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UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

**BMus (Hons) Contemporary Music Performance & Production with Integrated Foundation**

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2020/21]

This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.

**Section A – Material Course Information**

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| Validating Body | University for the Creative Arts | | | | | |
| Teaching Body | London College of Creative Media | | | | | |
| Final Award Title and Type | BMUS with Foundation | | | | | |
| Course Title | Contemporary Music Performance & Production with Integrated Foundation | | | | | |
| Course Location and Length | Campus:  London College of Creative Media,  Music Box,  241 Union Street,  London SE1 OLR | | | Length:  Full-Time- 4 years  Part-Time –8 years  Level 5 Exit Award  Diploma of Higher Education  Level 4 Exit Award  Certificate of Higher Education | | |
| Mode of Study | Full-time | Y | | Part-time | | Y |
| Period of Validation | 2020 - 2023 | | | | | |
| Name of Professional, Statutory or Regulatory Body | N/A? | | | | | |
| Type of Accreditation | N/A? | | | | | |
| Accreditation due for renewal | N/A? | | | | | |
| **Entry criteria and requirements:**  A minimum of 52 UCAS points gained from at least two full Level 3 qualifications in any subject (e.g. A Level, BTEC Diploma) plus:  GCSE grade C/4 or above in Maths and English or a Level 2 equivalent (e.g. Functional Skills).  Or relevant experience in Music  **In addition to your application** entry onto the programme will be determined by your audition and interview. All applicants meeting the minimum entry requirements and whose application demonstrates the capability to complete this programme will be offered an audition. | | | | | | |
| Overall methods of assessment with core and most common pathways across all BMUS levels. Not done by year as there are many different pathways. | Written exams: | | Practical exams: | | Coursework: | |
| Foundation | 33% | | 33% | | 33% | |
| Core, Instrument and Performance | 12% | | 71% | | 17% | |
| Core, Songwriting and Production | 12% | | 14% | | 74% | |
| Overall Learning & Teaching hours with core and most common pathways across all BMUS levels. Not done by year as there are many different pathways. | Scheduled: | | Independent: | |  | |
| Foundation | 18% | | 82% | |  | |
| 216 hours | | 984 hours | |  | |
| Core, Instrument and Performance | 20% | | 80% | |  | |
| 728 hours | | 2872 hours | |  | |
| Core, Songwriting and Production | 20% | | 80% | |  | |
| 732 hours | | 2868 hours | |  | |
| General level of staff delivering the course[[1]](#footnote-2) | Lecturers must have either an MA or equivalent professional practice in a relevant discipline or field.  LCCM ensures that staff numbers and expertise are sufficient to teach each subject area including those specialist areas within each programme.  LCCM will ensure there is an appropriate balance between staff with relevant academic qualifications and those with current industry expertise.  LCCM will augment its staff with guest speakers and masterclass guests.  LCCM works with industry to ensure appropriate curriculum development, lecturer and guest expertise reflects contemporary industry practice and future employer and entrepreneurial trends.  LCCM will endeavour to support tutors’ continuous professional development including the necessary support to ensure staff can where relevant also maintain professional careers as practitioners in the creative industries.  All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy. | | | | | |
| Language of Study | English | | | | | |
| Subject/Qualification Benchmark Statement:   * All Degree Pathways mapped to 2019 QAA Subject Benchmark Statements for Music | | | | | | |
| Other External Benchmarks:   * QAA The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies November 2014 * QAA Education for Sustainable Development: Guidance for UK Higher Education Providers June 2014 * Advance HE Enterprise and Entrepreneurship Education: A focus framework aligned to the Employability Framework * QAA Foundation Degree Characteristics Statement September 2015 | | | | | | |
