international music festivals, including the award-winning Isle of Wight Festival and Bestival
- Students perform at the Isle of Wight Festival
- Students get the opportunity to become lifetime members of the Performing Rights Society
- Weekly ‘Music Industry Seminars’ with high-profile industry practitioners
- Links with professional music venues hosting weekly student gigs
- Students go on tour to Amsterdam in Year Three of the course
- Sponsorship and endorsement deals with major equipment manufacturers
- Frequent ferry crossings throughout the day and night

Industry Links

Companies that support Platform One include Blackstar Amplification, Marshall Amplification, Ashdown Engineering, Audient, Zildjian, Mapex, Pearl, Peavey Electronics, Roland, Neutrik and Music Man.

The Isle of Wight Festival

Both Bestival and the Isle of Wight Festival have put the Island on the international music map. There is no-one within the industry that does not recognise the significance of the Island in relation to music history. The Festival has hosted the likes of Jimi Hendrix, Joni Mitchell, Bob Dylan, Miles Davis and, in later years, acts such as the Foo Fighters, the Prodigy, Snow Patrol, REM, David Bowie, Coldplay and the Rolling Stones. The Isle of Wight Festival has won the title of Best Major Festival in the UK Festival Awards and this annual event now plays host to 90,000 people in June each year.

Purpose-built facilities

Platform One enjoys a working relationship with many of the world’s greatest manufacturers of music equipment. Endorsement deals ensure that students are using up-to-date, industry standard kit. Facilities include: sound proofed and fully equipped rehearsal rooms, dedicated instrumental tuition rooms, lecture and performance suites, seminar rooms, a dedicated Pro Tools suite and two high-end, professional recording studios running Avid HD3 systems with Audient consoles.
Contextual study

Whichever degree route you choose, you’ll draw on our wide range of contextual study modules. These will allow you to tailor your developing knowledge to suit your own emerging stylistic or subject specialism.

Some of the contextual study modules you might take are:

**Music Now**
This module introduces various critical and analytical approaches that can serve to assist you when encountering new music. A variety of skills, which will prove necessary during the degree course, will be explored. You’ll also be involved in the process of assessment, using the module criteria, and will be required to evaluate your own learning on the course. Case studies of contemporary work will be introduced by tutors and, as the module progresses, you’ll use an increasing range of practical skills to critically examine these models. To carry out assessment tasks, you’ll be encouraged to familiarise yourself with library and recording studio resources.

**Style and Genre**
The aim of this module is to provide you with a vibrant chronological and analytical journey through the development of the Western art-music tradition, from its beginnings in the ancient world to the disintegration of tonality and the invention of the tone row.

**Introduction to Popular Music**
With more than half a century of history behind it, popular music has a notable tenacity when it comes to reframing and reinventing accessible musical language for the listener. You’ll begin by tracing the development of popular music in the middle of the 20th century and continue through to the present day. This module will provide you with an overview of succeeding styles and reinforce an awareness of the relevant social context that can help translate and explain material for the modern audience.

**Popular Music in the Community**
This module aims to develop and build on the key issues explored in Introduction to Popular Music. You’ll learn how popular music has been consumed and performed in recent historical contexts and explore current examples of this process. What’s more, you’ll consider connections between music, politics, gender and society.

**Introduction to Musical Theatre**
This module will introduce you to key repertoire drawn from succeeding periods of musical theatre history, supporting an examination of musical structure with a parallel focus on developments in dance and drama within the genre. Awareness of historic performance practice will be emphasised and connections between music for the stage and film will be explored.
Reading Popular Music
This module provides an opportunity for you to examine some key strategies in critical analysis. You’ll use the lens of popular styles, subcultures and genres to explore a variety of analytical tools.

Modern Jazz
Through this module, you’ll explore important developments in jazz – from its birth in New Orleans to the present day. By examining the history of jazz’s inception through to the current developments, you’ll gain a broad understanding of the major styles and the particular innovators in the field.

The Baroque
Deepen your understanding of the historical, cultural and music-theoretical context in which many of the most significant and influential works of the Western art-music canon were composed. On this module you’ll also explore the issues faced by baroque performance today – tuning, pitch, ornamentation and period instruments – and consider how these factors might inform your own practice.

