

## University of the West of Scotland

## Module Descriptor

Session: 24/25

<b>Title of Module: Musicianship</b>			
<b>Code: MUSC07014</b>	<b>SCQF Level: 7 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: 10 (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Business and Creative Industries		
<b>Module Co-ordinator:</b>	TBC		

**Summary of Module**

This module primarily aims to introduce the principles and practices of collaborative musicianship within a professional environment using basic music theory and written / verbal musical communication.

Through a series of seminars and workshops, students will have the opportunity to learn about their own musicianship by interacting on with peers and supervisors within a practical setting in response to a range of instrumental and vocal briefs. Students will experiment with multiple group scenarios, studying the conventions, techniques, and principles of various commercial music genres. Students will have the opportunity to get feedback on their work during class time and through formative feedback sessions in preparation for assessment. Students are also

- encouraged to engage in peer feedback. Instrumental and vocal study
- Arranging in different popular music genres
- Session musicianship
- Improvisation
- Collaboration
- Music Skills development

**Module Delivery Method**

<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid 0</b>	<b>Work-Based Learning</b>
<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 <b>normally</b> 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 checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Roma / Bari (TNE)

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input type="checkbox"/>	Term 2	<input checked="" 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	Employ a wide range of routine skills to communicate musical ideas in a collaborative environment
L2	Apply knowledge in using some of the basic skills of music rehearsal practice
L3	Critically reflect on personal performance and musical development.
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><b>SCQF Level 7</b> Awareness and understanding of the physiologies involved in playing an instrument or singing.</p> <p>The ability to engage with a variety of musical styles through creative and technical projects or exercises.</p> <p>The ability to observe, interpret and manipulate oral, written and visual signs denoting music whether formal or vernacular.</p>
Practice: Applied Knowledge and Understanding	<p><b>SCQF Level 7</b> Demonstrate physical dexterity and control (Technical mastery of the instrument / voice), together with the necessary powers of sustained concentration and focus.</p> <p>Development of artistic and expressive skills necessary to communicate music convincingly to the listener.</p> <p>Ensemble skills: performing effectively as part of a group.</p>
Generic Cognitive skills	<b>SCQF Level 7</b>

	Present musical arrangements and performances routine to the discipline of session musicianship	
Communication, ICT and Numeracy Skills	<b>SCQF Level 7</b> Ability to work as an integrated member of a team, to respond to partnership and leadership, and to lead others in team-work within a rehearsal and recording environment	
Autonomy, Accountability and Working with others	<b>SCQF Level 7</b> Awareness of professional protocols and the discipline of music performance as part of an ensemble.	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b>	<b>Module Title:</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<b>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.</b>	
<b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	<b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	36
Asynchronous Class Activity	36
Independent Study	128
	200 Hours Total
<b>**Indicative Resources: (eg. Core text, journals, internet access)</b>	

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: Pa

Frith, S. (2001) *The Cambridge Companion to Pop and Rock*, Cambridge: Cambridge University Press

Kerr, S. (1998) *Songs from Scratch – music for non-musicians*

Randi, D, Nishimura, K N (2014) *You've Heard These Hands: from the Wall of Sound to the Wrecking Crew and Other Incredible Stories*. New York: Applause Publishing.

Rooksby, R (2007) *Arranging Songs*. New York: Backbeat.

Runswick, D (1993) *Rock, Jazz and Pop Arranging: All the Facts and All the Know-how*. London: Faber.

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

Stewart, D (2005) *The Musician's Guide to Reading and Writing Music*. San Francisco: Miller Freeman

Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.

Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.

(\*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](#).

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

<b>Divisional Programme Board</b>	Arts & Media
<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts & Media
<b>Moderator</b>	TBC
<b>External Examiner</b>	J. Crossley
<b>Accreditation Details</b>	JAMES
<b>Changes/Version Number</b>	5

#### 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 – Practical assessment (60%)

Assessment 2 – Solo submission and Report (40%)

(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	Timetable Contact Hours
Performance/ Studio work/ Placement/ WBL/ WRL assessment	X	X				60	20

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	Timetable Contact Hours
Portfolio of practical work	X	X	X			40	10

<b>Combined Total for All Components</b>	<b>100%</b>	<b>30 hours</b>
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### Change Control:

What	When	Who
MC has left UWS – recruitment for new member of staff under way	24/04/2024	Natalie McCluskey
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

