

**Programme Specification**

**Title of Course: BA (Hons) Music Top-up**

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| **Date first produced** | April 2021 |
| **Date last revised** | N/A |
| **Date of implementation of current version** | September 2021 |
| **Version number** | v1 |
| **Faculty** | Kingston School of Art |
| **School** | School of Arts, Culture and Communication |
| **Department** | Performing Arts |
| **Delivery Institution** | Edinburgh College |

This Programme Specification is designed for prospective students, current students, academic staff, and employers. It provides a concise summary of the main key features of the programme and the intended learning outcomes that a typical student might be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes and content of each module can be found in the course VLE (Virtual Learning Environment) site and in individual Module Descriptors.

**SECTION 1: GENERAL INFORMATION**

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| **Award(s) and Title(s):** | BA (Hons) Music top-up |
| **Intermediate Awards(s) and Title(s):** | Not Applicable |
| **FHEQ Level for the Final Award:** | Honours degree level 6 |
| **Awarding Institution:** | Kingston University |
| **Teaching Institution:** | Edinburgh College |
| **Location:** | Edinburgh, Scotland*.* |
| **Language of Delivery:** | English |
| **Modes of Delivery:** | Full time and Part time |
| **Available as:** | Full field |
| **Minimum period of registration:** | 1 year full-time; 2 years part-time |
| **Maximum period of registration:** | 2 years full-time; 4 years part-time |
| **Entry Requirements:** | The minimum entry qualifications for the programme are:  SQA HND: with a B at Second Year Graded Unit  BTEC National: HND Merit Overall    Plus:    All students will be expected to provide evidence of their ability to meet the required standard for the course. External applicants should apply directly to Edinburgh College via the online application.  Consideration will be given to a range of alternative qualifications or experience that is equivalent to the entry requirements set out above. Students will be required to demonstrate how their alternative qualifications or experience meets the learning outcomes of the HND/BTEC in order to fulfil the admissions criteria. The College’s decision will be final.  A minimum IELTS score of 6.5 or equivalent is required for those for whom English is not their first language.  All applicants will be interviewed and complete an audition or present a portfolio of work. |
| **Programme Accredited by:** | N/A |
| **QAA Subject Benchmark Statements:** | Music December 2019 |
| **Approved Variants:** | Not Applicable |
| **UCAS Code:** | W300 |

**SECTION 2: THE COURSE**

1. **Aims of the Course**

* To equip students with a broad range of key and transferable skills that will enable them to take up further study or work in a wide range of music-based and related fields
* To encourage students to develop their creative practise by equipping them with a broad range of knowledge and skills in practical musicianship: aural perception; music theory; performing and composing techniques, and assessing these in realistic, contemporary situations through live and recorded media.
* To develop the music skills necessary for employment in the contemporary world of the working musician through practical application, flexibility, successful collaboration, imagination, and creativity.
* To embed a range of voices in the learning and teaching activities within the course and to allow spaces for LGBTQ+, ethnic minorities and students who are differently abled to engage fully in the course,
* To extend students’ knowledge of musical repertoires by exposing them to music from a wide range of genres, styles and traditions and placing these in contemporary contexts.
* To enable students to undertake creative work both individually and as a member of a team and to evaluate and refine their work and to demonstrate professionalism in its presentation.
* To enhance and develop students’ skills in writing and thinking critically about music.
* To develop students’ knowledge and understanding of the ways in which social, political, cultural, and historical contexts affect music.
* To equip students with the skills and knowledge they need to research topics in music, and to introduce them to current issues in music research.
* To develop students' intellectual, imaginative, and creative powers; their understanding and judgement; their problem-solving skills; their ability to communicate and their ability to perceive music within a broad intellectual context.

1. **Intended Learning Outcomes**

The course outcomes are referenced to the relevant QAA subject benchmarks indicated and the Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2014) and relate to the typical student. The course provides opportunities for students to develop and demonstrate knowledge and understanding specific to the subject, key skills, and graduate attributes in the following areas:

