

Part one: Programme Specification

Course record information

Name and level of final award:	BMus (Hons) Commercial Music Performance
Name and level of intermediate awards:	Diploma of HE in Commercial Music Performance Certificate of HE in Commercial Music Performance
Awarding body/institution:	University of Westminster
Status of awarding body/institution:	Recognised Body
Location of delivery:	Harrow Campus
Language of delivery and assessment:	English
Course/programme leader:	Hussein Boon
Course URL:	
Mode and length of study:	Full Time
University of Westminster course code:	W50
JACS code:	W310
UCAS code:	W310
QAA subject benchmarking group:	Subject Benchmarks statements – Academic standards – Music QAA 2001
Professional body accreditation:	This course is recognised and supported in various ways by the following organisations: <ul style="list-style-type: none"> • Musicians Union • Performing Rights Society • Black Music Education Trust • British Academy of Songwriters and Composers • British Phonographic Industry • Black Music Congress • Harrow Arts • Youth Music • Access to Music

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- Rock School
 - Music Matrix
 - MOBO Awards
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Date of course validation/review: 2006

Date of programme specification: 2010

Admissions requirements

All students apply to the course using the standard UCAS system. Those who meet the criteria for interview are asked to attend the university for half a day. These students are sent guidance notes with their invitation to enable them to prepare for an audition. Specific guidance notes are given about the sort of material to prepare for the audition.

The criteria for being selected for interview are:

- evidence of significant achievement in music performance relative to the applicant's age, geographical location, and involvement in relevant education activities;
- evidence of commitment to practical work in music performance, musicology, music business or music education
- evidence of an ability to study successfully and to complete courses of study;
- evidence of a desired career goal which is congruent with the shape of the industry and the student experience of the course
- evidence of an ability to present a coherent and reasoned personal statement;
- a strongly supportive reference from a reliable source.

All applicants are asked to do the following on the interview day:

- listen to a course briefing from a member of the course teaching team, usually the course leader or admissions tutor
- participate in a campus tour
- perform an audition piece of the applicant's choice that demonstrates their musical and performing ability.
- be prepared to engage in discussion with course tutors in an individual interview about their past education, awareness of current music, career aims, and reasons for applying to our course.
- Interviews serve to establish applicants' interest and competence in the various aspects of the course, their wider cultural interests and their 'fit' with the course community and culture. Interviews are normally conducted with a permanent staff member from the course team and a current student. As well as providing valuable opinion on the suitability of interviewees, the student interviewer also answers any questions from interviewees about the student experience of the course and campus life.

The criteria for assessing applicants at this stage are:

- quality of their practical abilities in music performance
 - their understanding of the nature of the course and its usefulness to the applicant's future career plans;
 - level of evidence of the applicant's ability to produce creative thinking on music performance issues
 - quality of verbal expression in written and oral forms.
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- In addition, applicants will normally satisfy the following:
 - the minimum age for admission is 18 as at the 31st December in the year of entry

AND EITHER

Grades A-C at GCSE should include Mathematics and English Language plus a minimum of 160 points from at least two A2 (GCE/VCE) qualifications

OR a minimum overall pass in the BTEC/Edexcel National Diploma qualification.

If English is not the applicant's first language, an overall score of 550 in the TOEFL examination, 6.0 in the IELTS test or Grade C in the Cambridge Proficiency examination must be attained.

Overseas Applicants

Overseas applicants may be invited to interview at which they perform the same tasks as UK resident applicants. Overseas applicants unable to attend for interview are asked to submit a portfolio of musical performances, which should include at least one video of a performance and recordings. Music can be a composition by the student or from repertoire. The portfolio will also include an essay on a given topic. Applicants will be notified of the topic and word count.

Candidates offering non-UK qualifications will have their academic record assessed according to internationally recognised equivalence criteria.

Applicants Over 21

Applicants aged over 21 who do not have the normal entry requirements will be actively considered. Those candidates who do not have traditional qualifications should demonstrate their ambition, ability and potential through employment and/or experience in the field of commercial music or related areas.

This evidence will support the candidate at the selection for interview stage. At the interview the candidate's background in commercial music will be discussed in detail to investigate and establish the compatibility of the course with their demonstrable abilities, aspirations and prior experience.