| **BMus Contemporary Performance & Production with integrated Foundation Course Delivery**  **Credits and levels:**  BMUS: 480-credits in total Completion to end of L6  DipHE: 360-credits in total Completion to end of L5  CertHE: 240-credits in total Completion to end of L4  Foundation: 120 credits in total Completion to end of L3 (Not an exit award)  **Mode of delivery**: On Campus  **Attendance**: Full-Time and Part Time  **Modules**: All modules are 20 credits with 120 Credits at each level  Intake points: Full-time intakes in September. Two semesters per academic year, one starts in October and the other in February.  **Pattern of delivery:**  Full-time students study 60-credits worth of modules per semester during the daytime.  Part-time students study 60-credits worth of modules per year during daytime.  **Balance of Compulsory/Optional Modules:**   * All modules are compulsory at Foundation Level. * At Level 4 all modules also are compulsory, but students have an element of choice based on their pathway selection. * At level 5, 40-credits are compulsory, and students may select 80-credits. * At level 6, all pathways have been chosen in previous levels and all modules are compulsory.   The pre-requisites in the modules at levels 5 and 6 are dictated by passing the equivalent modules at the previous level. While there is some flexibility to change modules at level 5, most students will stick to the chosen pathways that they picked at the beginning of the course. This in turn pre-scribes which modules students will take throughout the course.  **Typical Delivery Plan (FT)**  The tables below indicate the typical delivery schedules for the programme for each pattern of attendance. The team reserves the right to re-organise the delivery of modules per semester, in accord with resource availability and student requests (which will be accommodated where feasible).   |  |  |  |  | | --- | --- | --- | --- | | **Module Code** | **Module Title** | **Module type** | **Credits** | | **Year 0** | **Level 3** | **Semester 1** | **Sept. to Feb.** | |  | Music Theory 1 | Compulsory | 20 | |  | Instrumental & Ensemble Skills | Compulsory | 20 | |  | Essential Study Skills & Academic Writing | Compulsory | 20 | | **Year 0** | **Level 3** | **Semester 2** | **Feb. to May** | |  | Music Theory 2 | Compulsory | 20 | |  | Instrumental & Ensemble Skills 2 | Compulsory | 20 | |  | Filesharing, Fisticuffs & the Philosophy of Copyright | Compulsory | 20 | | **Year 1** | **Level 4** | **Semester 1** | **Sept. to Feb.** | |  | Harmony 1 and The Music Industry Landscape | Compulsory | 20 | |  | Principal Instrument 1 and Programming | Optional | 20 | |  | Songwriting 1 and Programming | Optional | 20 | |  | Studio & Production 1 and Programming | Optional | 20 | |  | Professional Performance 1 | Optional | 20 | |  | Jazz Performance 1 | Optional | 20 | | **Year 1** | **Level 4** | **Semester 2** | **Feb. to May** | |  | Harmony 2 and The History of Popular Music | Compulsory | 20 | |  | Principal Instrument 2 and Programming | Optional | 20 | |  | Songwriting 2 and Programming | Optional | 20 | |  | Studio & Production 2 and Programming | Optional | 20 | |  | Professional Performance 2 | Optional | 20 | |  | Jazz Performance 2 | Optional | 20 | | **Year 2** | **Level 5** | **Semester 1** | **Sept. to Feb.** | |  | Harmony and Theory 3 | Compulsory | 20 | |  | Principal Instrument 3 | Optional | 20 | |  | Songwriting 3 | Optional | 20 | |  | Studio & Production 3 | Optional | 20 | |  | Professional Performance 3 | Optional | 20 | |  | Jazz Performance 3 | Optional | 20 | |  | Music Programming 3 Sound Design | Optional | 20 | |  | Musical Directing & Arranging 3 | Optional | 20 | | **Year 2** | **Level 5** | **Semester 2** | **Feb. to May** | |  | Harmony and Theory 4 | Compulsory | 20 | |  | Principal Instrument 4 | Optional | 20 | |  | Songwriting 4 | Optional | 20 | |  | Studio & Production 4 | Optional | 20 | |  | Professional Performance 4 | Optional | 20 | |  | Jazz Performance 4 | Optional | 20 | |  | Music Programming 4 Contemporary Electronica | Optional | 20 | |  | Musical Directing & Arranging 4 | Optional | 20 | | **Year 3** | **Level 6** | **Semester 1** | **Sept. to Feb.** | |  | Harmony & Theory 5: Jazz or World Music or Arranging | Compulsory | 20 | |  | Principal Instrument 5 | Optional | 20 | |  | Songwriting & Artist Development 5 | Optional | 20 | |  | Studio & Production 5 | Optional | 20 | |  | Professional Performance 5 | Optional | 20 | |  | Jazz Performance 5 | Optional | 20 | |  | Composing for Media 5 (Broadcast) | Optional | 20 | |  | Musical Directing & Arranging 5 | Optional | 20 | | **Year 3** | **Level 6** | **Semester 2** | **Feb. to May** | |  | Working in the Music Industry | Compulsory | 20 | |  | Principal Instrument 6 | Optional | 20 | |  | Songwriting & Artist Development 6 | Optional | 20 | |  | Studio & Production 6 | Optional | 20 | |  | Professional Performance 6 | Optional | 20 | |  | Jazz Performance 6 | Optional | 20 | |  | Composing for Media 6 (Film) | Optional | 20 | |  | Musical Directing & Arranging 6 | Optional | 20 |   Part-time study  Part-time students wishing to study a level over 2 years would study 6 modules over 2 years.  SEMESTER 1: 1 Compulsory Module plus 1 optional module  SEMESTER 2: 1 Optional Module  SEMESTER 3: 1 Optional Module  SEMESTER 4: 1 Compulsory Module plus 1 optional module  The optional modules would relate to the student’s chosen pathways  **N.B. For Foundation it would be the same pattern over 2 years, but all modules are compulsory** | | | | | | |

