



Programme Specification

A statement of the knowledge, understanding and skills that underpin a taught programme of study leading to an award from The University of Sheffield

This programme specification covers the subject curriculum in **Music** for the following dual honours degree programmes and should be read in conjunction with the relevant specification for the second subject:

| 1. Programme Titles | 2. Programme Codes | 3. JACS Codes |
|------------------------------|--|---|
| Biblical Studies and Music | RELU05 | V641 |
| French and Music | FREU11 | R100 |
| German and Music | GERU10 | R200 |
| English and Music | LITU04 | Q300 |
| Music and Hispanic Studies | MUSU02 | W300 |
| Music and Philosophy | MUSU03 | W300 |
| Music and East Asian Studies | MUSU04 | W300 |
| Music and Chinese Studies | MUSU05 | W300 |
| Music and Korean Studies | MUSU06 | W300 |
| Russian and Music | RUSU16 | R700 |
| 4 | Level of Study | Undergraduate |
| 5a | Final Qualification | Bachelor of Arts with Honours (BA Hons) |
| 5b | QAA FHEQ Level | Honours |
| 6 | Intermediate Qualifications | None |
| 7 | Teaching Institution (if not Sheffield) | Not applicable |
| 8 | Faculty | Arts & Humanities and Social Sciences |
| 9 | Co-ordinating Department | Music for MUSU02-U06, all other degrees are co-ordinated by the partner subject department |
| 10 | Other Departments involved in teaching in the subject | None |
| 11 | Mode of Attendance | Full-time |
| 12 | Duration of the Programmes | RELU05, LITU04, MUSU03 and MUSU04 - Three years MUSU05 and MUSU06 - Four years, with a year spent abroad between Levels 1 and 2 FREU11, GERU10, MUSU02 and RUSU16 - Four years, with a year spent abroad between Levels 2 and 3 |
| 13 | Accrediting Professional or Statutory Body | Not applicable |
| 14 | Date of production/revision | March 2015, Revised April 2018 |

Dual Degrees

The University of Sheffield defines a dual degree as the independent study of two parallel subjects. Dual degrees offer students the flexibility to choose a programme of study that reflects their interests and gives the opportunity to develop detailed knowledge and key skills in two major subjects. Whilst the two subjects may be taught independently, they will complement, inform and illuminate one another. Where there are two programme specifications for dual degrees, one for each half of the programme, and students should refer to both documents for a full description of the whole programme. Where there are clear links between the two subjects, details will be included in Sections 15 and 20 of the programme specifications. However, there are some single programme specifications for dual degree combinations where there is a substantial degree of integration between the two subjects.

15. Background to the programme and subject area

Music as a university subject has always embraced diverse areas of theoretical and practical study; this approach has broadened in recent years to include both a wider range of music examined and new ways of considering the social and psychological aspects of music.

The Department of Music at Sheffield is at the forefront of these developments, with research and teaching strengths across seven key 'pathway' areas: composition; ethnomusicology; musical industries; musicology; music technology; performance; and psychology of music. The Sheffield BMus degree thus provides a broad undergraduate curriculum within which students are encouraged to develop their special interests and enthusiasms. In addition to specific intellectual and musical skills, graduates will have acquired a range of transferable and interpersonal skills which will equip them for a diverse range of careers, including employment in educational, cultural and commercial fields.

Further detailed information is available on the Department's website at: <http://www.shef.ac.uk/music/>

16. Programme aims

Programmes offered by the Department of Music have the following general aims consonant with the Mission Statement of the University of Sheffield:

1. To cultivate an environment of lively and innovative teaching and research that will encourage at all levels an attitude of tolerant and open-minded critical awareness in the free pursuit of knowledge and artistic excellence;
2. To achieve a thorough integration of practical and scholarly approaches to the study of music and musical style;
3. To expose students to diverse historical, critical, scientific and creative perspectives on a wide range of music so as to achieve an understanding of music in its historical, social and creative context;
4. To respond to the diversity of student interests by allowing both the combination of the subject of study with subjects offered by other providers and a level of student choice within each programme of study appropriate to that programme;
5. To widen access to its programmes of study to the extent permitted by the intellectual and musical aptitudes which the programmes demand;
6. To enable students to maximise their potential in all aspects of the programme;
7. To assess students over a range of knowledge, understanding and skills, and to identify and support academic excellence.