Accreditation of Prior Learning

All matters relating to the Assessment of Prior Learning and the Assessment of Prior Experiential Learning is the responsibility of the School APL/APEL board, which also deals with Credit Accumulation and Transfer ratings for transfers within the School. The board meets twice a year, is made up of the School's course leaders.

Students are advised by the course leader if their sought credit and exemption has a reasonable chance of success so that they are aware of the risks to their progress should they fail to substantiate exemption of modules which they have not elected to take.

Aims of the course

The University, through its BMus Commercial Music Performance degree aims to:

General:

- prepare students for careers and a creative life of change in the performance of commercial music and its associated industries
- increase knowledge, appreciation and understanding of music repertoire across a range of styles and cultures
- apply knowledge and creativity to produce effective and potent musical performances

- develop composition, song-writing and arranging skills
- understand the importance of innovation in music and the use of technologies that further opportunities for performance and dissemination of work.
- develop mechanisms with which students can provide creative input leading to musical performances and other commercial music opportunities
- develop a wide knowledge and understanding of commercial music through a programme of contextual studies fusing musicology, music business and music education
- enhance students' independence, self motivation and interdependence as they work creatively in the context of commercial music performance
- establish a career strategy and opportunities suited to the aims and ability of each student
- prepare students for appropriate postgraduate study.
- engage in professional practice within the sphere of commercial music performance
- produce graduates who will improve the quality and diversity of music teaching staff throughout the UK, particularly in areas where many social, ethnic and other cultural groups are significantly under-represented
- establish UoW as the pre-eminent UK centre for scholarly research into Commercial Music performance, composition, musicology and education,

With regard to performance:

- support the development of music performance skills to professional standard
- develop ensemble and solo performing skills within a range of musical styles
- develop instrumental ability appropriate to the musical aims of each student
- develop composition, arranging and other ways of contributing creatively to a performance
- develop musicianship and notation skills appropriate to the musical aims of each student

With regard to contextual studies:

- inculcate a secure understanding of the position of commercial music within wider culture
- equip students with the critical and analytical faculties with which to reflect upon their own position within society and to understand the market for which they perform and/or compose
- enhance students' self-motivation and independence of thought and creativity within the music industry and related industries
- equip students with a range of transferable intellectual and personal skills
- broaden students' career options
- prepare students for further study of employment within music education

Employment and further study opportunities

Today's organisations need graduates with both good degrees and skills relevant to the workplace, ie employability skills. The University of Westminster is committed to developing employable graduates by ensuring that:

- Career development skills are embedded in all courses
- Opportunities for part-time work, placements and work-related learning activities are widely available to students

- Staff continue to widen and strengthen the University's links with employers in all sectors, involving them in curriculum design and encouraging their participation in other aspects of the University's career education and guidance provision
- Staff are provided with up-to-date data on labour market trends and employers' requirements, which will inform the service delivered to students.

The course is designed to give its graduates a strong basis upon which to build a career. It is hoped that many of the graduates will be ready for professional employment. It is envisaged that most students will seek employment as professional musicians in areas that relate directly to the performance strand of the course, performing in a wide range of contexts including:

- a range of commercial music styles, including for example folk, hardcore metal, electronica, hip-hop, jazz, classical and many others
- recording and session work
- the entertainment industry including performances for theatre, dance and a range of 'function' performances
- composing, arranging and adapting music for live performances as well as for TV, film, theatre, new media and computer games
- It is further envisaged that some graduates will follow careers that derive more heavily from the contextual studies strand of the course including:
 - researcher, academic, journalist or forensic musicologist.
 - areas of music business related to live performance such as event promotion, music business legality
 - music education across a range of opportunities from peripatetic instrumental tuition to school music teaching, workshop leading and music therapy.

In addition to these subject specific skills it is part of the University and School's policy to enable the development of employability or transferable skills. These higher education and career management (HE&CM) skills are developed through all the modules in the course. Curriculum design and teaching and learning strategies incorporate the need for a range of skills and it is anticipated that students who progress through the course will improve their abilities in these areas, as well as in subject-specific skills.

As some indication of the sort of employability this course may lead to we can reflect on the success of the existing BA Commercial Music course that has produced a good number of graduates who are succeeding professionally in music performance, production, and music business. These include successful recording artists like: The Feeling, Tom Baxter, Al Shux, Ben Cullum, Chris Banks, Richard Beadle, Karen Ramirez, The Infadels, Pure Reason Revolution, Above and Beyond and Kevin Mark Trail.

