

THE PROGRAMME SPECIFICATION

1. Programme title and designation		Music		
		Single honours	Joint	Major/minor
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Final award				
Award	Title	Credit Value	ECTS equivalent	Any special criteria
BMus	Music	360	180	N/A
3. Nested awards				
Award	Title	Credit Value	ECTS equivalent	Any special criteria
N/A	N/A	N/A	N/A	N/A
4. Exit awards				
Award	Title	Credit Value	ECTS equivalent	Any special criteria
Undergraduate Certificate	Arts & Humanities (Music)	120	60	N/A
Undergraduate Diploma	Arts & Humanities (Music)	240	120	N/A
Ordinary degree	Arts & Humanities (Music)	300	150	N/A
5. Level in the qualifications framework		6		
6. Attendance				
	Full-time	Part-time	Distance learning	
Mode of attendance	Yes	No	No	
Minimum length of programme	3 years	N/A	N/A	
Maximum length of programme	10 years	N/A	N/A	

7. Awarding institution/body	King's College London
8. Teaching institution	King's College London
9. Proposing department	Department of Music
10. Programme organiser and contact	Professor Martin Stokes email:

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details	martin.stokes@kcl.ac.uk
11. UCAS code (if appropriate)	W302
12. Relevant QAA subject benchmark/ professional and statutory body guidelines	Music
13. Date of production of specification	Original PAF: January 2004; CFPAF: December 2006
14. Date of programme review	2015/16

16. Educational aims of the programme

This programme aims to create rounded musicians and music scholars of a high level of competence by providing a thorough grounding in music through an understanding of its history, its methods of composition, its realisation in performance and its social context.

The BMus is committed to an individual approach to each student within a coherent but flexible modular degree programme. The programme leads to advanced work in three areas of musical studies: history and social context of music; performance; free composition.

17. Educational objectives of the programme/programme outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding and skills in the following areas:

Knowledge and understanding

The programme provides a **knowledge and understanding** of the following:

1. Musical repertoires: students should acquire knowledge of a wide range of repertoires, the practices involved in their creation, performance and transmission, and the historical, cultural and technical issues that inform knowledge about them. They should also understand the nature of musical experience;
2. Musical skills as performers and listeners: students should develop their technical and interpretative skills as performers and their aural skills;
3. The nature of musical language, whether through a practical study of musical techniques, analysis or free composition;
4. Specialised knowledge at an advanced level in at least one of the following areas: history and social context of music; performance; free composition;

These are achieved through the following **teaching/learning methods and strategies**:

- Lectures
- Tutorials
- Seminars
- Directed private study
- Individual lessons at Royal Academy of Music (RAM)
- Compositional workshops
- Department sponsored recitals and performing ensembles (choirs, orchestra, chamber ensembles).

Assessment:

- Unseen examinations
- 'Take-away' examinations
- Coursework assessments
- Class examinations
- Practical examinations
- Dissertation, where taken.

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5. A range of techniques and methodologies, such as bibliographical and library research skills, and the effective use of personal judgement and reflection, of critical analysis, and of the research and arguments of others;
6. Appropriate personal and professional conduct in the context of the discipline.

Class presentations develop oral communication and are a continuous part of the teaching process, but are not formally assessed.

Skills and other attributes

Intellectual skills:

1. Can analyse more abstract texts, evidence, etc without guidance, using a range of approaches and techniques appropriate to the subject;
2. With minimum guidance can critically assesses secondary literature and important ideas to develop an argument;
3. Can critically evaluate material to support conclusions, reviewing its reliability, validity and significance. Can investigate contradictory information/identify reasons for contradictions;
4. Is confident and flexible in identifying and defining complex issues within the discipline and can apply appropriate knowledge and skills in addressing them.

These are achieved through the following teaching/learning methods and strategies:

- Lectures
- Tutorials
- Seminars
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Assessment:

- Unseen examinations
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Practical skills:

1. Can operate in complex and unpredictable contexts, requiring selection and application from a wide range of methods and activities;
2. Able to act autonomously, with minimal supervision or direction, within agreed guidelines.

