

**1 Awarding Institution**  
**University of Newcastle**

**2 Teaching Institution**  
**University of Newcastle**

**3 Final Award**  
**BMus (Hons) in Music**

**4 Programme title**  
**BMus (Hons) in Music**

**5 Programme Accredited by:**  
n/a

**6 UCAS Code**  
**W304**

**7 QAA Subject Benchmarking Group(s)**  
**Music**

**8 Date of production/revision**  
**October 2002**

**9 Programme Aims:**

1. to stimulate the development of thoughtful, well-informed musicians possessing a wide range of musical experiences
2. to promote understanding of and engagement with a diversity of musical repertoires
3. to provide the essentials of a sound musical and academic training, encompassing approaches that are historical, cultural, theoretical, practical, technical, and creative
4. to offer as much choice and flexibility as possible to enable students to pursue their own interests and meet their particular needs
5. to develop an awareness both of traditional areas of study and of recent and current developments in musical thinking and intellectual inquiry
6. to develop an awareness of the place of British approaches to the study of music in a broader cultural context as facilitated by and additional year's study abroad

7. to foster the development of skills valuable in themselves, of value to future employers and, in the best cases, providing a firm basis for postgraduate study

**10(a) Programme Intended Learning Outcomes:**

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, discipline-related and general key skills in the following areas:

**A Knowledge and understanding**

A1 Cultural approaches to the study of Music (including cultural theory and ethnomusicological approaches – music as a ‘world’ phenomenon)

A2 Issues in historical musicology

A3 Interdisciplinary applications and theoretical approaches relevant to the study of Music

A4 Samples from musical repertoires of many kinds (including classical, popular, world musics)

A5 Musical processes and structures

**B Subject-specific/professional skills**

Graduates will have developed skills in at least two of the following areas (with at least one pursued as a specialism accounting for one third of their final stage):

B1 Performance

B2 Composition (score based)

B3 Composition (electronically based)

B4 Musicological Research skills

Additionally, graduates will have acquired the following:

B5 Harmony and aural skills

B6 Music-analytical skills

B7 Applied musical skills (e.g. orchestration and arranging skills, conducting and direction skills, music editing skills, music business skills)

**C Cognitive skills**

C1	the ability to evaluate evidence from different sources
C2	the ability to present coherent arguments and an independent viewpoint
C3	analytical powers
C4	critical skills (e.g. awareness of ideologies, the culturally mediated nature of knowledge)
C5	the ability to understand and handle non-verbal knowledge and thinking
<b>D</b>	<b>Key (transferable) skills</b>
D1	Research skills
D2	communication through the written word
D3	communication through the spoken word
D4	public presentation
D5	time management
D6	computer and technological literacy
D7	independent learning
D8	team work

<b>10(b) Programme Intended Learning Outcomes:</b>	<b>Teaching and Learning Methods and Strategies</b>
<b>A</b> Knowledge and understanding	
	The primary method of imparting knowledge and understanding is lectures. These are supplemented by seminars and/or tutorials where students are able to check their learning through discussion and through practice. Students are taught material through independent reading and listening, with close reading of set texts and close listening to set pieces often required preparation for lectures and seminars. In some cases learning is also peer-assisted by means of student study groups which focus on a lecture or seminar assignment. A4 and A5 require workshops, rehearsals and 1:1 teaching, whereas independent study includes practice and composition.
<b>B</b> Subject-specific/professional skills	
	B1 is taught primarily through 1:1 instrumental or vocal lessons, and is supported by periodic workshops on issues such as musical interpretation and performance practice. There is also a requirement to participate in at least one staff-led ensemble.

At stages 1 and 2 B2 and B3 are taught through a mixture of lectures (demonstrating relevant techniques and approaches) and seminars / tutorials, where students discuss applications of these to their own creative projects. A large measure of independent production is assumed between sessions. In the final stage, students are given freer rein to define their own projects, and these are discussed largely in 1:1 tutorials, supported by some group sessions.

Musicological research skills (B4) are inculcated through all musicologically based modules. More specifically, at both stages 2 and 3, all students pursue at least one historical-cultural option, taught by seminar, which considers recent research in the relevant field, and requires students to undertake a short, independently conducted research project following these examples. Additionally, sessions dealing with such matters as bibliographic IT applications (databases etc.) are laid on through the Robinson Library. In their final stage, students have the option of undertaking a dissertation, supported by 1:1 tutorials and seminars.

#### C Cognitive skills

These are acquired and developed in all the expected forums: lectures, seminars and tutorials. Individual module descriptions give more precise details.