Learning outcomes

Learning outcomes are statements on what successful students have achieved as the result of learning. These threshold statements of achievement and are linked to the knowledge, understanding and skills that a student will have gained on successfully completing a course.

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Performance

The course supports the development of performing skills across a wide range of styles. In order to remain current it is likely that these styles will change to some extent from year to year. As a general guide it is reasonable to say that commercial music includes popular music styles as well as underground, emerging and cross-cultural approaches. Because of the need to support a wide range of stylistic approaches it is necessary to take a broad approach to the development of instrumental ability.

The course supports students who aim to develop conventional instrumental techniques but also supports those who perform using idiosyncratic methods. This instrumental development is accomplished through weekly instrumental workshops supplemented with individual lessons at the discretion of the tutor.

Group performance is at the heart of the course activities and a wide range of performance opportunities is available, including standard and student led groups. Standard groups are planned at the start of each academic session and led by a specialist tutor. Student led groups are formed by students under the guidance of a tutor around the students' musical styles and interests. In contrast to the field of classical music that often emphasises the performance of standard repertoire, commercial music focuses as much on the need to generate new music as perform existing works. In the performance of existing works creative approaches offering a fresh interpretation are expected.

The composition of musical material is a vital part of this course. However, the intellectual property invested in a particular piece of music is normally separated into composition and performance, but anyone who has played in any kind of creative ensemble knows that the creative input to musical work comes in many forms. Certainly the composer of a work is making creative input but so too is a musician who, for instance, responds positively to the new work and rehearses it enthusiastically.

The ability to make a positive contribution to the development of performances in a number of ways is recognised by this course and is referred to as *Creative Input*. Encouraging Creative Input from students is a central aspect of the course and forms part of the assessment requirement for all performing modules.

Musicianship is included in performance modules for the first 3 semesters, with a view to supporting the development of general music skills like rhythm and pitch awareness, keyboard skills, aural analysis and the ability to use notation relevant to a range of musical approaches. The use of standard western notation is not required on entry to the course but will be developed as required within musicianship sessions and elsewhere on the course where appropriate to the student's needs. Notation is regarded as a highly flexible tool that may be suited to certain kinds of musical activity along with other tools.

Performance learning outcomes

Level 4

The student is expected to be able to:

- demonstrate adequate command of core instrumental or vocal ability with the ability to use notation as appropriate
- explore composing, arranging devising catalysing or other forms of creative input in the development of performances
- demonstrate knowledge of performance repertoire within an identified genre
- work effectively and creatively within groups

- use a range of musicianship skills
- create music performances in relation to narrative structures
- use a range of technological approaches to music performance

Level 5

The student is expected to be able to:

- demonstrate substantial command of instrumental or vocal ability with the ability to use notation as appropriate
- demonstrate developed ability in composing, arranging devising catalysing or other forms of creative input in the development of performances
- demonstrate a developed knowledge of performance repertoire within an identified genre
- work effectively in groups and demonstrate some leadership
- recognise potential as a performing soloist, composer or music educator
- apply a range of musicianship skills effectively
- extend musical style and appreciate the importance of musical innovation
- demonstrate uses of technology in relation to extended music performances

Level 6

The student is expected to be able to:

- perform confidently as a musician to professional standards with the ability to use notation as appropriate
- compose, arrange, collaborate, devise, catalyse or otherwise contribute creatively to performances at professional standards
- demonstrate fluent knowledge of performance repertoire within an identified specified genre
- lead ensembles and mentor less experienced musicians demonstrate specialist ability as a performing soloist, composer or music educator
- engage effectively with professional practice in commercial music

Contextual studies

Musicology

The Musicology Strand of the BMus in Commercial Music Performance represents a uniquely fertile, cross-disciplinary area of contemporary musical scholarship. It taps into the music-performing or composing ambitions of the student body, in order to help students find additional and/or alternative employment in areas which relate directly to these ambitions, such as music education in schools, in the FE and HE sectors, and in lifelong learning or in composition for film, TV and advertising.

There is an emphasis on embedded study skills at Level 4 of the Musicology Strand, forming the intellectual and academic superstructure enabling students to study cultural, ethnic, gendered and geographical identity in commercial music genres and styles, and the historical, cultural and musical traditions of these. In addition, students develop music-analytical techniques with which to understand their generic and specific musical creativity in its broadest context.

