Module Descriptor

Title	Live Performance		
Session	2026/27	**Status**	
Code	MUSC07009	**SCQF Level**	7
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Lauren Gilmour		

Summary of Module

To introduce all students to the experience of live music performance each student is placed in a mixed ability/ instrument performance unit (instrumentalists, technologists, sociologists, etc..) and involved in writing, arranging and performing a piece of original material. Lectures include safe practice, stage person a,songwriting stimuli, dynamics and each performance unit must co-ordinate to write / arrange, select an image, and perform a body of original material. At the end of the performance task students are required to submit acritical report.

This core module has additional hours attached as an introduction to personal development planning.

• Ability to create and construct musical ideas in collaboration with group members

• Demonstrate appropriate and effective performance strategies

• Ability to identify team members' performance abilities and designate roles in a performance environment.

• Ability to organise an effective rehearsal routine.

• The ability to recognise and identify personal barriers to songwriting and performance and design strategies to overcome these.

Module Delivery Method	**On-Campus[1]**	**Hybrid[2]**	**Online[3]**	**Work -Based Learning[4]**
	☒	☐	☐	☐

[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)	
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	Analyse/identify team members performance abilities & designate roles in a performance environment, plan and implement appropriate and effective performance strategies
L2	Self-reflect and self-analyse weaknesses/strengths/barriers to their own personal musicianship.
L3	Demonstrate musical/performance ideas to create/construct a musical performance of self-composed material.
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 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 in public. Practice these in both routine and non-routine contexts
Generic Cognitive skills	**SCQF 7** Present and evaluate collaborative music practice. Address defined music briefs using a range of performance approaches Use a range of approaches to address defined and/or routine problems and issues within familiar contexts
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 process to the live performance itself.
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

Prerequisites	**Module Code**	**Module Title**
	Other	
Co-requisites	**Module Code**	**Module Title**

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 During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (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:

Adair, J. (1987) Effective Teambuilding: How To Make A Winning Team, London: Pan

Davis, S. (1992) Songwriters Idea Book, London: Omnibus

Frith, S. (2001) The Cambridge Companion To Pop And Rock, Cambridge: Cambridge University Press

Frith, S., 2007. Live music matters. Scottish music review, 1(1).

Luboff, P. (1992) Songwriting Wrongs And How To Right Them, Ohio: Writer's Digest

Miller, K.E. (2021) Collaborative Songwriting in Popular Music: A Theoretical and Practical Guide.

Rodgers, J.P. (2003). The Complete Singer-Songwriter: A Troubadour's Guide to Writing, Performing, Recording, and Business. Backbeat.

Scott, Derek B. (2009) The Ashgate Research Companion To Popular Musicology, Farnham; Ashgate

Sickels, RC. (2008) The Business Of Entertainment. Vol.2, Popular Music, Westport, Conn: Praeger

(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:** Attendance and engagement with all scheduled in-person and independent learning activities

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 and Media
Moderator	Rebecca Wallace
External Examiner	Jonathan Crossley
Accreditation Details	JAMES, SMIA
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	2.08

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1

Reflective essay – 1200 words (40% of overall module mark). This allows students to reflect on some of their weaknesses and strengths, address performance and songwriting anxieties and research ways in which othermusicians have addressed these barriers.
Assessment 2
Live Performance (60% of mark) Throughout rehearsals and workshops students will have each created a piece of music and lyrics in collaboration with group members. This will then be performed in front of a live audience or online video equivalent subject to restrictions. The mark is a combination of the quality of the group performance as a whole there will be a personal mark for engagement in the performance, communication of musical ideas to other group members, quality of the song and level of engagement with the whole process from rehearsal to performance
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**
Essay	☐	☒	☒	☐	☐	40	15

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Live Performance	☒	☐	☒	☐	☐	60	0

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	15 hours

Change Control

What	**When**	**Who**
No changes	March 2026	NMc