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| **Programme Learning Outcomes** | | | | | |
|  | **Knowledge and Understanding**  On completion of the course students will be able to: |  | **Intellectual Skills**  On completion of the course students will be able to |  | **Subject Practical Skills**  On completion of the course students will be able to |
| A1 | Demonstrate in-depth knowledge and critical understanding of repertoires, their intrinsic and distinctive qualities and how these qualities relate to their socio-cultural conventions. | B1 | Critically evaluate relationships between practice and theory in music as applicable to the devising creation, manipulation, and dissemination of musical artefacts both live and recorded. | C1 | Convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means, with innovative practice and to a high standard of technical and musical accomplishment. |
| A2 | Demonstrate knowledge and critical understanding of musical contexts and interconnectivity, including the relationship of music to historical, philosophical, cultural, and social practices and phenomena and other arts disciplines. | B2 | Analyse and interrogate musical materials and to communicate the findings in a considered, coherent and relevant form. | C2 | Consider, explore and apply essential components of a musical language, both notated and un-notated and in a variety of forms (intervals, rhythm modes, metres, timbre, texture, instrumentation) through re-creation, adaptation and/or elaboration. |
| A3 | Demonstrate knowledge and critical understanding of processes: theoretical, texts, resources, concepts and notational systems in music and related disciplines and how they sit in a contemporary context. | B3 | Critically evaluate and compare sources of information for music research and of research methodologies appropriate to a variety of music topics and to organise and present these in an effective and meaningful manner. | C3 | Recognise and respond in a considered manner to aspects of musical organisation (aurally or notated), through recreation and/or adaptation in a variety of authentic settings as a performer or facilitator. |
|  |  | B4 | Critically reflect on their own and other’s practices and to engage with this reflection in a considered and meaningful way. | C4 | Collaborate effectively in music making, whether through ensemble performance, co-creation, organisational creativity, improvisatory work, or analogous activities. |

In addition to the programme learning outcomes identified overleaf, the programme of study defined in this programme specification will allow students to develop a range of Key Skills as follows:

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| **Key Skills** | | | | | | |
| **Self-Awareness Skills** | **Communication Skills** | **Interpersonal Skills** | **Research and information Literacy Skills** | **Numeracy Skills** | **Management & Leadership Skills** | **Creativity and Problem-Solving Skills** |
| Take responsibility for own learning and plan for and record own personal development | Express ideas clearly and unambiguously in writing and the spoken work | Work well with others in a group or team | Search for and select relevant sources of information | Collect data from primary and secondary sources and use appropriate methods to manipulate and analyse this data | Determine the scope of a task (or project) | Apply scientific and other knowledge to analyse and evaluate information and data and to find solutions to problems |
| Recognise own academic strengths and weaknesses, reflect on performance, and progress and respond to feedback | Present, challenge and defend ideas and results effectively orally and in writing | Work flexibly and respond to change | Critically evaluate information and use it appropriately | Present and record data in appropriate formats | Identify resources needed to undertake the task (or project) and to schedule and manage the resources | Work with complex ideas and justify judgements made through effective use of evidence |
| Organise self effectively, agreeing and setting realistic targets, accessing support where appropriate and managing time to achieve targets | Actively listen and respond appropriately to ideas of others | Discuss and debate with others and make concession to reach agreement | Apply the ethical and legal requirements in both the access and use of information | Interpret and evaluate data to inform and justify arguments | Evidence ability to successfully complete and evaluate a task (or project), revising the plan where necessary |  |
| Work effectively with limited supervision in unfamiliar contexts |  | Give, accept, and respond to constructive feedback | Accurately cite and reference information sources | Be aware of issues of selection, accuracy and uncertainty in the collection and analysis of data | Motivate and direct others to enable an effective contribution from all participants |  |
|  |  | Show sensitivity and respect for diverse values and beliefs | Use software and IT technology as appropriate |  |  |  |

1. **Outline Programme Structure**

**FULL TIME**

**YEAR 1**

TB1 TB2

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| --- |
| MU6411  Creative Arrangement Practice: Shapes Structures and Styles  30 |
| MU6412  Engagement in Music-making: The Emerging Practitioner  30 |
| MU6413  Professional Project: Music  60 |

**PART TIME**

**YEAR 1**  **YEAR 2**

TB1 TB2 TB1 TB2

|  |  |
| --- | --- |
| MU6411  Creative Arrangement Practice: Shapes Structures and Styles  30 | MU6413  Professional Project: Music  60 |
| MU6412  Engagement in Music-making: The Emerging Practitioner  30 |

This top-up degree programme is offered in full-time and part time modes and leads to the award of BA (Hons) Music. The BA (Hons) Music is made up of two 30-credit and one 60-credit modules. Full details of each module will be provided in module descriptors and student module guides. A student must complete 240 credits over the two-year HND. This part of the course constitutes the entry requirements to the Level 6 top-up degree. All students will be provided with the University’s Undergraduate regulations and the Course Handbook. Intake is normally in September.

Progression to level 6 requires a B grade for the second year HND graded unit and a successful interview and/or audition.