**Section B - Course Overview**

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| **BMUS Contemporary Music Performance and Production with integrated Foundation**  **Foundation Year**  The BMus Contemporary Performance & Production is complemented by a foundation year course aimed at students whose musical skills need improving to gain UG entry. Study at this level is designed to give students a structured musical education, for example if you have not studied music formally at Level 3 or had prior access to private music lessons.  The course is built so students will learn and achieve the sufficient musical, industry and study skills. It concentrates on ensuring students develop a foundation level of technique on their chosen principal instrument. The course also provides an introduction to music theory and core performance, rehearsal and study skills.  We believe this course will allow students to be fully prepared for our BMUS UG courses, as they will have achieved the full set of knowledge and practical skills required to study at Level 4.  **Degree**  Once on the degree the purpose is to produce versatile, musically literate graduates with the skills, theoretical knowledge and networks needed to develop lasting careers as professional musicians.  Your course is designed to give you a broad range of skills to maximise your employability. You will develop high-level skills in your chosen specialist area, such as your instrument. These are supported by a broader range of skills that relate to contemporary music. In addition, you will acquire experience and transferrable skills that are essential to all careers.  You will study three modules per semester, one of which is core and the other two will be chosen from the pathways below: (The one exception being that you cannot pick both Performance Pathways as your two choices).   * Instrument * Songwriting * Production * Performance * Jazz Performance   It is understood that from the two pathways chosen you will pursue those for the duration of the course. However, there is the option at Level 5 for you to switch to one or both of the below:   * Programming & Media * Music Directing & Arranging. |

**Section C - Course Aims and Structure**

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| Studying Contemporary Music at LCCM is an immersive experience that focuses on how to perform, arrange, direct, write and produce new and existing music. The course is taught by industry practitioners and is informed by a deep understanding of the commercial music business. It provides students with a creative understanding of 20th and 21st century western popular music.  During this practice-led course, you will gain the skills, knowledge, experience and confidence to become an adaptable musician, able to think for yourself and to work in a variety of roles within the 21st century music industry.  By studying at LCCM you will develop a deeper musical knowledge which will create a wider variety of career options. For example, this could be working with a variety of different artists as a session musician, songwriter, creating arrangements or working as a musical director. To achieve this, you will be guided by experienced musicians, arrangers’ songwriters and producers.  Optional workshops such as Choir, Drumline, Jazz Improvisation, Bass and Drums, and various Ensembles are offered to compliment your formal studies. These workshops are available to encourage you to work together and form projects with students from different courses. The workshops would also give you the opportunity to experiment with new musical ideas, learnt from other classes without being formally assessed.  **Foundation Level 3**  Study at this level will provide:   * An understanding of rudimentary music theory * Development of natural musicianship * Essential instrumental and performance skills * The ability to collaborate * Key Academic Study Skills * An understanding of core Industry skills   **Level 4**  Study at this level ensures you have a solid base from which to progress to Level 5. Techniques, principles and approaches are prescribed at this level to ensure you have:   * Reliable skills in your chosen subjects * A secure theoretical understanding of music * A sound knowledge of the music industry * A clear picture of popular music and its historical development   **Level 5**  At this level, further approaches to your subjects are explored and you are encouraged to experiment with and challenge the conventions secured in your previous studies. At level 5 you will:   * Advance and broaden your practical skills * Encourage greater creativity and collaboration in how you make music * Deepen your harmonic understanding of the subject * Improve your knowledge and interpretation of different styles of music   **Level 6**  This final part of your studies prepares you for work as a graduate. You can choose to draw together your skills and career objectives into a project of your own choice. These can be related to performing, songwriting, producing musical directing and arranging or writing music for Film. All these pathways will be supported by your career plan, which you will devise to help you make the step from education into employment. Your final project may also prepare you for postgraduate study.  Alternatively, you can choose to apply the instrumental skills and theoretical knowledge you have acquired to new contexts such as music teaching.  At level 6 you will:   * Set your own objectives and manage yourself to deliver them * Analyse your own skills, teach yourself and know where to get good advice * Know how to find information on a subject, discern its reliability and form your own conclusions * Have a clear plan about how you will find work as a graduate musician entering the music industry or labour market.   **Portfolio.** The course is designed by industry professionals to provide comprehensive opportunities so, on graduation, you will have built a substantial portfolio of work such as videos of your performances, recordings and arrangements relevant to your career progression. |