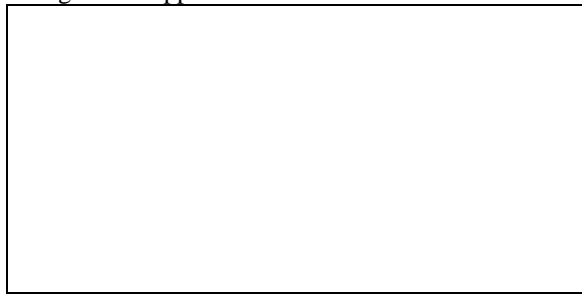
These are achieved through the following teaching/learning methods and strategies:

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- Tutorials
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Assessment:

- Unseen examinations

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- ‘Take-away’ examinations
 - Coursework assessments
 - Class examinations
 - Practical examinations
 - Dissertation, where taken.
- Class presentations develop oral communication and are a continuous part of the teaching process, but are not formally assessed.

Generic/transerable skills:

1. Can interact effectively within a team/learning group, recognise, support or be proactive in leadership, negotiate and manage conflict;
2. With minimum guidance can manage own learning using full range of resources for the discipline(s);
3. Is confident in application of own criteria of judgement and can challenge received opinion. Can seek and make use of feedback;
4. Can select and manage information, competently undertaking reasonably straightforward research tasks with minimum guidance;
5. Can take responsibility for own work and can criticise it;
6. Can engage effectively in debate in a professional manner and give detailed and coherent presentations;
7. Is confident and flexible in identifying and defining complex issues and can apply appropriate knowledge and skills in addressing them.

These are achieved through the following **teaching/learning methods and strategies:**

- Lectures
- Tutorials
- Seminars
- Directed private study
- Individual lessons at Royal Academy of Music (RAM)
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Assessment:

- Unseen examinations
- ‘Take-away’ examinations
- Coursework assessments
- Class examinations
- Practical examinations
- Dissertation, where taken.

Class presentations develop oral communication and are a continuous part of the teaching process, but are not formally assessed.

18. Statement of how the programme has been informed by the relevant subject benchmark statement(s)/professional and statutory body guidelines

The Benchmark statement makes it clear that ‘there is no core area of study in music because the repertoires and practices that form the focus of programmes of study are numerous and disparate’. Nevertheless it highlights the following as ‘fundamental, linking concerns’:

- Investigating the nature of musical texts, whether written or aural;
- Exploring musical repertoires and their cultural contexts;
- Understanding the relevance of music and music-making to societies past and present;
- Engaging with musical processes and materials, whether through composition, performance, analysis or criticism;
- Linking aural to notational and verbal articulations of musical ideas;
- Tracing relationships between theory and practice;
- Understanding the nature of musical experiences;

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Developing musical skills;
Enhancing musical creativity.

There are essential components of the BMus Music at King's College London.

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19. Programme structure and award requirements (where relevant the information should also differentiate the particular requirements of pathways within a programme or linked/exit awards)

(a) numbers of compulsory and optional units to be taken in each year of the programme

Year 1: 120 credits earned through 60 credits of compulsory modules and 60 credits of optional modules at Level 4.

Students may take up to 30 credits of approved modules in another department; Level 5 language modules may be taken subject to the Head of Department's approval.

Year 2: 120 credits earned through 120 credits of optional modules at levels 5 and 6.

Students may take up to 30 credits per year of approved modules in another department, the Royal Academy of Music, or the School of Oriental and African Studies. Only modules not on offer at King's College London may be taken at SOAS.

Year 3: 120 credits earned through 120 credits of optional modules at level 5 and 6.

Students may take up to 30 credits per year of approved modules in another department, the Royal Academy of Music, or the School of Oriental and African Studies. Only modules not on offer at King's College London may be taken at SOAS.

(b) range of credit levels permitted within the programme

Levels 4, 5 and 6.

(c) maximum number of credits permitted at the lowest level

150 credits.

(d) minimum number of credits required at the highest level

90 credits.

(e) progression and award requirements (if different from the standard)

Standard.

(f) maximum number of credits permitted with a condoned fail (core modules excluded)

45 credits.

(g) are students permitted to take a substitute module, as per regulation A3, 20.7?