#### D Key (transferable) skills

For D1 (musicological research) see the paragraph on B4 above.

D2 is practised across the board in ways relevant to each module, such as coursework assignments. Some modules offer the opportunity to submit work-in-progress on a formative, not-for-assessment basis. Additional support is given through the Study Skills activity, which is compulsory to all incoming students and also offered at other stages on a voluntary basis.

D3 & D4: seminars, tutorials and peer study groups are typical forums in which oral communication skills are informally practiced. For musicians oral communication is also particularly important in rehearsals; and public performance is very much a fact of life for many of them. Additionally, final stage students are required to make a formal presentation in the Finalists' Conference, on aspects of their specialist study.

D5: a seminar on time-management is offered as part of the study skills programme in students' first stage. Music students develop time management skills *de facto*, in order to balance a busy regime of classes, rehearsals, independent study, and practice on their instrument or voice.

D6: induction week session; special sessions laid on in stages 2 & 3 offering training on use of bibliographic databases (RILM, Web of Science etc.). Many students also pursue specifically musical IT applications (including music notation software, sequencing packages), taught in lectures and seminars.

D7: Generally (as is typical for an Arts degree) a high a proportion of individual preparation time to class contact time is assumed: students are ultimately expected to be responsible for their own learning. More specifically, from Stage 2 of the programme onwards, opportunities are provided for individual project work –for example, in Historical–Cultural options, in which a small research project related to material studied on the module forms the main part of the assessment. At least one third of students’ final stage is devoted to a specialist study, which is conducted largely through independent learning, with intermittent supervisions or vocal/instrumental lessons.

D8: students frequently work together in workshops, rehearsals and peer study-groups, and are often required to produce a collaborative response to seminar assignments.

**10(c) Programme Intended Learning Outcomes:**

**Assessment Strategy and Methods**

A Knowledge and understanding

Essay and project assignments, seen exam papers, take-away exam papers, individual assignments for lectures, seminars, etc.

B Subject-specific/professional skills

As above. Plus performances, and portfolios of compositions and assignments.

C Cognitive skills

Essay and project assignments, seen exam papers, take-away exam papers, individual assignments for lectures, seminars, etc.

D Key (transferable) skills

D1, D2: see A above.

D3 & D4: public instrumental or vocal recital at final stage; or presentation at Finalists’ Conference.

D5: indirectly assessed (it’s usually fairly obvious how well a student has managed their time).

D6: all students are required to produce word-processed essays, and to demonstrate internet literacy as part of their research assignments. Students engaged in electronically based composition submit their work on minidisc or CD. Many students present score-based compositional work using IT packages such as Sibelius and Finale.

D7: all students are required to take at least one Historical-Cultural option in Stages 2 and 3, which in most cases is assessed through an independently conducted research project. All students take at least one Specialist Study, where the emphasis is primarily on independent learning.

D8: not directly assessed.

## 11 Programme Curriculum, Structure, and Features:

For how learning outcomes map onto modules see Annex.

	Units of Study			Credits	Learning outcomes	Progression Requirements
	Com	Core	Opt			
<b>Stage 1</b>						
MUS154	x			10		Pass all modules
MUS155	x			10		
MUS152	x			10		
MUS153	x			10		
MUS121	x			10		
MUS122	x			10		
MUS120	x			20		
Or						
MUS220	x			20		
MUS156			x	20		
MUS158			x	20		
MUS157			x	20		
Or						
MUS252			x	20		

**NB** An alternative pathway is available for students needing to study a foreign language, offering to waive the compulsion for MUS155 and MUS152 or MUS154 and 153.

An appropriate test on the second day of Induction Week dictates whether the student must take MUS120 or MUS220.

### Stage 2

MUS260	x			10		Pass all modules
MUS261	x			10		
MUS353	x			10		
MUS359	x			10		

MUS196	x	20
MUS221	x	20
MUS222	x	20
MUS223	x	20
MUS224	x	20
MUS226	x	20
MUS227	x	20
MUS228	x	20
MUS374	x	20
MUS225	x	20
MUS258	x	20
MUS259	x	20
MUS220	x	20
MUS384	x	20
MUS385	x	20
MUS345	x	20
MUS380	x	20
MUS383	x	20
MUS402	x	20
MUS395	x	10
MUS397	x	10

**Stage 3**

As relevant to host institution. Progression requirement is to complete one academic year of study at the host institution.