17. Programme learning outcomes

Knowledge and understanding

By the end of the programme students will have acquired:

| | |
|-----------|--|
| K1 | Sound knowledge and practical understanding of a range of musical styles. |
| K2 | Sound knowledge and critical understanding of a wide range of musical texts, including aural texts. |
| K3 | Sound knowledge and critical understanding of a number of musical repertoires in their cultural contexts. |
| K4 | Sound knowledge and understanding of a range of approaches to the analytical, cultural and psychological investigation of music (depending on options chosen). |
| K5 | Sound knowledge of a range of performance, compositional and scholarly techniques (depending on options chosen). |

| Skills and other attributes | |
|---|---|
| By the end of the programme students will have acquired: | |
| S1 | Skill in analysing and reproducing a range of musical styles (depending on options chosen). |
| S2 | A high level of competence in the creative and re-creative skills of composing and performing music and in the intellectual skill of considering it in critical and analytical depth (depending on options chosen). |
| S3 | Skills in acquiring, using and critically evaluating information about music and its cultural context gained from a variety of sources including teachers, aural sources (live or recorded), books and scholarly articles. |
| S4 | The ability to carry out independent study, ethical primary and secondary research, and self-directed skill development; and the ability to reflect critically on those activities. |
| S5 | The ability to construct and sustain logical arguments on a variety of musical topics, and to write and present them in clear and accurate English. |
| S6 | Interpersonal and communication skills associated with participation in group activities including seminars, rehearsals and performances. |
| S7 | Skills of communication and self-confidence associated with public performance, placements and other community-facing activities. |
| S8 | Further transferable skills valuable for employment, including information gathering, the development of individual resourcefulness, time management skills, teamwork, analytical thinking, the ability to identify problems, opportunities and ways of responding to them. |

18. Teaching, learning and assessment

Development of the learning outcomes is promoted through the following teaching and learning methods:

Induction procedures at Level 1 include a year-group orientation session, a study skills lecture, an initial pastoral tutorial, and an advisory audition on one or more instruments. The Department of Music undergraduate handbook is also distributed to students, which includes a guide to study, writing and examination techniques.

Lectures are used at all Levels to convey information (for example, in historical or ethnomusicological areas) (K1-5), to introduce repertory, to pass on specific skills (for example, in harmony or the preparation and presentation of performances) (S1-4, S7) and to stimulate further discovery and thought.

Seminars are used to support lecture courses where possible, providing additional teaching in smaller groups and offering opportunities for discussion and feedback. Seminars thus contribute to the achievement of knowledge and understanding (K1-5) and the development of key skills (S3-7).

Tutorials in groups of five or fewer are used at all Levels to advise students on the preparation of individual pieces of assessed work, to give feedback on coursework, and to clarify issues raised in lectures or seminar groups. Their primary aim is to raise levels of skill (S1-5, S7).

Supervisions on a one-to-one basis are specific to Final Year Project modules (i.e. Composition, Dissertation and Special Project), and are intended to facilitate and develop student-directed and inquiry-based learning across all areas of Knowledge and Skills.

Instrumental/Vocal lessons with specialist staff on a one-to-one basis are the principal teaching method by which students develop their performance repertoires and techniques. They thus contribute both to the achievement of knowledge and understanding (K1, K2, K5) and the development of skills (S1, S2, S4, S7). All Level 1 students, as well as Level 2 and 3 students proceeding to the final Recital module, receive eighteen hours tuition per year.

Group rehearsal supervised by a member of staff is the principal teaching method of the Level 2/3 Ensemble Performance Skills module. Non-assessed group rehearsal and performance experience directed by a member of staff or visiting conductor is provided by groups including the Symphony, Chamber and Wind Orchestras, the Chamber Choir, and the New Music Ensemble. These activities contribute to the learning of repertoire (K1, K2) and the building of musical and transferable skills (S1, S2, S6-8).

Independent Study, both text-based and practical, is essential to the successful completion of the programme. New students are introduced to study skills through the undergraduate handbook and through practical experience in Level 1 modules. The undergraduate handbook gives advice on effective study techniques and the management of study time, whether reading, listening or practising. Independent reading/listening is geared

towards the assimilation and further clarification of material gleaned from lectures, the preparation of seminars, written assignments and examinations, and the broader development of knowledge within the field of study. It thus contributes to the successful development of knowledge and understanding throughout the programme, and is especially important in refining skills (S1-5, S8). Independent study is fundamental to Level 3 Dissertation, Special Project, Recital and Composition option modules, and to coursework in many other modules. Independent practice is geared towards the assimilation and development of skills taught in instrumental lessons, learning of repertoire and the development of individual interpretations of that repertoire (K1-2, K5; S2, S4, S7). It is fundamental to the Level 1, 2 3 recital modules.

Opportunities to demonstrate achievement of the learning outcomes are provided through the following assessment methods:

A variety of assessment methods are used. Regular assessment, usually in the form of exercises to reinforce knowledge and develop skills, is of particular importance in stylistic studies such as harmony, counterpoint and orchestral techniques (K1, S1) as well as in analytical and psychological investigation (K4).