Level 5 of the Musicology strand develops students' sense of the relationship of their music-making with the wider world, through access to a broader range of theoretical positions and approaches, and through more targeted use of musicological and sociological skills developed in Level 4. This allows students to follow musical career paths beyond performance and composition, to specialise in areas of music and multimedia or advertising,

music therapy, music psychology or forensic musicology. Innovative assessment requirements mix the critical with the creative, allowing students flexibility in assignment design and weighting.

At Level 6, students prepare an 8-10,000 word dissertation relating to an area of the taught musicology curriculum – music analysis, cognition, history, psychology or sociology – receiving individual tutorial support for this research in regular supervisions.

Music Business

The music business strand aims to support the performance modules by instilling career-enhancing, relevant employability skills at all Levels of the degree, through one core module per level. Initially, at level 4, these skills centre on an overview of the music industry with indication of where the industry is headed. At level 5 students explore the mechanics of music entrepreneurship, tour and artist management, career planning, taxation, self-promotion, agency and representation, getting and administering session work. At level 6 the focus may well be on researching the relationship of the musician to music law, contracts, industry current concerns or business innovation. Additional Business modules can be studied as a free option.

Music Education

For those students who develop career ambitions in the area of music education, the optional module at Level 5 (2BMU506 Strategies for Music Education), and optional subject choice within the core Level 6 module 2BMU602 Graduate Study, afford students the opportunity to become proficient in educational techniques appropriate for a range of situations in teaching. They will be able to design and deliver learning programmes, give appropriate feedback and support to learners and will be able to keep records of their work to a professional standard.

Contextual Studies Learning Outcomes:

[Where specified, (M) refers to Musicology modules; (B) to Music Business modules, and (E) to Music Education modules]

Level 4

The student is expected to be able to:

- conduct tutor-guided research in musicology and music business using a range of tools (M, B)
- compile a useable research bibliography (M)
- critique an existing third-party argument (M)
- construct and defend an argument in academically defensible language (M)
- understand the relationship between commercial music, its ethnic, gendered and geographic origin, and its public reception (M)
- understand the nature of musical product (B)
- understand the nature of intellectual property (B)
- analyse the musical content of a range of genres and styles (M)
- understand the evolving histories of commercial music (M)

Level 5

The student is expected to be able to:

- conduct research using a range of physical and virtual tools
- design, research and present specific projects in applied musicology and music education (M, E)
- understand the politics of cultural taste (M)
- analyse the varied meanings of music in contingent circumstances (M)
- apply critical and analytical skills to specific aspects of commercial music and its socio-cultural place within the contemporary world (M)
- negotiate between existing theoretical positions to develop a written argument (M)
- understand the structure, operations and management of music performance related companies (B)
- understand intellectual property law and its applications (B)
- become familiar with the types of contracts and other aspects of administration of the performance industry (B)
- understand the importance of applying a professional business approach to carrying out creative work (B)
- understand the various requirements under law for being a freelancer or a sole trader including book-keeping and account management (B)
- interact positively and supportively with educational learners/clients of all types (E)
- design a complete programme of class activities in a range of musical and educational styles (E)
- apply a range of forms of writing and verbalising about music (all), and
- share these skills with others in a performing and/or educational environment (all)

Level 6

The student is expected to be able to:

- conduct and present research at a professional level
- understand and synthesise a range of conflicting sociological arguments
- employ effective strategies for independent research in musicology, music business and music education
- develop an extended written argument on subjects directly relevant to the student's career ambitions in music performance, music business or music education

