



Module Descriptor

Title	Introduction To Collaborative Music Practice		
Session	2025/26	Status	
Code	MUSC08018	SCQF Level	7
Credit Points	20	ECTS (European Credit Transfer Scheme)	10
School	Business and Creative Industries		
Module Co-ordinator	David Scott		
Summary of Module			
Introduction to Collaborative Music Practice offers students an opportunity to explore and practice the main theories, concepts and principles related to the roles of professional musicians and technologists / producers in recording or in performance contexts, and considers the ways in which collaborations between technologists and musicians has formed a significant dynamic driver in the development of popular music. Students will develop their own chosen specialisms – either in performance technique, style, genre, production technique etc – within mixed discipline collaborative units combining live performance with technology, backing tracks and special sound effects in a range of strongly practical outputs. Students will study classic collaborations between producers, technologists and musicians from contemporary popular music history and genre, and consider the dynamic nature of this collaboration, both from a practical and theoretical perspective. Key content includes: Individual musicianship Individual production techniques Production ‘routining’ Studio collaboration Studio performance			

Module Delivery Method	On-Campus¹	Hybrid²	Online³	Work -Based Learning⁴
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¹ Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

² The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

³ Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

⁴ Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

	☒	☐	☐	☐		
Campuses for Module Delivery	☐ Ayr ☐ Dumfries		☐ Lanarkshire ☐ London ☐ Paisley		☐ Online / Distance Learning ☒ Other (specify) TNE / Rome, Florence, Bari	
Terms for Module Delivery	Term 1	☒	Term 2	☐	Term 3	☐
Long-thin Delivery over more than one Term	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Work with an overall appreciation of a broad range of popular music performance and production skills and techniques
L2	Work, under guidance, in acquiring an understanding of historical popular music collaborative practice
L3	Use a range of forms of communication effectively
L4	
L5	

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	SCQF 7 A broad knowledge of the key issues in live and studio music performance
Practice: Applied Knowledge and Understanding	SCQF 7 Use some of the basic and routine professional skills, techniques, practices and/or materials associated with forming a musical, collective, developing music and performing. Practice in both routine and non-routine contexts
Generic Cognitive skills	SCQF 7 Present and evaluate collaborative music practice. Address defined music and technology briefs using a range of performance approaches.
Communication, ICT and Numeracy Skills	SCQF 7 Use a range of forms of communication effectively in both familiar and new contexts, from the rehearsal / development and recording process to live performance.
Autonomy, Accountability and Working with Others	SCQF 7 Exercise some initiative and independence in carrying out defined activities at a professional performance level. Take supervision in less familiar areas of work, respond to musical criticism, studio/rehearsal routining.

	Take some managerial responsibility for the work of others within a defined and supervised musical group structure. Take account of own and others' roles and responsibilities in carrying out and evaluating tasks, working creatively within a group structure to produce a coherent musical statement. Work with others in support of current professional practice under guidance.
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Prerequisites	Module Code	Module Title N/A
	Other	
Co-requisites	Module Code	Module Title N/A

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities	Student Learning Hours
During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	(Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	12
Tutorial / Synchronous Support Activity	24
Independent Study	164
Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Beinhorn, M. (2015) Unlocking Creativity: A Producer's Guide to Making Music and Art. Milwaukee: Hal Leonard Boyce, T. (2014) Introduction to Live Sound Reinforcement - The Science, the Art, and the Practice. Victoria: Friesen Press Herstand, A. (2016) How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician. New York: Liveright Massy, S. (2016) Recording Unhinged: Creative and Unconventional Music Recording Techniques. Milwaukee: Hal Leonard Rooksby, R. (2008) Arranging Songs. London: Backbeat

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#), Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

200 hours as outlined above

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts Media
Overall Assessment Results	☐ Pass / Fail ☒ Graded
Module Eligible for Compensation	☒ Yes ☐ No If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.
School Assessment Board	Arts & Media
Moderator	Rebecca Wallace
External Examiner	J Crossley
Accreditation Details	N/A
Module Appears in CPD catalogue	☐ Yes ☒ No
Changes / Version Number	1.05

Assessment (also refer to Assessment Outcomes Grids below)

Assessment 1

(70%) Portfolio of recorded work

Assessment 2

(30%) Essay

Assessment 3

(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Component 1

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Portfolio	☒	☒	☒	☐	☐	70	24

Component 2

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Essay	☐	☐	☒	☐	☐	30	12

Component 3

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
	☐	☐	☐	☐	☐		
Combined total for all components						100%	hours

Change Control

What	When	Who