Yes

(g) other relevant information to explain the programme structure A minimum of 60 credits at level 5 and 90 credits at Level 6 must be taken across Years 2 and 3.

The *BMus Music* is committed to an individual approach to each student, offering a very flexible modular degree programme. Coherence is ensured through students being advised by members of staff as to which modules are most suited to their individual needs.

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Subject to Departmental approval, students are permitted to take appropriate modules from the Royal Academy of Music (RAM) and the School of Oriental & African Studies (SOAS). RAM and SOAS courses must be relevant to year and level of study. SOAS modules must be those not already on offer at King's College London.

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Title	Credit level	Credit value	Status (I, Cr, Cp, O) for each type of programme			Progression			Assessment
			Single	Joint	Major/minor	Single	Joint	Major/minor	
Year One									
4AAMS161 Issues and Topics in Music 1	4	15	Cp	O		No			Written examination, coursework
4AAMS162 Issues and Topics in Music 2	4	15	Cp	O		No			Written examination, coursework
4AAMS163 Issues and Topics in Music 3	4	15	Cp	O		No			Written examination, coursework
4AAMS164 Issues and Topics in Music 4	4	15	Cp	O		No			Written examination, coursework
4AAMS105 Aural Training	4	15	O			No			Aural tests
7AAMM051 Introduction to Free Composition	4	15	O			No			Coursework
4AAMS112 Musical Analysis I	4	15	O			No			Coursework
Musical Analysis Ia	4	15	O			No			Coursework
Musical Analysis Ib	4	15	O			No			Coursework
4AAMS104 Musical Performance I	4	15	O			No			Practical exam, coursework
4AAMS132 Techniques of Composition I	4	15	O			No			Coursework
Techniques of Composition Ib	4	15	O			No			Coursework
Year Two									
6AAMS390 Bach's St Matthew Passion	6	15	O			No			Written examination, coursework
6AAMS359 The Beethoven Myth	6	15	O			No			Written exam, coursework, seminar report
6AAMS358 Beethoven's Middle Period	6	15	O			No			Written examination, coursework
5AAMS289 Between Noise & Silence: Experimental Music in the 20 th Century	5	15	O			No			Written examination, coursework
6AAMS698 Bodies, Matters, Soundscapes: Practices & Discourses in	6	15	O			No			Written examination, coursework

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Sound Art									
6AAMS375 Broadway from Show Boat to West Side Story	6	15	O			No			Coursework
6AAMS385 Contemporary Musicology	6	15	O			No			Written examination, coursework
Early Renaissance Music, 1420-1520	5	15	O			No			Written examination, coursework
Eighteenth Century Music	5	15	O			No			Written examination, coursework
5AAMS376 Ethnographic Methods in Music Studies	5	15	O			No			Coursework
European Opera from the Baroque to the Enlightenment	6	15	O			No			Written exam, coursework, oral exam
Free Composition I (major)	5	30	O			No			Coursework
Free Composition I (minor)	5	15	O			No			Coursework
Indian Ocean Musics	5	15	O			No			coursework
Introduction to 20th Century Opera	6	15	O			No			Written examination, coursework
Italian Opera in the Nineteenth Century	5	15	O			No			Written examination, coursework
6AAMS697 Jazz on Film	6	15	O			No			Written examination, coursework
J.S. Bach	6	15	O			No			Written examination, coursework
Mahler	5	15	O			No			Written exam, seminar report
6AAMS378 Migrating Musics	5 6	15	O			No			Written examination, coursework
Monteverdi: The Operas	6	15	O			No			Written examination, coursework, class presentation
6AAMS356 Mozart in Vienna	6	15	O			No			Coursework
Music and Society in France 1789-1870	6	15	O			No			Written exam, coursework, seminar report
6AAMS392 Music & the Roots of Modern Atheism	6	15	O			No			Coursework
5AAMS265 Music and Worship in England 1470-1605	5	15	O			No			Written examination, coursework
6AAMS389 Music, Gender & Sexuality: Global Perspectives	6	15	O			No			Coursework
5AAMS379 Music in Medieval Paris	5	15	O			No			Written examination, coursework
5AAMS287 Music of the Portuguese-speaking World	5	15	O			No			Written examination, coursework