Knowledge and understanding

<i>Threshold</i>	<i>Focal</i>	<i>Strand of application in BMus Commercial Music Performance</i>
Demonstrate a broad-based body of knowledge in one or more of the sub-disciplines of music, including a detailed grasp of appropriate repertoires and texts, and familiarity with relevant concepts and issues	In addition, to show knowledge of less familiar areas of the discipline(s) and the ability to refer to, evaluate, apply or challenge relevant scholarly literature and current research	Performance, Musicology
Demonstrate the ability to analyse, manipulate, interrogate or create musical materials (texts, artefacts, phenomena) and to present results or findings in a coherent and communicable form	In addition, to show deeper levels of understanding of the processes involved in these procedures, and to show critical awareness of areas of uncertainty or contention	Performance, Musicology
Show an understanding of the relationship between theory and practice in music, and be able to use relevant techniques and methods to explain and demonstrate that interrelationship	In addition, to show detailed knowledge and understanding of theoretical constructs in music, and how these relate to its creation, performance or transmission	Performance, Musicology esp. 2BMU404 and 2BMU504
Demonstrate a broad contextual knowledge relevant to the sub-discipline(s) studied, including the relationship to wider historical, philosophical, cultural and social practices, issues and phenomena as appropriate	In addition, to demonstrate critical engagement with such practices, issues and phenomena and the ability to reflect on and evaluate historic or current debates on these in the relevant areas	Musicology
Demonstrate an understanding of how music, through whichever sub-discipline(s) it is studied, relates to cognate disciplines in the arts, humanities, social and physical sciences and appropriate	In addition, to show an awareness of the implications of the multidisciplinary nature of music for creation, innovation and research.	Musicology

Specific Skills

Practical skills and musicianship

Demonstrate the ability to recognise and identify by ear essential components of a musical language, such as intervals, rhythms, modes, metres and sonorities (timbre, texture, instrumentation etc.) and to notate them where appropriate;	Demonstrate this ability at an advanced level of sophistication, and in situations where the exemplars are complex, incomplete or unusual;	Performance (musicianship)
Demonstrate the ability to memorise musical materials and to read and/or reconstruct the sound of music that has been written down or encoded in some form;	Demonstrate these skills to a high degree, including the ability to memorise and internalise longer and more complex materials, and to deal with a range of notations or sound sources;	Performance
Demonstrate the ability to recognise (analyse) musical organisation, whether aurally, or by studying a written score;	Demonstrate this ability to an advanced level where such organisation is complex or ambiguous, and to show an awareness of a range of different approaches;	Performance (musicianship), Musicology (2BMU404, 2BMU504)
Demonstrate a measure of personal expression, imagination and creativity in practical music making and the ability to communicate through music employing appropriate technical and interpretative means.	Demonstrate an individual musical personality or 'voice', through advanced technical skills, deeper levels of interpretative insight, a broader range of personal expression, and originality in creative work.	Performance

Key Transferable skills

Demonstrate the ability to gather and assimilate information and to synthesise and organise relevant outputs;	Demonstrate this ability to a high level, including a broad knowledge of sources of information and their uses, and advanced skills in organising, interpreting and synthesising information;	General
Demonstrate the ability to develop ideas and construct arguments in both verbal and written form and to evaluate such ideas and arguments critically;	Demonstrate highly-developed skills in these areas, including the ability to defend viewpoints, postulate hypotheses, identify problems and propose solutions;	Musicology, Music Business, Music Education
Demonstrate competence in the practices, processes, techniques and methodologies required in the study of the relevant sub-discipline(s), and the ability to recognise and apply generic skills learnt through such study to other areas, or to other disciplines;	Demonstrate highly-developed ways of applying such generic skills, including the ability to select appropriately, generalise, model and improvise;	General
Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness;	Demonstrate the ability to produce independent work of high quality (rigorous, defensible, robust, imaginative etc), to show strong evidence of self-motivation, and to demonstrate rigour in critical self-awareness;	General
Demonstrate the ability to work in combination with others on joint projects or activities, and to show skills in teamwork, negotiation, organisation and decision-making;	Demonstrate this ability to a highly-developed degree, showing evidence of creativity and flair together with leadership and management skills as appropriate;	Performance, Music Business, Music Education
Demonstrate the ability to present work in accessible form, intelligible to both expert	Demonstrate this ability with a high degree of sophistication, using a range of techniques, and	General

and non-expert audiences (readers, consumers etc);	showing confidence and flair in delivery;	
demonstrate appropriate C & IT skills and knowledge of their application as relevant to the sub-discipline(s) studied;	demonstrate these skills to an advanced level, including the ability to transfer elements of skill to other areas;	General
demonstrate intellectual curiosity and the potential for continuing artistic and creative development.	demonstrate these attributes to a high level, including the potential for innovative work.	General

Learning, teaching and assessment methods

Learning

The course embraces independent learning and a self motivated student who will respond to informal and formal teaching and learning practices, while continuing to advance their knowledge and understanding by researching and contacting the Industries to develop their abilities to high level. The learning methods on the course include the following:

- Independent Research is used for student led project work usually involving finding and researching publications and other sources of information and making contact with organisations in the music industry
- Learning contracts are used in some modules to formalise the agreement of work plans negotiated between the student and module leader.