**Section D - Course Outcomes**

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| Upon successful completion of the course students are able to: Programme Learning Outcomes **BMUS Contemporary Music Performance & Production (Level 6)**   |  |  | | --- | --- | | **Knowledge & Understanding** | | | **KU1** | **Genre: Create** a distinctive musical identity drawing on selected musical genre | | **KU2** | **Industry: Design** innovative and effective solutions to meet current or future opportunities in the music and entertainment industry, respecting any intellectual property rights and securing appropriate commercial terms | | **Cognitive Skills** | | | **CS1** | **Evaluation: Integrate** advanced skills, techniques and procedures in a range of tasks. | | **CS2** | **Analyse: Evidence** the viability or suitability of your insights and solutions through critical reflection and systematic appraisal of a wide range of sources or body of evidence. | | **Practical Skills** | | | **PS1** | **Research: Defend** creative or business decisions using appropriate primary and secondary sources, and academic conventions | | **PS2** | **Communicate: Inspire** your audience with elegant, original and convincing delivery to captivate their attention | | **Key Life Skills** | | | **KS1** | **Professionalism: Evaluate** industry standards in the context of innovative practice, opportunity and mutually beneficial relationships. | | **KS2** | **Plan: Create** strategies for success within the context of an unpredictable market and profession, where goals and deadlines can demand revision and flexibility. |   **DipHE Contemporary Music Performance & Production (Level 5)**   |  |  | | --- | --- | | **Knowledge & Understanding** | | | **KU1** | **Genre: Demonstrate** musical genre conventions in a range of contexts | | **KU2** | **Industry: Solve** anticipated and identifiable challenges using existing technology, legal knowledge or business practices. | | **Cognitive Skills** | | | **CS1** | **Evaluation: Demonstrate** appropriate skills, techniques and procedures in a range of tasks. | | **CS2** | **Analyse: Apply** critical reflective skills that objectively critique and challenge both your own personal assumptions and the constructs associated with the discipline, leading to a speculative but informed argument | | **Practical Skills** | | | **PS1** | **Research: Develop** meaningful insights using appropriate research methods, primary and secondary sources, and academic conventions | | **PS2** | **Communicate: Develop** coherent and stimulating content delivered with confidence to meet the interests ofyour audience | | **Key Life Skills** | | | **KS1** | **Professionalism: Apply** standards that reflect well on you and your place within the industry or creative community | | **KS2** | **Plan: Determine** goals to meet deadlines, demonstrating the ability to progress study, tasks or projects independently |   **CertHE Music Performance & Production (Level 4)**   |  |  | | --- | --- | | **Knowledge & Understanding** | | | **KU1** | **Genre: Express** musical genre accurately in selected contexts | | **KU2** | **Industry: Explain** typical commercial principles, business practices and key organisations involved in the music industry | | **Cognitive Skills** | | | **CS1** | **Evaluation: Use** appropriate skills, techniques and procedures as instructed to complete selected tasks. | | **CS2** | **Analyse: Read** information objectively, leading to the formulation of a reasoned argument | | **Practical Skills** | | | **PS1** | **Research: Gather** evidence and data for an investigation using appropriate sources and academic conventions. | | **PS2** | **Communicate: Engage** your intended audience with well-structured material, that is technically accurate and delivered with creative flair. | | **Key Life Skills** | | | **KS1** | **Professionalism: Demonstrate** appropriate judgement and an ability to meet expected standards for individual or group projects. | | **KS2** | **Plan: Identify** priorities that enable expectations to be met, whilst maintaining momentum, focus and a work/life balance. |   **Foundation Year Zero (Level 3)**   |  |  | | --- | --- | | **Knowledge & Understanding** | | | **KU1** | **Genre: Define** musical genre through performance. | | **KU2** | **Industry: Identify** the various processes, procedures and practices for effective management of creative talent and intellectual property | | **Cognitive Skills** | | | **CS1** | **Evaluation: Introduce** structure and consistency to tasks following instruction. | | **CS2** | **Analyse: Describe** information based on relevance and reliability in specific or broader scenarios. | | **Practical Skills** | | | **PS1** | **Research: Choose** appropriate sources following academic convention | | **PS2** | **Communicate: Present** material in a coherent way to enhance the connection with your intended audience | | **Key Life Skills** | | | **KS1** | **Professionalism: Recognise** the benefit of following established standards to improve individual or group performance. | | **KS2** | **Plan: Organise** your time effectively | |