Classicism
This module will consider the classical style in music, primarily through the work of its chief composers: Haydn, Mozart and Beethoven. Special consideration will be given to problems of formal analysis and the application of the conventions of musicology to an artistic period so much defined by the work of a very small group of outstanding musicians. A variety of works will be studied – large and small, sacred and secular – and you’ll undertake original composition as further exploration of the generic codes this study has identified.

Jazz and the Origins of the Modern Musical
The influence of jazz is still felt today in musical theatre and was very clearly evident in the transition from the variety show style to the early work of Rogers and Hart, among others. This module provides an opportunity for you to examine some of these early shows, using the lens of this particular musical style, and chart a broader development of jazz over the same period.

Opera and Operetta
For many musical theatre practitioners, the repertoire of the 19th century remains at the edge of the known world. It’s often recalled – although in a variety of styles – by the more operatic ‘crossover’ works which have won a permanent place in the 20th century canon. This course sets out to enrich your performance practice by providing a lively sense of an appropriate performance context for opera and operetta. It also aims to develop your scholarly interest in the social context that can help inform this. The module includes a fully staged student performance.
**Romanticism**

We believe that the 19th century was as eventful and dramatic as its literature and art suggests, and for music – much of which is at the heart of our concert repertoire today – it was the age of the virtuoso. Through this module, you’ll examine the development of the orchestra – perhaps the most splendid ‘instrument’ at the composer’s disposal – noting some of the changes and additions that were gradually introduced to its compendium, and drawing on set works to illustrate these. On a more intimate scale, many of the same composers were preoccupied with the transition from folk song to art song that began in the early decades of the century. With this in mind, we’ll place particular emphasis on key works of the dramatic and lyrical vocal genres. In the second half of this course – through performance and by analysis – you’ll seek to enhance your understanding of the compositional processes at work in the lied and in the parallel development of the romantic miniature.

**Modernism**

The outer form of a new musical style can sometimes obscure the real intention behind its construction. It’s not uncommon for listeners to come to terms with musical values long after the experimental perception of the work has been superseded by a historical legitimacy. This module places importance on understanding the differences between modernist composers’ intentions and aesthetics in order to become familiar with the aural experiences of their individual musical styles. By understanding the musical values in the work of several 20th century composers and/or musical movements, coupled with the cultural and social context of the time, the formal and structural apparatus of modernist composition will become clearer.

**Structures and Politics of Rock Music**

This module sets out to develop a sound understanding of the relationship between contemporary musical texts and the political economy in which they’re produced and mediated. It will also provide the opportunity for you to produce your own creative work within a contemporary idiom, using appropriate technology. Contemporary musical culture is dominated by popular forms of music, which resonate with the aspirations and feelings of consumers. You’ll examine the discourse between the forms in which these texts are created and the political space in which they’re employed. The aim is to develop informed perspectives and creative skills in an area where many musicians may find future employment.

**Bollywood and Beyond: Asian Musical Theatre**

Many courses focus on the European and American traditions in musical theatre. However, there’s a rich and abundant source of musical tradition in Asia, where music and theatre traditionally play a fundamental part in society. This module explores different traditions of musical theatre with a focus on the multi-billion dollar industry that is Bollywood and contextualised by the historical traditions of musical theatre we find in countries such as Japan, China and Thailand. You’ll be encouraged to broaden your understanding and definition of what musical theatre is by experiencing a wealth of examples from across the Asian continent, as well as engaging in Bollywood dance work.
As you progress through your degree programme, you’ll need to enhance and build on your skills as a musician, as a performer and as a scholar. In making your module choices, you’re able to draw on study skills modules that you feel are relevant to your personal developmental needs.

Some of the study skills modules you might take are:

**Musical Grammar**
This course is designed for you if your practical skills in performance and creative skills in composition and improvisation are not matched by a confidence in using some of the technical language of music, or in describing and articulating its mechanical elements. Different music theories – traditional, jazz and rock – will be explored through the development of skills in written and aural exercises and practical demonstrations.