Teaching

Teaching on the course is defined to be appropriate to the needs of each module, and strategies for teaching and learning are published in every module handbook. The teaching methods on the course include the following:

- Instrumental Workshops for small groups of students to develop instrumental ability and repertoire tutored by specialist instrumental staff
- Ensemble Workshops develop group performance skills and repertoire supporting both the performance aspects and other areas of creative input
- Lectures to present information and as a springboard for students' research and discussion on a given subject
- Seminars to support students' learning on the module through small group discussions of detailed theoretical content, techniques and ideas
- Individual Tutorials are used to support individual projects mostly at level 6

Assessment

The assessment strategy for the School of Media Arts and Design is intended to develop teaching and learning at all levels and to consolidate the relations between course aims, the curriculum, teaching and learning methods, module learning outcomes and assessment processes in all courses within the School. We aim to ensure equity of assessment across the School whilst acknowledging the need for a variety of assessment processes. We are currently identifying 'best practice' across the School and examples will be disseminated and discussed in order to encourage course teams to enhance their assessment practices and to consider innovative assessment methods.

Our Assessment Strategy aims to:

- match assessment rationale against module outcomes
- standardise assessment procedures which encourage student involvement and support student learning
- encourage innovation in assessment processes
- commit appropriate resources to assessment processes
- make effective use of staff time
- secure documentation of work for future reference
- formalise the role of External Examiners in our assessment processes
- encourage course teams to engage in critical reviews of these processes
- consolidate how the School monitors the effectiveness of its assessment processes

Assessment Rationale

Assessment methods and processes are intended to identify and evaluate student learning for both students and staff and to encourage a self-reflexive and critical appreciation by students of their own development. Response to student work is a significant aspect of learning and all summative forms of assessment will be accompanied by written feedback conforming to campus guidelines to ensure that students have the opportunity to apply this critique to their subsequent studies.

Particular attention will be given to ensuring feedback on final modules to inform students' professional aspirations.

Assessment is intended to provide an indication of learning for students, staff, higher education authorities, professional bodies and other external organisations.

Assessment Methods

Assessments occur at both formative and summative stages of modular learning and use a variety of methods. What is common to these methods is that module information will detail the assessment requirements, processes and marking criteria and students will be made aware of the relevance of these to the module's teaching methodology and learning outcomes.

The design of a module's assessment methods is related to the type of teaching and learning organised within the module, the learner outcomes and the level of the module. Our assessment design aims to be inclusive and our methods aim to acknowledge those who have study skills difficulties by providing suitable alternative methods where possible. Courses may use many different methods of assessment, and even modules may use a range of methods if several different pieces of coursework are required. Courses generally use methods from amongst the following:

- oral / visual presentations - to seminar groups, to tutor groups
- formal written reports / essays / dissertations
- proposals, learner contracts
- literature reviews
- informal written material - notebooks, workbooks, logbooks
- written self-evaluation
- time-constrained class tests / examinations
- individual projects / portfolios
- group projects
- presentation of creative work in public
- presentation of creative work to external specialists
- case studies
- work placements

Assessment Processes

The assessment process varies both between courses and within courses depending on student numbers, type of coursework required and opportunities for interaction. Processes vary from that of coursework being assessed by staff without the student being present, to group discussions with the participation of several students and staff. Where possible, students and staff come together for the assessment process as it is considered to be an important aspect of learning and an opportunity to share views regarding the qualities of coursework and the ways in which learning outcomes can be achieved.

Assessment Procedures

During induction week all students are given a Course Handbook that provides details of the assessment criteria and regulations that are applied by the course team. Where the regulations differ from those set by the University, these will be separately validated and referenced as course specific regulations.

At the start of each module students are informed of the following:

- a module programme detailing the content of the module, learning outcomes, coursework requirement and assessment methods
- details of the assessment methods and criteria for each part of the coursework
- the schedule of coursework assignments, including methods and dates of submission, coursework return and tutor feedback deadlines
- This information is either provided in the Course Handbook or made available as a separate module document available via the University intranet system, BlackBoard.