**Full-time**

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| **Core modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Blocks** |
| Creative Arrangement Practice: Shapes Structures and Styles | MU6411 | 30 | 6 | Year Long (TB1 & 2) |
| Engagement in Music-making: The Emerging Practitioner | MU6412 | 30 | 6 | Year Long (TB1 & 2) |
| Professional Project: Music | MU6413 | 60 | 6 | Year Long (TB1 & 2) |

**Part-time**

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| --- | --- | --- | --- | --- |
| **Core modules** | **Module code** | **Credit**  **Value** | **Level** | **Teaching Block** |
| Creative Arrangement Practice: Shapes Structures and Styles | MU6411 | 30 | 6 | Year 1 (TB1 & 2) |
| Engagement in Music-making: The Emerging Practitioner | MU6412 | 30 | 6 | Year 1 (TB1 & 2) |
| Professional Project: Music | MU6413 | 60 | 6 | Year 2 (TB1 & 2) |

Level 6 requires the completion of all modules.

1. **Principles of Teaching, Learning and Assessment**

Edinburgh College is committed to equality of opportunity and to a culture that respects difference. It is committed to providing an inclusive ethos and environment, where everyone feels welcome, supported, and respected. The College recognises that equality of access to education is crucial in unlocking many significant opportunities in life. It aims to help remove barriers and advance equality for groups who experience disadvantage in our society. The College collaborates with community partners to ensure sufficient provision is made available to those in our region most at risk of not achieving a positive outcome. Edinburgh College strives to widen access and increase participation from the most deprived areas in its region and will endeavour to enhance social mobility by engaging with the most hard to reach communities. The College wants to ensure that all its students feel respected in College and have an equal opportunity to fulfil their potential.

Edinburgh College aims to create an inclusive curriculum. The following are specific examples:

* The Student handbook contains a clear statement related to inclusive course values.
* The College uses a variety of delivery and assessment methods to accommodate different learning styles. This includes the use of the VLE (Moodle), practical, and written work.
* Students can see themselves and their backgrounds reflected in the work they do as part of their individual projects and collaborative work. All students have freedom to explore spaces for all in its courses.
* Through the interaction of the three co-related degrees (BA Audio Production, BA Music, and BA Music Business) and across the wider college at all levels of study, there are embedded opportunities for cross-cultural interaction to help students recognise the value of working with people from diverse backgrounds.
* A range of speakers deliver seminars where students are exposed to culturally challenging views, opinions, and contexts.
* Students are included in the design and review of the curriculum through student assemblies, the student rep. system, and surveys.
* Staff engage in regular and continuous professional development on equality and diversity.
* Through peer review, reflection and the practical application of theoretical knowledge, students are equipped to work in a global and diverse context.
* The student voice (current and alumni) has been a key part of the development of this degree and the other two co-related music awards. (BA Audio Production and BA Music Business).

Learning in music entails the acquisition and utilisation of knowledge and the development of skills in analysis and criticism; students use the books, scores, journals, audio/visual and electronic resources provided in the College’s Learning Resources Centre. E-resources and computer software packages aid students’ individual study of music theory, harmony, scoring and analysis as well as aural training. The College’s online virtual learning environment, Moodle, is used for provision of general module information, class notes, reading lists and web links. In some modules it plays a key role in module delivery by enabling virtual seminars as well as the dissemination of literature. Moodle also provides the opportunity to enhance learning through the use of interactive media such as interactive presentations, quizzes, surveys, schedulers and journals. Wikis and Glossaries provide ways of sharing good practice and research. In this programme, fora and workshops will be utilised for sharing feedback on pitches. Glossaries and databases will allow students to share additional practical music and pedagogic sources and the “Hot Question” function will enable reflection on the relevance of questions in a music related area. These will be invaluable in encouraging critical reflection.

Regular practice is essential for the development of skills in performance, composition, song writing, musicianship, and aural awareness, scoring and use of notation. Much of this practice is carried out on an individual basis, but students also work collaboratively to create and rehearse music - either in large, staff-led ensembles or in smaller, student-led groups. Students who specialise in performance receive individual instrumental or vocal tuition to supplement the masterclasses and workshops on performance practice. Students may participate in the activities of at least one of the staff-led performing ensembles; this experience contributes to their learning on the course, particularly in the development of aural awareness, knowledge of musical style and tradition, and skills in music reading and ensemble performance. Peer feedback is used during the teaching of performance and other creative music making activities such as composition and song writing and serves to deepen students' awareness of criteria used to make judgements of creative works as well as to sharpen powers of critical listening and evaluation.