**Section E - Learning, Teaching and Assessment**

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| **How at LCCM learning and teaching is collaborative and personalised:**  The contemporary music and entertainment industries offer a broad and exciting range of areas for students to study and practice. It is therefore important for us to support students by allowing them to focus on areas of particular interest, whether working collaboratively or independently. At every level the course is based around practical application. The BMUS also enables a level of optionality within the different pathways, or optional modules, thus providing students with the opportunities to shape their own programme and become effective co-producers of their own learning experience.  **Contact tuition**  You are expected to work both as an individual and in collaborative teams where you will contribute your ideas and time to create group performance or production projects. Practical lessons help you develop your skills in your chosen subject areas. These are extended in workshops that give you the opportunity to apply those skills in practice. Lectures and classes deepen your knowledge and provide you with an environment in which to sharpen your critical capabilities.  **Independent Learning**  In addition to the contact tuition you receive, you are required to study independently. As a musician, you need to practice and organise your rehearsals in your own time. This is crucial for your success. As well as the above, you must study the subject matter presented in lessons, lectures and classes. The time and significance of your independent learning increases as you progress through each year of the course  Student collaboration is part of the day to day LCCM practice and the programmes ensure that students are provided with opportunities to learn with others. This includes seminars, the virtual learning environment (VLE) and open workshops. The college has a vibrant extracurricular programme of events with regular masterclasses, guest talks and gigs that provide further learning and opportunities to students.  At every level of the programme there are assessments and modules that embed group work and collaboration, whether working with student cohorts, tutors, active industry practitioners or cross programmes. This could be through Performance, Production, Events or Composition for example. This enables students, to develop their own collaborative practice.  This also allows the creative environment at the college and industry to keep flowing thus inspiring voluntary inter-module and course collaboration, nurturing the strong community value amongst the staff, tutors and student body. Consequently, the Student Experience is designed to embed an approach to learning and teaching that fosters partnership between staff and students and a strong learning community in all awards.  The Music Box provides professional facilities, equipment, rooms and software. A wide range of support is available to students with several teams dedicated to support students throughout their course. The programme administration team is dedicated to resolve student issues and provide pastoral and academic support. Individual development plans and further support can be given as required.  The Student Services Team also enables any student with a learning disability/ disability or mental health concern to have access to professional advice in this area and can make individual recommendations to the Academic team for assessment support or accommodations. During the academic year, LCCM offers a series of optional workshops for further support and development, available to all our students in response to individual learning needs. All LCCM students are supported appropriately and empowered to fulfil their own potential (e.g. through individualised academic support and /or feedback).  Within the student experience of all programmes, students will receive 1-2-1 tutoring, significant face to face time with teaching staff, regular informal and formal feedback on their academic development, and support and mentoring on all practical and collaborative projects. Attendance is monitored and proactive intervention made by Student Services to ensure every possible student’s success. The college’s bursary and hardship scheme are also an integral element of this support should students need it.  **General Assessment**  All LCCM assessments comply to an overarching assessment strategy that relies on relevant QAA Subject Benchmark Statements, this utilises the principles of Constructive Alignment and careful mapping to demonstrate effective coverage of level award learning outcomes. All assessments are used to ensure that students develop and build on key skills as they progress through the programme, requiring individuals to create work or demonstrate understanding in typical industry settings and environments.  The college avoids assessment “exercises" that would not normally occur in an artistic or professional context. Though LCCM is focused on studying and furthering music and creative industries through its practice, the institution rightly chooses to place significant emphasis on the need for its students to develop a creative sound/identity, and a sufficient theoretical and critical understanding of their discipline albeit through relevant practice and assessment. This ensures innovative assessment methods are used, allowing the teaching team to see that students are appropriately prepared for work in the music and creative industries.  All Learning Outcomes are clear and precise in their meaning, thus demonstrating the progression and learning which will take place and subsequently be tested in each module and assessment. Assessment grades and feedback, which must be pertinent to the learning outcomes, will enable students to reflect on their work and make further advances in their development. Formative assessments will support this learning, allowing students to develop their skills and learn from feedback ahead of graded assessment.  As existing courses for many years, the academic team has ensured all Programme assessments are coherent within an industry context. Each award has been designed to ensure assessments used for individual modules form a coherent whole and are timed throughout the academic year to avoid bunching. Assessments have always been subject to approval and thorough review by different academic bodies and industry professionals, such as different Awarding bodies, academic reviewers, External Examiners and lead industry professionals, which delivers a coherent set of assessments for all Programmes.  **Assessment Strategy**  Assessment supports your learning and recognises your achievement. It provides the course team with a means of evaluating your progress and identifies your strengths and weaknesses. It also provides a basis upon which recommendations for your progress can be made.  The purpose of assessment is to provide a systematic measure of your achievement, and to confirm you have met the learning outcomes of your course. Assessment can be summative, that which counts towards your degree or formative that which is developmental feedback used to help you understand where a piece of your work or a performance is currently against the learning outcomes and assessment criteria and what you can do to improve it.  Summative assessment takes place through:   * Practical Work - performance, recital, instrumental exams, presentation, musical directing, leading a studio session. These are carried out in real-time and often marked by two tutors for assessment purposes. * Portfolio - audio tracks, arrangements, videos. All items must be submitted the precise formats stated in your [module guides] * Written Work – musical scores, exams, essays, career or business plans, slides for presentations, session or practice diaries, self-critical reflections, programmes for recitals. All written work (where appropriate) should include a reference list or bibliography using the Harvard Style guide, and usually submitted electronically.   Formative feedback is given to you in two ways:   * verbally throughout a module based on your tutor’s in-class observations of your work or performance * in writing with indicative marks   **How you are assessed?**  You are assessed individually or as part of a collaborative group. When you are assessed collectively, tutors take note of your personal contributions so that marks may be given for both your individual performance and for the performance of the group overall. These are specific to each module and detailed in your module guides.  **Research and Contextual studies**  Specifically, at level 6 on the BMUS students really learn to put their work into context by finding their place within the Music Industry. For example, all students’ whatever portfolio of work they produce have to do a Career Presentation and submit a written Career Plan, based upon their current and future work. This is in the Core level 6 module “Working in the Music Industry”  Other examples of research and contextualisation can be found at Level 5 in the Songwriting modules were students learn to apply cultural and political traditions to areas of self-expression through their own songs and also through detailed lyric analysis.  **Core units and how they contribute to learning**  The thinking of the Core Modules on the BMUS is that they cover the areas that every musician would need whatever their chosen pathways  Through the core modules you will:   * Gain a good musical harmonic and rhythmic understanding, * Develop your musical ear * Improve your understanding of different musical genres * Achieve Practical keyboard skills * Gain a comprehension of Industry and music business rights * Understand the cultural and social context of music * Complete a Personal Career Plan in the form of a practical presentation and written submission * Gain/Improve Music Programming Skills   All the above core skills are designed to complement whatever optional pathways students take, therefore giving them a well-rounded experience in both core and optional modules. This in turn fits with the LCCM ethos of creative graduates, that are both musically literate and have an understanding of the Industry.  **Synthesising delivery of different topics into one unit.**  Level 4 students on BMus Music Performance and Production and BA Music Business Management degrees gain broad contextual, cultural and commercial insights through shared teaching, assessment and peer-learning. This is achieved by a cross-programme overlap within otherwise separate modules.  For music students - one of the two compulsory building block modules at level 4 is Harmony 1 & The Music Industry Landscape, with the corresponding business module being Music Industry Landscape & the Streaming Economy. For each cohort they study the core topic of Music Industry Landscape as one cross-programme cohort with an open-book exam to test and reinforce their industry knowledge.  The other essential topic within the respective module is taught and assessed in programme-specific groups. In the second semester the overlapping module for music students is Harmony 2 & The History of Popular Music which overlaps in a similar way with History of Pop Music – Crate Digging module for BA MBM. The shared element here is peer-led learning in cross-programme groups to explore and then present at an annual end of year event an in-depth musical and cultural history of a particular genre or movement.  See examples below of how these module works in the cross-programme overlap:    1.   |  |  |  | | --- | --- | --- | | **BMus Harmony 1 & The Music Industry Landscape** | |  | | Music Theory & Application (70%) | Music Industry Landscape |  | |  | |  | Music Industry Landscape | The Streaming Economy (70%) | |  | **MBM Music Industry Landscape & The Streaming Economy** | |   2.   |  |  |  |  | | --- | --- | --- | --- | | **BMus Harmony 2 & History of Popular Music** | |  | | | Music Theory & Application (70%) | History of Pop Group  Project |  | | |  |  | | |  | History of Pop Group Project | History of Pop  Guided Research (70%) | | |  | **MBM History of Pop – Crate Digging** | | | |  |  |  |  |   **The BMUS approach to industry practice and assessed work placements**  While there is no set policy on work placements in the BMUS all opportunities in this field are very practical:   * All assessments are designed by tutors currently working in Industry. * Students get the chance to work with external professional musicians, for example students could be asked to conduct and arrange for a Band Big or String Quartet. * There are also opportunities for students to actually play on other students work, while also working with external musicians as part of the band. * Tutors will recommend students for work, or in some cases give them work if they are double booked on a gig for example.   However rather than work placement on one specific job the BMUS is aimed at giving students the experience to be able to work in a number of different contexts and the practically of the course gives graduates the tools to be able to do this. |