Assessment Criteria

Assessment criteria are used to evaluate the extent to which the student has understood and applied the module syllabus through their achievement of the learning outcomes. These criteria or guidelines will focus on a range of skills, e.g. the development of technical, creative, conceptual and intellectual skills; the application of such skills in the production of coursework relevant to the module; the capacity for self-managed learning and the capacity for analysis and self-reflection. Assessment criteria are module specific and applied to coursework, tests and exam material submitted for that module. The design of assessment criteria is generally informed by University standards; however, the Course Team or Module Leader will have identified criteria relevant to the particular learning outcomes for the module, and, after validation, these will be published as part of the module information and will form the guidelines for assessing the student's work. Feedback given to students will relate the student's work to the module learning outcomes and the assessment criteria.

Course structure

This section shows the core and option modules available as part of the course and their credit value. Full-time Undergraduate students study 120 credits per year.

Credit Level 4				
Module code	Module title	Status	UK credit	ECTS
2BMU401	Individual and Group Performance 1: Finding Your Voice	Core	30	15
2BMU402	Individual and Group Performance 2: Music and Narrative	Core	30	15
2BMU403	Studying Popular Music	Core	15	7.5
2BMU404	Music in Context	Core	15	7.5
MBMU407	Music Industries: Then and Now	Core	15	7.5
MBMU410	The Working Musician - Recording	Option	15	7.5
2MUS411	Principles of Music Marketing	Option	15	7.5
Award of Certificate of Higher Education available				
Credit Level 5				
Module code	Module title	Status	UK credit	ECTS
2BMU501	Individual and Group Performance 3: Innovation	Core	30	15
2BMU502	Individual and Group Performance 3: Technologies	Core	30	15
2BMU503	Music and Meaning	Core	15	7.5
2BMU504	Musical Knowledge and its Applications	Core	15	7.5
2BMU505	The Business of Music Performance	Core	15	7.5
2BMU506	Strategies for Music Education	Option	15	7.5
MCMU509	Songwriting	Option	15	7.5
MBMU508	Improvisation and Creativity	Option	15	7.5
MBMU510	The Working Musician – Live	Option	15	7.5
MCMU503	Composing for Visual Media	Option	15	7.5
MMST513	Arts and Entertainment Journalism	Option	15	7.5
MCMU511	Songwriting	Option	15	7.5

Award of Diploma of Higher Education available				
Credit Level 6				
Module code	Module title	Status	UK credit	ECTS
2BMU601	Major Performance	Core	30	15
2BMU602	Graduate Study	Core	30	15
2BMU603	Dissertation	Core	30	15
2BMU605	Professional Practice for Music Performance	Core	15	7.5
MCMU604	Mentoring and Coaching in music	Option	15	7.5
MCMU605	Music and Sustainability	Option	15	7.5
MCMU607	Legal and Business Affairs	Option	15	7.5
2COG610	Music and the Mind	Option	15	7.5
MCMU609	Songwriting	Option	15	7.5
Award of BMus Honours Commercial Music Performance.				

Please note: Not all option modules will necessarily be offered in any one year.

Academic regulations

The BMus Honours Commercial Music Performance and its intermediate awards operate in accordance with the University's Academic Regulations and the Framework for Higher Education Qualifications in England, Wales and Northern Ireland published by the Quality Assurance Agency for Higher Education (QAA) in 2008.

All students should make sure that they access a copy of the current edition of the general University handbook called Essential Westminster, which is available at westminster.ac.uk/essential-westminster. The following regulations should be read in conjunction with Section 17: Modular Framework for Undergraduate Courses and relevant sections of the current Handbook of Academic Regulations, which is available at westminster.ac.uk/academic-regulations

Award

To qualify for the award of BMus Honours Commercial Music Performance, a student must have:

- obtained at least 360 credits including:
 - passed 75 credits at credit Level 4 or higher and achieved at least a condoned credit in each of the remaining modules worth 45 credits at Level 4; and
 - passed a minimum of 120 Credits at credit Level 5 or higher; and
 - passed a minimum of 120 credits at credit Level 6 or higher.
- attempted modules with a maximum value of 330 credits at credit Levels 5 and 6; and

- satisfied the requirements contained within any course specific regulations for the relevant course scheme.