Large group lectures are focused on the communication of concepts, ideas and knowledge; in these lectures, use is often made of small-group tasks and plenaries. Workshops form the key mode of delivery for skills-based modules where, following staff exposition of a topic, students obtain experience and understanding through hands-on engagement with the music in question.

Students recruited from outside Edinburgh College will be given additional induction activities to enable them to be integrated into the progressing family of students.

At level 6, all students take the 60 credit Professional Project module that allows them to demonstrate specialist skills in performance, composition, song writing, freelance musicianship, and/or musical research. The Professional Project is taught in a variety of ways, with lectures setting out the parameters and methodologies, small groups looking at subject specific topics, and individual supervision of instrumental or vocal teaching providing bespoke advice and support. Students are expected to complete a professional project, which builds directly on their areas of interest. For example, a composer could develop skills in composing for a variety of media, or a student with an interest in becoming a community musician could research and practise in this area. Two other core modules complete the programme: ‘Engagement in Music-making: The Emerging Practitioner’ and ‘Creative Arrangement Practice: Shapes Structures and Styles’. These core modules have pathway choices built in to allow students to focus on their specialities.

All students are encouraged to make use of the individual support for written work and the seminars on academic writing available in the Learning Centre (Edinburgh College Library), which is open throughout the week.

Students whose native language is not English are strongly encouraged to take advantage of the tuition provided by the college’s English Language Support Programme. The required IELTS level is 6.5 in line with the partner institution, Kingston University. It is expected that progressing students who have been with the college for two years will have improved their standard of written and spoken English to the extent that they will be able to undergo the relevant language test. The student should be aware that the test is not funded or arranged by the college and that students will need to produce the relevant certificate before being enrolled on the course. Students are encouraged to undertake language development if necessary, the College’s English as a Second Language department can advise: <mailto:esol@edinburghcollege.ac.uk>. External candidates can also apply for English language courses at the college in preparation for applying to this course.

At level 6 most assessment is by coursework and practical exams, A wide range of methods are utilised for learning and assessment including essays, critical reviews, blogs, folios of compositions in recorded and score form, online quizzes, and electronic media-based pieces.

Assessments are designed to be inclusive. A strong feature of all modules is the use of a range of formative feedback techniques such as class discussion, peer review, in-class tests, “soft” assessments, and both written and verbal evaluation of work by staff. Through feedback and feedforward, students will have the opportunity to learn from errors and to gain confidence in their work before formal summative assessment takes place.

1. **Support for Students and their Learning**

Students are supported by:

* A Module Leader for each module
* A Curriculum Manager to help students understand the programme structure
* Personal Tutors to provide academic and personal support
* Technical support to advise students on IT, the use of software and the technical operation of the studios, and to advise and support them in the creation of curricular and extra-curricular studio projects
* A designated programme administrator
* A Partner Liaison Officer to clarify the relationship between the College and the partner.
* An induction week at the beginning of each new academic session
* Staff Student Consultative Committee
* Moodle – a versatile on-line interactive intranet and learning environment
* The Learning Centre that provides academic skills support
* Student services who provide advice on issues such as finance, regulations, legal matters, accommodation, international student support and a wellbeing team.
* Student support staff who support Disabled students and those with special needs
* ECSA (Edinburgh College Student Association)
* Careers and Employability Service: CV drop ins, tutorials, sessions on maintaining a professional profile and our annual Employability Day (careers fayre)
* Academic and Pastoral support is provided by the personal tutor as part of the Professional Project module as well as Edinburgh College Student Support and Services. Part-time students will be assigned a personal tutor from year 1.

1. **Ensuring and Enhancing the Quality of the Course**

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

* External examiners
* Boards of study with student representation
* Annual Monitoring and Enhancement
* Student evaluation including Module Evaluation Questionnaire (MEQs) and Early Module Reviews (EMRs)
* Moderation policies
* Feedback from employers and stakeholders

1. **Employability and work-based learning**

Studying Music develops practical as well as theoretical and academic skills and develops the self-discipline necessary for focused and specialist study. Through the embedding of Personal Tutor sessions within the capstone project module, students will be supported to create and maintain a professional development plan and CV. By being asked to focus on how they disseminate their work and to engage with professionals through our annual Employability Day (careers fayre) and visiting seminar speakers, they will be encouraged and supported to network effectively.