**Section F - Employability**

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| LCCM programmes have been designed to enable students to develop specialist skills and knowledge relevant for 'employment' as artists, producers, musicians, authors or creative entrepreneurs. This means all programmes must have both a robust theoretical and technical core at their heart coupled with a structure that requires students to focustheir field of study over the duration of the course and so develop the level of specialist skills and knowledge appropriate for a graduate and relevant for a practitioner of each specific role. This design has been tested at validation, annually through AMR and an Industry Liaison agent, formal engagement with industry leaders through enhancement activities and factoring in student feedback. LCCM governance reflects the open nature of its employment focussed ambition with academic and industry leaders represented at Boards and within the committee structure of the college.  This core and focus must be complimented by the study of broader related subjects within the discipline thereby enabling students to develop knowledge and skills that are relevant at all stages of their careers and that equip graduates to continue to learn throughout life. All programmes must embed skills for wider 'employability' such as teamwork, project management, communication, research and data management and more over embed the use of these skills where possible as the medium for carrying out subject-related assessments.  The college’s policy on “Careers Information Education and Guidance” CIEAG has been embedded and must be used to inform all programme and module design. All programmes are be led and taught by active practitioners and rooted in current industry this enables a direct link from students to industry. The inevitable outcome for students who complete an LCCM programme must be the establishment of a comprehensive portfolio of work.  This portfolio must provide each student with:   * Assets for possible future commercial use * The basis of a continuous professional development culture and strategies for critical reflective practice * A valued record of the personal learning made   Throughout their course and completion of it, the college aims to support its students and alumni further through the Career and Industry Liaison Officer which seeks to connect students with bespoke employment opportunities and ensure the provision of personalised real-world careers advice.  **Employability Skills**  **Subject Specific Knowledge and Skills in Core Modules**     * Practical Music Theory * Arrangers’ Piano * Ear Training * Transcription * Arranging * A clear understanding of the dynamics and key organisations within the music business and its sub-sectors * An appreciation of the complexity of music rights * Knowledge of intellectual property law   **Subject Specific Skills in Optional Pathway Modules**   * Instrumental or Vocal Technique * Contemporary Performance * Jazz Performance * Songwriting and Release * Studio-based Recording and Production * Musical Directing and Arranging * Music Programming * Media Music   **Generic Skills in Core Modules**   * Communication * Personal Management * Collaboration * Research * Analysis * Career Planning * Critical Thinking & Research Skills * Academic and Business Writing & Editing   The list below shows some of the career options available:  **Music Industry Careers**  The list below shows some of the options available:   * Professional Session Musician * Performer * Arranger * Musical director * Band Member * Producer * Songwriter/Songwriter Artist * Programmer * Executive, Manager, Administrator, Officer in the music or wider entertainment industry   **Other Careers**   * Music Teacher * Executive, Manager, Administrator, Officers in any business * Project Manager   **Further Study**   * PG Diploma in music or a related subject * PGCE or other teaching qualifications * Further study at Masters Level (on completion of the BMus (Hons) |