**Stage 4**

MUS354	x	10
MUS355	x	10
MUS350	x	20
MUS312	x	40
or MUS313	x	40
or MUS314	x	40
or MUS315	x	40
MUS316	x	20
MUS317	x	20
MUS318	x	20
MUS319	x	20
MUS196	x	20
MUS221	x	20
MUS222	x	20
MUS223	x	20
MUS224	x	20
MUS226	x	20
MUS227	x	20
MUS228	x	20
MUS374	x	20

MUS225	x	20
MUS258	x	20
MUS259	x	20
MUS220	x	20
MUS384	x	20
MUS385	x	20
MUS345	x	20
MUS380	x	20
MUS383	x	20
MUS402	x	20

**12 Criteria for Admission:**

GCSEs required

A-Level Subjects and Grades  
ABB with B in Music

Alternative entry qualifications  
AAAB at Scottish Higher, with A in Music  
4 Distinction or 15 Merit at BTEC in relevant subject, plus evidence of academic writing

Admissions policy  
Interviews are conducted on a case-by-case basis, usually with ‘non-standard’ applicants.

Arrangements for non-standard entrants  
Access Schemes are available for overseas applicants, for home students and for local colleges in the form of a Foundation programme run by ICMUS.

Any Additional Requirements  
Grade 8 in performance or equivalent. Acceptance on Practical Studies module is by audition



### **13 Support for Students and their Learning:**

There is a comprehensive programme of induction centred round week 0, but spilling over as appropriate.

Two 'module fairs' are held annually, one during induction week for incoming students and the other at the beginning of semester 2 designed to facilitate continuing students' module choices for the following year.

The following are also provided:

- Student handbooks and module guides
- Departmental website
- Student e-mail and personal access to Degree Programme Director and tutorial staff
- Access to Careers Service

#### **Study skills support**

Study Skills support is available at all stages and is compulsory at stage 1.

#### **Pastoral support**

All students are allocated a personal tutor to assist them with personal problems. Personal tutors are available to advise on module selection and to take an overview of students' performance

#### **Support for Special Needs**

Access to Disability Unit which provides assistance and guidance e.g. dyslexia  
Access to Student Counselling Service  
Responsive attitude to unusual sets of needs

#### **Learning resources**

- Excellent University library facilities including CD ROMs and on-line services
- ICMUS reference library has been moved to Robinson Library for improved management
- Up-to-date IT facilities throughout the campus
- ICMUS music technology studios (including recording facilities) and workstations.
- ICMUS resources room, generously equipped with audio, video and computing facilities.
- Large collection of CD and vinyl recordings; plus archive of 78 records.
- Practice rooms and rehearsal studios.
- Use of large auditorium (King's Hall) for concerts and rehearsals

**14 Methods for evaluating and improving the quality and standards of teaching and learning:**

Module reviews are conducted each semester and results are discussed with student representatives.

Programme reviews are carried out annually.

External examiner reports are discussed at Board of Studies and discussed, where appropriate, with student representatives.

Reviews are carried out annually of student progression, degree classifications and employment statistics.

Feedback Mechanisms include Staff-Student Committee and Module Evaluation Questionnaires. Informal mechanisms include ongoing dialogue between staff students during lectures and tutorials.

Faculty and University Review Mechanisms include Annual Monitoring and Review, Internal Subject Review, Institutional Audit and 'Mock' audits. ICMUS will be undergoing an Internal Subject Review in December 2004, with an inter-faculty panel that will include an external member from outside the university.

**15 Regulation of Assessment**

Pass Marks: 40 percent.

Course Requirements: Pass all modules.

Weighting of Stages

Stage 1 marks do not count towards degree results. Stage 2 and stage 4 results are weighted at 1/3 and 2/3 respectively.

Common Marking Scheme

70% or above: First Class

60-69%: Second class, upper division

50-59%: Second Class, lower division

40-49%: Third Class

0-39%: Fail

Role of the External Examiner

- Approve assessment on modules which count for honours
- Review samples of examination scripts and coursework to check standards and assessment procedures
- Attend the Examination Board meeting
- Report back to the University

## **16 Indicators of Quality and Standards:**

ICMUS is confidently looking forward to its first Internal Subject Review in December 2004.

The last QAA report of music provision as a whole was produced in 1994. Since then the centre has transformed itself and has become one of the country's leading centres for higher education in music. For a centre priding itself of its research-led syllabi, the awarding of a 5-star A at the RAE exercise in 2001 is a more accurate reflection of current standard.

This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided. The accuracy of the information contained is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

In addition, information relating to the course is provided in [www.ncl.ac.uk/music](http://www.ncl.ac.uk/music) and in the following documents:

The University Prospectus

ICMUS Prospectus

The University and Degree Programme Regulations

ICMUS Undergraduate Music Programmes Handbook