

University of the West of Scotland

Module Descriptor

Session: 202425

Title of Module: Introduction to Collaborative Music Practice			
Code: MUSC08018	SCQF Level: 7 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business & Creative Industries		
Module Co-ordinator:	Kenneth Forbes		
Summary of Module			
<p>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 technologist in recording or in performance contexts, and considers the ways in which collaboration 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.</p> <p>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.</p> <p>Individual musicianship Individual production techniques Production ‘routining’ Studio collaboration</p>			

Studio performance

Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
See Guidance Note for details.					

Campus(es) for Module Delivery						
The module will normally be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Italy – Bari

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input checked="" type="checkbox"/>	Term 2	<input type="checkbox"/>	Term 3	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements)	
These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.	
At the end of this module the student will be able to:	
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	Click or tap here to enter text.
L5	Click or tap here to enter text.
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)	<p>SCQF Level 7</p> <p>A broad knowledge of the key issues in live and studio music performance</p>	
Practice: Applied Knowledge and Understanding	<p>SCQF Level 7</p> <p>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</p>	
Generic Cognitive skills	<p>SCQF Level 7</p> <p>Present and evaluate collaborative music practice. Address defined music and technology briefs using a range of performance approaches.</p>	
Communication, ICT and Numeracy Skills	<p>SCQF Level 7</p> <p>Use a range of forms of communication effectively in both familiar and new contexts, from the rehearsal / development and recording process to live performance.</p>	
Autonomy, Accountability and Working with others	<p>SCQF Level 7</p> <p>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.</p>	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

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 (Normally totalling 200 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
Independent Study	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	Hours Total 200
**Indicative Resources: (eg. Core text, journals, internet access)	
<p>The following materials form the essential underpinning for the module content and ultimately for the learning outcomes:</p> <p>Beinhorn, M. (2015) <i>Unlocking Creativity: A Producer's Guide to Making Music and Art</i>. Milwaukee: Hal Leonard</p> <p>Boyce, T. (2014) <i>Introduction to Live Sound Reinforcement - The Science, the Art, and the Practice</i>. Victoria: Friesen Press</p> <p>Herstand, A. (2016) <i>How To Make It in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician</i>. New York: Liveright</p> <p>Massy, S. (2016) <i>Recording Unhinged: Creative and Unconventional Music Recording Techniques</i>. Milwaukee: Hal Leonard</p> <p>Rooksby, R. (2008) <i>Arranging Songs</i>. London: Backbeat</p>	
<p>(**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)</p>	

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:

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](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(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
Assessment Results (Pass/Fail)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
School Assessment Board	Arts & Media
Moderator	Rebecca Wallace
External Examiner	J Crossley
Accreditation Details	e.g. ACCA Click or tap here to enter text.
Changes/Version Number	1.04

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).
Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

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.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of practical	✓	✓	✓			70	24

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Essay			✓			30	12

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours

Combined Total for All Components						100%	36hours

Change Control:

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)