**Section G - Enhancing the Quality of Learning and Teaching**

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| Below is a list of markers that ensure the enhancement of teaching and learning on the course:   * All tutors working in current Industry-this ensures the course remains current and relevant to the specific fields taught * Tutor training Days * Programme Committee meetings of all course the Subject leaders and Student Reps * Peer observations where one tutor observes another’s lesson and gives feedback. A summary of all observations is discussed at the Programme Committee and shared with all tutor’s and then fed into the Annual feedback cycle * Tutor Report Forms – Individual report forms sent to the Programme leader. A summary of all reports is discussed at the Programme Committee and shared with all tutor’s and then fed into the annual feedback cycle. * External Exmainer reports * Internal Surveys * NSS Surveys * QAA Reviews * QAA Benchmark Statements * Student Committee to gather student feedback. Reps have representation across different bodies in the College such as Academic Boards, SMTs, ASECs and Programme Committees. |

**MODULE MAP**

| INTEGRATED FOUNDATION | | | | | | | Contributing towards the Learning Outcomes  Taught (T), Practised (P) and/or Assessed (A) | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Module Code | Level | Module Name | Credits | Study Block  1, 2 or 3 | Compulsory (C) or  Option (O) | Assessment  methods\* | KU1 | KU2 | CS3 | CS2 | PS1 | PS2 | KS1 | KS2 |
| Genre | Industry | Evaluation | Analyse | Research | Communicate | Professionalism | Plan |
|  | 3 | **Music Theory 1** | 20 | 1 | C | EX |  |  | **TPA** | **TPA** | **TPA** |  |  |  |
|  | 3 | **Instrumental Development & Ensemble Skills 1** | 20 | 1 | C | PC, PF | **TPA** |  | **TPA** |  | P | TP | P | **TPA** |
|  | 3 | **Essential Study Skills & Academic Writing** | 20 | 1 | C | ES |  | P | **TPA** | TP | TP | TP | **TPA** | **TPA** |
|  | 3 | **Music Theory 2** | 20 | 2 | C | EX | TP |  | **TPA** | **TPA** | **TPA** |  |  |  |
|  | 3 | **Instrumental Development & Ensemble Skills 2** | 20 | 2 | C | PC, PF | TP |  | **TPA** |  | P | **TPA** | **TPA** | P |
|  | 3 | **Filesharing, Fisticuffs & the Philosophy of Copyright** | 20 | 2 | C | JL | TP | **TPA** |  | TP | **TPA** | **PA** |  |  |