Fields open to graduates include music business and administration (including arts administration); teaching (including peripatetic teaching and educational outreach work); performance; music composition and arrangement; composition to moving image; commercial song writing, freelance musicianship; and music publishing. Music graduates are highly regarded because of the number and range of transferable skills they possess, allowing them to secure work in a wide range of business and commercial environments. Kingston University and Edinburgh College have traditionally had strong links with education, and many of graduates go on to work in this area. Music graduates can access all the career paths open to graduates of other arts disciplines. Students also go on to take postgraduate courses, either at Kingston University or elsewhere. Courses range from specialist study at a conservatoire and subject-focused academic courses, to vocational training such as courses in arts administration, music therapy or teacher training. Some graduates have secured places on postgraduate courses in other disciplines.

This degree is designed with employability at its heart. A suite of core modules, with embedded choice in the mode of assessment encourages collaboration, flexibility, and the practical application of theoretical knowledge and development of creative solutions thus preparing students for the portfolio nature of the current landscape for the working musician. Teaching staff are experienced in a range of specialisms and bring their own personalities and teaching experience to the classroom. Examples of this are: workshops, small group work; one to one instrumental tuition and supervision; lectures and practical demonstrations. For performance activities, there are structured and supervised group practice sessions. There are also aural transcription exercises to improve notational and arrangement skills to enhance the student’s opportunity for session work. Having access to a range of staff that are actively working in portfolio careers, engaging in current practices, and developing solutions to challenges in their relative fields is an invaluable resource for students. The effect of this leads to greater engagement in the subject, as they can further contextualise their learning.

Collaboration and networking are at the core of working in the creative industries, and it is essential that those working in the industry learn to navigate the field. To this end, collaboration and networking are supported in the Professional Project module which is shared across the three co-related degrees, allowing students from their own and related skill sets to work together and share practises, mirroring the real environment for the contemporary musician. It is expected that through all stages of their project, students will seek opportunities to collaborate with both internal and external parties, to extend the possibilities of what they can achieve while establishing networks that will facilitate their on going professional development.

Students will pitch ideas, make connections, and create work that allows them to specialise in their areas while working with other disciplines in the music industry. Supported by academic tutors and specialist staff, the practical nature of the capstone module is inclusive and realistic in terms of real-world experience. The flexibility of in-built choice within modules allows for a highly tailored approach. Through evaluation tasks embedded in realistic scenarios, students are encouraged to become reflective practitioners aware of how their practice is advantageous for employment.

Through the annual employability day (careers fayre) the College focuses on the diverse opportunities available. Practitioners are invited to panels and students (at all levels) are encouraged to attend and network with these professionals. The National Theatre of Scotland, Be Fab Be Creative, Young Enterprise Scotland, Radio Forth, Festival Fringe Society, Business Gateway, DF Concerts and Strange Town Theatre have provided previous workshops.

The teaching team consists of practising industry professionals with links to employers and potential clients. They bring their knowledge and connections to the degree. Students are inspired by having well respected professional musicians as lecturers and teachers.

***Work-based learning***

Placements are embedded within the formative process of the module *Engagement in Music-making: The Emerging Practitioner*. Students are engaged in 10 hours of placements to inform their summative assessments and their professional practice. As well as this, students are actively encouraged to seek out opportunities, where possible, to engage with professional environments as part of their Professional Project.

This allows students to reflect upon their own personal experience of working in an applied setting, to focus on aspects of this experience that they can clearly relate to theoretical concepts, and to evaluate the relationship between theory and practice.

1. **Other sources of information that you may wish to consult**

The Quality Assurance Agency benchmark statement for Music study in Higher Education can be downloaded from: [*subject benchmark statements*](http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code/subject-benchmark-statements)

[The Edinburgh College Website Course Link](https://www.edinburghcollege.ac.uk/courses/Music-and-Sound-Production/Music%20BA(Hons)/CR1BAMUA21)

1. **Development of Course Learning Outcomes in Modules**

This table maps where course-learning outcomes are **summatively** assessed across the modules for this course. It provides an aid to academic staff in understanding how individual modules contribute to the course aims, a means to help students monitor their own learning, personal and professional development as the course progresses and a checklist for quality assurance purposes.

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|  |  | **MU6411**  **Creative Arrangement Practice: Shapes Structures and Styles** | **MU6412**  **Engagement in Music-making: The Emerging Practitioner** | **MU6413**  **Professional**  **Project: Music** |
| **Knowledge and Understanding** | A1 | S |  | S |
| A2 | S | S | S |
| A3 | S | S | S |
| **Intellectual Skills** | B1 | S | S | S |
| B2 | S |  | S |
| B3 |  | S | S |
| B4 | S | S | S |
| **Subject Practical Skills** | C1 | S |  | S |
| C2 | S |  | S |
| C3 | S | S | S |
| C4 |  | S | S |

**Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.**