The class of the Honours degree awarded is decided by two criteria, the average of the best 105 credits passed at credit Level 6 being in the range of the class to be awarded, and the average of the next best 105 credits passed at credit Levels 5 and 6 provided the next best 105 credits passed are no more than one classification below this.

Support for students

Upon arrival, an induction programme will introduce students to the staff responsible for the course, the campus on which they will be studying, the Library and IT facilities and to the Faculty Registry. Students will be provided with the Course Handbook, which provides detailed information about the course. Students are allocated a personal tutor who can provide advice and guidance on academic matters.

Learning support includes four libraries, each holding a collection of resources related to the subjects taught at their Faculty. Students can search the entire library collection online through the Library Search service to find and reserve printed books, and access electronic resources (databases, e-journals, e-books).

Students can choose to study in the libraries, which have areas for silent and group study, desktop computers, laptops for loan, photocopying and printing services. They can also choose from several computer rooms at each campus where desktop computers are available with the general and specialist software that supports the courses taught at their Faculty. Students can also securely connect their own laptops and mobile devices to the University wireless network.

The University uses a Virtual Learning Environment called Blackboard where students access their course materials, and can communicate and collaborate with staff and other students.

[Student Affairs](#) provide advice and guidance on accommodation, financial and legal matters, personal counselling, health and disability issues, careers and the chaplaincy providing multi-faith guidance. The Student Affairs Hub is located at 101 New Cavendish Street, Cavendish House (1st Floor), with an additional office located at the Harrow Campus.

<http://www.westminster.ac.uk/study/new-students/when-you-arrive>

The [University of Westminster Students' Union](#) also provides a range of facilities to support all students during their time at the University. <http://www.uwsu.com/>

Reference points for the course

Internally

Handbook of Academic Regulations
University of Westminster Modular Framework
School's Learning Teaching and Assessment Strategy

Externally

Subject Benchmark Statements
National Framework for HE

Quality management and enhancement

Course management

The course management team is structured in the following way.

Head of Department: Alan Fisher

Course Leader: Hussein Boon

Level Leaders:

Level 4 Leader: Hussein Boon

Level 5 Leader: Pete Astor

Level 6 Leader: Initially refer to Hussein Boon

Module Leaders: Various and program dependent

Tutors: these also include your instrumental tutors.

In the first instance reporting issues, complaints and so on should be directed to the relevant module and/or level leader(s).

Course approval, monitoring and review

The course was initially approved by a University Validation Panel in 2006 and revalidated with the current program in 2010. The panel included internal peers from the University and external subject specialists from academia and industry to ensure the comparability of the course to those offered in other universities and the relevance to employers. Periodic course review helps to ensure that the curriculum is up-to-date and that the skills gained on the course continue to be relevant to employers.

The course is monitored each year by the Faculty to ensure it is running effectively and that issues which might affect the student experience have been appropriately addressed. Staff will consider evidence about the course, including the outcomes from each Course Committee, evidence of student progression and achievement and the reports from external examiners, to evaluate the effectiveness of the course. The Annual Monitoring Sub-Committee considers the Faculty action plans resulting from this process and the outcomes are reported to the Academic Council, which has overall responsibility for the maintenance of quality and standards in the University.

Student involvement in Quality Assurance and Enhancement

Student feedback is important to the University and student views are taken seriously. Student feedback is gathered in a variety of ways. The most formal mechanism for feedback on the course is the Course Committee. Student representatives will be elected to sit on the Committee to represent the views of their peer group in various discussions. The University and the Students' Union work together to provide a full induction to the role of the Course Committee.

All students are invited to complete a Module Feedback Questionnaire before the end of each module. The feedback from this will inform the module leader on the effectiveness of the module and highlight areas that could be enhanced. The University also has an annual Student Experience Survey, which elicits feedback from students about their course and University experience.

Students meet with review panels when the periodic review of the course is conducted to provide oral feedback on their experience on the course. Student feedback from course committees is part of the Faculty's' quality assurance evidence base.

For more information about this course:

Contact Hussein Boon h.boon@westminster.ac.uk, ext: 7315.

Please note: This programme specification provides a concise summary of the main features of the course and the learning outcomes that a student might reasonably be expected to achieve and demonstrate if s/he takes full advantage of the learning opportunities that are provided. This specification should be read in conjunction with the Course Handbook provided to students and Module Handbooks, which provide more detailed information on the specific learning outcomes, content, teaching, learning and assessment methods for each module.

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