| BMUS CONTEMPORARY PERFORMANCE & PRODUCTION | | | | | | | | Contributing towards the Learning Outcomes  Taught (T), Practised (P) and/or Assessed (A) | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Module Code | Level | Module Name | Credits | Study Block  1, 2 or 3 | Compulsory (C) or  Option (O) | Assessment  methods\* | KU1 | | KU2 | CS3 | CS2 | PS1 | PS2 | KS1 | KS2 |
| Genre | | Industry | Evaluation | Analyse | Research | Communicate | Professionalism | Plan |
|  | 4 | **Harmony 1 and The Music Industry Landscape** | 20 | 1 | C | EX |  | | TA | TPA | TPA |  |  |  |  |
|  | 4 | **Principal Instrument 1 and Programming** | 20 | 1 | O | PC, PO |  | |  | TPA | TPA |  |  |  | TPA |
|  | 4 | **Songwriting 1 and Programming** | 20 | 1 | O | PR |  | |  | TPA | TPA |  |  |  | PA |
|  | 4 | **Studio & Production 1 and Programming** | 20 | 1 | O | PC |  | |  | TPA | TPA |  |  |  | PA |
|  | 4 | **Professional Performance 1** | 20 | 1 | O | PF, PC | TPA | |  |  |  |  | TPA | TPA |  |
|  | 4 | **Jazz Performance 1** | 20 | 1 | O |  | TPA | |  |  |  |  | TPA | TPA |  |
|  | 4 | **Harmony 2 and  The History of Popular Music** | 20 | 2 | C | EX, PR |  | |  |  | TPA | TPA | PA |  |  |
|  | 4 | **Principal Instrument 2 and Programming** | 20 | 2 | O | PC, PO | TPA | |  | TPA |  |  |  | TPA |  |
|  | 4 | **Songwriting 2 and Programming** | 20 | 2 | O | PR | TPA | |  | TPA |  |  |  | PA |  |
|  | 4 | **Studio & Production 2 and Programming** | 20 | 2 | O | PC | TPA | |  | TPA |  |  |  | PA |  |
|  | 4 | **Professional Performance 2** | 20 | 2 | O | PF, PC |  | |  |  |  | TPA | TPA | TPA |  |
|  | 4 | **Jazz Performance 2** | 20 | 2 | O |  |  | |  |  |  | TPA | TPA | TPA |  |
|  | 5 | **Harmony and Theory 3** | 20 | 1 | C | ES, EX |  | |  |  | TPA | PA |  | TPA |  |
|  | 5 | **Principal Instrument 3** | 20 | 1 | O | PC | TPA | |  | TPA |  |  | PA |  |  |
|  | 5 | **Songwriting 3** | 20 | 1 | O | PR | TPA | | PA |  |  |  | TPA |  |  |
|  | 5 | **Studio & Production 3** | 20 | 1 | O | PC |  | | TPA | TPA |  |  | TPA |  |  |
|  | 5 | **Professional Performance 3** | 20 | 1 | O | PF, PC | TPA | | TPA |  |  |  | TPA |  |  |
|  | 5 | **Jazz Performance 3** | 20 | 1 | O |  | TPA | | TPA |  |  |  | TPA |  |  |
|  | 5 | **Music Programming 3 Sound Design** | 20 | 1 | O | PO | TPA | | TPA | TPA |  |  |  |  |  |
|  | 5 | **Musical Directing & Arranging 3** | 20 | 1 | O | PC |  | |  |  | TPA |  | TPA | TPA |  |
|  | 5 | **Harmony and Theory 4** | 20 | 2 | C | ES, EX |  | |  |  | TPA | PA |  | TPA |  |
|  | 5 | **Principal Instrument 4** | 20 | 2 | O | PC | TPA | |  |  | PA |  |  |  | PA |
|  | 5 | **Songwriting 4** | 20 | 2 | O | PR | TPA | | PA |  |  |  |  |  | PA |
|  | 5 | **Studio & Production 4** | 20 | 2 | O | PC | TPA | |  | TPA |  |  |  |  | PA |
|  | 5 | **Professional Performance 4** | 20 | 2 | O | PF, PC |  | | PA | TPA |  |  | TPA |  |  |
|  | 5 | **Jazz Performance 4** | 20 | 2 | O |  |  | | PA | TPA |  |  | TPA |  |  |
|  | 5 | **Music Programming 4 Contemporary Electronica** | 20 | 2 | O | PO |  | | TPA | TPA |  |  | TPA |  |  |
|  | 5 | **Musical Directing & Arranging 4** | 20 | 2 | O | PC |  | | PA | TPA |  |  |  |  | PA |
|  | 6 | **Harmony & Theory 5: Jazz or World Music Arranging** | 20 | 1 | C | PR | TPA | |  | TPA |  |  |  | PA |  |
|  | 6 | **Principal Instrument 5** | 20 | 1 | O | PC |  | |  | TPA | PA |  |  | PA |  |
|  | 6 | **Songwriting & Artist Development 5** | 20 | 1 | O | AR, RE |  | | TPA |  | TPA |  |  |  | PA |
|  | 6 | **Studio & Production 5** | 20 | 1 | O | PC |  | |  | TPA | TPA |  |  |  | PA |
|  | 6 | **Professional Performance 5** | 20 | 1 | O | PF, PC | TPA | |  |  | TPA |  |  |  | PA |
|  | 6 | **Jazz Performance 5** | 20 | 1 | O |  | TPA | |  |  | TPA |  |  |  | PA |
|  | 6 | **Composing for Media 5 (Broadcast)** | 20 | 1 | O |  |  | |  | TPA | TPA |  |  |  | PA |
|  | 6 | **Musical Directing & Arranging 5** | 20 | 1 | O | PC | TPA | |  | TPA |  |  |  | TPA |  |
|  | 6 | **Working in the Music Industry** | 20 | 2 | C |  |  | | TPA |  |  |  | TPA |  | PA |
|  | 6 | **Principal Instrument 6** | 20 | 2 | O | PC |  | |  |  |  | TPA | PA |  | PA |
|  | 6 | **Songwriting & Artist Development 6** | 20 | 2 | O | AR, PF |  | | TPA |  |  | PA | TPA |  |  |
|  | 6 | **Studio & Production 6** | 20 | 2 | O | PC |  | |  | TPA |  | PA | TPA |  |  |
|  | 6 | **Professional Performance 6** | 20 | 2 | O | PF, PC |  | |  | TPA |  | PA | TPA |  |  |
|  | 6 | **Jazz Performance 6** | 20 | 2 | O |  |  | |  | TPA |  | PA | TPA |  |  |
|  | 6 | **Composing for Media 6 (Film)** | 20 | 2 | O |  |  | |  | TPA | TPA |  | PA |  |  |
|  | 6 | Musical Directing and Arranging 6 | 20 | 2 | O | PC, PR |  | | TPA | TPA |  |  |  | TPA |  |

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| \*The following codes for assessment methods apply  *(additional codes can be proposed through this process, if necessary)*: - | | | |
| AR | Artefact | LR | Literature Review |
| CB | Computer-based | OR | Oral |
| CE | Critical evaluation | PC | Practical |
| CS | Case study | PF | Performance |
| DI | Dissertation or project | PL | Placement |
| ES | Essay | PO | Portfolio |
| EX | Exam | PR | Presentation |
| GR | Group Report | RE | Individual report |
| IT | In-module Test | SP | Studio Practice |
| JL | Journal / Logbook | OT | Other |

1. Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Programme Director, Senior Lecturer [↑](#footnote-ref-2)