**Writing about Music**
Through the introduction of a range of concepts and debates which inform our lives as musicians, this course will combine the development of an analytical approach with the confidence and skill needed to express this in the written form. These concepts and debates will be introduced and explored by studying a range of music and related artworks of different styles, genres and historical periods.

**Listening Skills 1**
You’ll be introduced to a range of techniques fundamental to the development of ear training. Practical musical activities involving the reading of simple scores and the performance of short pieces will enhance your aural understanding. A good range of musical listening tests will be used to develop your understanding of style and content. Weekly sessions will include regular listening practice which will encompass the various musical elements of melody, rhythm and harmony.

**Listening Skills 2**
In this module, extended listening materials will be presented both by tutors and students, and you’ll be challenged with: advanced chordal progressions; use of syncopation and compound metre; chromatic harmony; and more advanced modulation. The reading of scores and the performance of short pieces will further your aural understanding and various musical listening tests will be used to extend your understanding of style and content.

**Music and Society**
This module deals with a wide range of issues concerning the cultural functions and social meanings of music, by exploring academic sources as well as your individual experience of music. The content will explore a wide variety of music and musical customs drawn from European and non-European sources, and you’ll be encouraged to examine how culture and society embed meaning into their respective musical practices.
Touring and concert activities

Our ensembles and orchestras operate a full concert and touring schedule. Our Symphony Orchestra has performed in Koblenz, Paris and Cologne as well as venues around the UK. It makes regular appearances in Chichester Cathedral as well as our own Chapel.

The Pops Orchestra, Wind Band and Big Band are also well travelled, with tours to France and the Channel Islands. Pops Orchestra participated in The Avengers symposium, performing the music of Laurie Johnson on the BBC. They also featured in pop videos such as The Mummers track Call Me a Rainbow. A concert Pops Orchestra performed for the NSPCC raised over £9,000 in one night.

Our Chamber Orchestra visited Louisiana, USA, where they appeared in two festivals with concerts in New Orleans and Baton Rouge. They’ve also performed in Switzerland and Austria as guests of the Saltzburg Conservatoire. With performances in Goodwood House and other venues around the UK, and a planned tour to Hong Kong, they’re set to continue growing – in size and popularity.
What makes us different... our commitment to your employability

We understand the importance of ensuring that you’ve the knowledge, skills and experience to compete successfully in today’s challenging jobs market.

In addition to the work placements and sector-specific employability and enterprise modules that many of you will have embedded in your course, we’ve developed a student and graduate internship scheme.

Our commitment is to make sure that students and graduates from all disciplines that register on the programme, and successfully complete the necessary preparation, have the opportunity to apply for internships.

The areas our graduates have progressed into include:

• Director
• Drums and Percussion Teacher
• Vocal Coach
• Head of Contemporary Music
• Singing Teacher
• Vocal Entertainer
• Vocalist
• Teaching Assistant
• Drama/Dance Teacher
• Dance Teacher
• Panto Peformer
• Resident Entertainer
92.5% of our students who graduated in 2012, after studying with us full time for their first degree, were in full-time employment or undertaking postgraduate studies six months after graduating.

*Destination of Leavers from Higher Education survey*
Teaching Staff

Head of Orchestral Studies
Crispin Ward

Woodwind
Ben Train          Flute
Sophie Middleditch Recorder
Susie Shrubb Oboe
Emma Alexandra Clarinet
Nick Higgins Jazz Saxophone
Spencer Bundy Saxophone
Alison Woodward Bassoon

Brass
Fraser Tannock Trumpet
Peter Turnbull Trumpet
Simon Growcott French Horn
Kevin Smith Trombone
Kevin Smith Tuba

Strings
Sebastian Mueller Violin
Sarah Yffer Violin
Eulalie Charland Violin
Philip Granell Jazz Violin
Emilian Dascal Viola
Joe Giddey Cello
Graham Elliot Double Bass
Liz Hosford Double Bass

Orchestral Percussion
Robert Kendall
Haydn Walden

Harp
Frances Kelly

Keyboard
Jonathan Plowright Head of Keyboard
Chizumi Hollingworth Piano
Adam Swayne Piano
Terence Allbright Piano