Assessment is carried out in a variety of ways, including the following:

- Written examinations designed to test knowledge and the communication of knowledge (K1-4; S3-5)
- Essay writing and project work (K1-5; S1-5, S8)
- Individual and group presentations (K1-4; S3-4, S6, S8)
- Dissertation (K1-5; S1-5, S8)
- Portfolios of work (K1, K5; S1-2, S4-5, S8)
- Group projects (K5; S4, S6-8)
- Tests of practical musical skills (S2, S4)
- Recital (S2, S7)

Progression through the programme sees a shift away from formal written examination to the other forms of assessment in which the submission of coursework predominates.

19. Reference points

The learning outcomes have been developed to reflect the following points of reference:

Subject Benchmark Statements

<http://www.gaa.ac.uk/AssuringStandardsAndQuality/subject-guidance/Pages/Subject-benchmark-statements.aspx>

Framework for Higher Education Qualifications (2008)

<http://www.gaa.ac.uk/Publications/InformationAndGuidance/Pages/The-framework-for-higher-education-qualifications-in-England-Wales-and-Northern-Ireland.aspx>

University Strategic Plan

<http://www.sheffield.ac.uk/strategicplan>

Learning and Teaching Strategy (2011-16)

<http://www.shef.ac.uk/lets/staff/lts>

The research interests of the departmental staff and the research strategy of the Department of Music;

20. Programme structure and regulations

The Dual Honours programmes are primarily designed to ensure an equal balance between the two subjects of the degree and, within the subject area of Music, that every student has the opportunity to spend at least some time engaging with each of the principal areas of the discipline - playing music, writing music and writing about music - while allowing increasing specialisation according to interests and skills. At each level a dual student may choose between 40 and 80 credits of music modules, with the remaining modules being from the dual subject. Students may also maintain an external subject through 20 unrestricted credits.

Student choice is provided by opportunities for students to choose from a wide range of option modules which may be taken at Levels 1, 2 or 3. At level 2 students may select from seven 20-credit 'pathway' modules alongside a variety of more specialist 'case study' modules in order to further develop skills and knowledge that will potentially inform their Final Year assessments. Further choice is provided by specialist options available at Level 3 while at both Level 2 and at Level 3 students may take an unrestricted module taught by another department.

Detailed information about the structure of programmes, regulations concerning assessment and progression and descriptions of individual modules are published in the University Calendar available on-line at <http://www.sheffield.ac.uk/calendar/regs>.

21. Student development over the course of study

Level 1 provides all students with curriculum designed to consolidate work done through prior study (i.e. A-level, BTEC or advanced instrumental and theory tuition) and to be a foundation for subsequent studies, offering flexibility through having all modules as optional. Musicianship modules in each semester develop skills in harmony, aural and analysis, recognising that in these areas (as in composition, also taught at this level) some students will have had little prior experience. Musical and intellectual abilities necessary for solo performance are taught through individual lessons and lectures. Other lectures develop knowledge of and critical responses to Western musical repertoire and World Music, and the skills necessary to produce a variety of coursework, including essays, portfolios and creative assignments.

Level 2 develops further skills and areas of knowledge, preparing students for music specialisation at Level 3. To encourage focused consolidation of sub-disciplinary areas introduced in Level 1, Level 2 students can select from seven 20 credit 'pathway' modules, each corresponding with a key area of curriculum and research activity within the department (see section 20) and each providing greater depth of knowledge of that area through consolidation of applied understanding of theoretical frameworks and research methods and approaches). Students are also able to choose from seven or eight optional modules also available to Level 3 students and taught biennially and so allowing students to choose the modules that most interest them over the course. Compositional techniques and period-specific stylistic techniques can be cultivated in greater depth; selected areas of western musical history are available for more detailed study, as are subjects in the fields of Ethnomusicology and Music Psychology. Modules in ensemble playing, performance and practical skills allow students to deepen their experience in group rehearsal and musicianship. The modules Community, Music and Education, Music Promotions and Industry Placement provide opportunities for a deeper understanding of music in its social and commercial contexts.

Level 3 develops skills and critical understanding to a high level of sophistication. Dual students take one Final Year Project (see section 20); teaching for all FYPs is centred on one-to-one supervision. All these options develop skills and knowledge to an advanced level and require sustained independent study. Students' remaining credits are taken from the list also available to Level 2 students (including annual 'pathway' modules), ensuring that a broad approach to the discipline is maintained (and in line with the QAA's recent commendation of mixed-level study in its Subject Benchmark Statement for Music, 2016).

22. Criteria for admission to the programme

Detailed information regarding admission to the programme is available at <http://www.shef.ac.uk/prospective/>

23. Additional information

For further information students are directed to the Department of Music web pages at <http://www.shef.ac.uk/music/> which also provide access to the undergraduate handbook.

This specification represents a concise statement about the main features of the programme and should be considered alongside other sources of information provided by the teaching department(s) and the University. In addition to programme specific information, further information about studying at The University of Sheffield can be accessed via our Student Services web site at www.shef.ac.uk/ssid