Nick Reynolds Jazz Piano
Wayne McConnell Jazz Piano
David Pollock Harpsichord
Tim Ravalde Organ
Angela Zanders Piano and Piano Accompaniment

Musical Theatre
Julian Kelly Musical Directing
Jan Winstone Musical Directing
Karen Howard Acting/Direction
Ed Burnside Acting/Direction
Miranda Kingsley Acting
Kirsty Dillon Acting
Damien Delaney Dance
Clinton Goldsmith Dance
Andrew Wright Dance
Lucy Cowdery Dance
Sally Gibbons Stage Management
Chris Blatch-Gainey Stage Combat
Mark Smith Musical Theatre Skills
Kate Austin Musical Theatre Skills
Dena Lague Musical Theatre Skills
Anna Marsh Musical Theatre Skills
Geetha Sridhar Musical Theatre Skills
Joell Scott Musical Theatre Skills
Tarrant Robbins Musical Theatre Skills
Jo Williams Musical Theatre Skills
Katherine Storr Musical Theatre Skills
Sophie Barge Musical Theatre Skills
Kelly-Marie Aldridge Musical Theatre Skills

Conducting
Crispin Ward Conducting
Arthur Robson Choral Conducting
Alan Thurlow Choral Conducting
Teaching Staff

Guitar
Sasha Levtov          Classical
Pete Roth              Jazz
Dave Smith             Jazz
Nick Reynolds          Bass
Gary Simons            Bass

Kit
Loz Thomas

Singing
Susan Legg              Head of Voice
Chip Jenkins
Jacquelyn Fugelle
Martin Elliott
Stuart Hutchinson
Sarah Jennings
Ian Kennedy
Trudy Kerr
Phillip Drew
Susan Yarnall
Will Pool
Lesley McClymont
Michael Pearce
Jon Grave
Simon Gray
Imogen Ryall
Marcia Bellamy
Charlotte Shorthouse
Jedd Owen-Ellis Clark
William Allenby
Ian Baar
Hayley Williams
Marc Yarrow
Yvonne Patrick

Yoga/Alexander Technique
Graham Elliot
Maria O’Donnell (Yoga)

Accompanists
Lesley Ann Sammons     Classical and Musical Theatre
Craig Thomas           Classical
Rob Westwood           Jazz

Ensembles
First Year Choir
Otter Consort
Chamber Choir
Ascension Singers
Chorale
Magic Pirate Choir

Orchestras
Chamber Orchestra
Sinfonietta
Concert Orchestra
Symphony Orchestra
Pops Orchestra

Ensembles
Big Band
Brass Ensemble
Pit Band
Recorder Ensemble
Saxophone Group
Wind Band
Clarinet Choir
Contemporary Music Group
Folk Group
Theatre Ensemble
Brass Group
Wind Ensemble
Percussion Ensemble
Composers Ensemble
Training Band
Brass Band
Creative String Group
Teaching Staff

Workshops
Conducting Workshop
Jazz Night
Jazz Workshop
Singers Acting Workshop
Bass Guitar Sight Reading Workshop
Guitar Sight Reading Workshop
Jazz Composers Workshop
Harpsichord Tuning
Piano Group
Music Theory Support
Music Therapy

Masterclasses
Brass Masterclass
Woodwind Masterclass
Strings Masterclass
Vocal Masterclass
Piano Masterclass

Dance
Tap Dance
Ballet
Modern Dance
Bollywood Dance
Jazz Dance
Open Dance
Matt Madox

The Performing Body
(see Yoga and Alexander Technique)

Academic Staff
Dr Stephen Baysted
Ben Hall
Andi Hector-Watkins
Karen Howard
Julian Kelly
Dr Jonathan Little
Dr Rod Paton
Dr Laura Ritchie
Arthur Robson
Nick Reynolds
Dr Adam Swayne
Alison Woodward
Andrew Wright

Associate Lecturers
Catherine Crisp
Jill Jarman
Helen Price
Paul Ackerley
Chris Parles
Thomas H Green