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5AAMS211 Musical Analysis II	5	15	O			No			Coursework
6AAMS384 The Musical Avant Garde of the 1950s	6	15	O			No			Written examination, coursework
Musical Analysis IIb	5	15	O			No			Coursework
Musical Modernism since 1945	5	15	O			No			Coursework
5AAMS213 Musical Performance II	5	15	O			No			Practical exam, coursework
Musical Quality & Musical Taste	6	15	O			No			Written examination, coursework
Music in Muslim Cultures	5	15	O			No			Coursework
Music and Exoticism	5	15	O			No			Coursework
The Music of Debussy	6	15	O			No			Written examination, coursework
Narrative & Lyricism in Nineteenth Century Song	5	15	O			No			Written examination, coursework
Opera and Reason	6	15	O			No			Written examination, coursework
Opera in the Age of Beethoven	6	15	O			No			Written examination, coursework
5AAMS288 Opera in the Twentieth Century	5	15	O			No			Written examination, coursework
Performance Practices on Record	6	15	O			No			Coursework
5AAMS286 Performing the Middle Ages: Space, Sound & Ritual	5	15	O			No			Coursework
6AAMS368 The Philosophy and Psychology of Music Perception	6	15	O			No			Coursework
5AAMS361 Programme Music	5	15	O			No			Written examination, coursework
6AAMS393 Reading Mozart Opera Through Literary Genre	6	15	O			No			Coursework
5AAMS377 Revolutionary Opera	5	15	O			No			Written examination, coursework
Sacred Continental Polyphony between Josquin and Monteverdi	6	15	O			No			Written examination, coursework
6AAMS391 Sound Studies	6	15	O			No			Written examination, coursework
6AAMS394 Stravinsky	6	15	O			No			Written examination, coursework
5AAMS231 Techniques of Composition IIa	5	15	O			No			Written examination, coursework
5AAMS232 Techniques of Composition IIb	5	15	O			No			Written examination, coursework
6AAMS696 Topics in Latin American Music	6	15	O			No			Coursework
6AAMS395 Topics in the Music of the Middle East	6	15	O			No			Written examination, coursework

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Towards a Russian Identity	5	15	O			No			Written examination, coursework
Vienna 1900-1920	6	15	O			No			Written exam, coursework, oral exam
5AAMS269 Wagner	5	15	O			No			Written examination, coursework
5AAMS277 Wonderful Song	5	30	O			No			Coursework
Approved modules equivalent to Level 5 or 6 from Royal Academy of Music	5	15 to 30	O			No			Various
Approved modules equivalent to Level 5 or 6 from School of Oriental & African Studies	5	15 to 30	O			No			Various
Year Three									
6AAMS321 Advanced Free Composition	6	45	O			No			Coursework
6AAMS302 Advanced Performance Studies	6	45	O			No			Written & practical examinations
6AAMS390 Bach's St Matthew Passion	6	15	O			No			Written examination, coursework
The Beethoven Myth	6	15	O			No			Written exam, coursework, seminar report
Beethoven's Middle Period	5	15	O			No			Written examination, coursework
5AAMS289 Between Noise & Silence: Experimental Music in the 20 th Century	5	15	O			No			Written examination, coursework
6AAMS698 Bodies, Matters, Soundscapes: Practices & Discourses in Sound Art	6	15	O			No			Written examination, coursework
6AAMS375 Broadway from Show Boat to West Side Story	6	15	O			No			Coursework
6AAMS367 Dissertation (BMus Music)	6	30	O			No			Dissertation
Early Renaissance Music, 1420-1520	5	15	O			No			Written examination, coursework
Eighteenth Century Music	5	15	O			No			Written examination, coursework
5AAMS376 Ethnographic Methods in Music Studies	5	15	O			No			Coursework
Free Composition II	6	30	O			No			Coursework, take away written exam

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6AAMS388 From Nationalism to Media technology: Theories & realities of Wagner's Music Theatre 1851-2013	6	15	O			No			Coursework
Italian Opera in the Nineteenth Century	5	15	O			No			Written examination, coursework
6AAMS697 Jazz on Film	6	15	O			No			Written examination, coursework
J.S. Bach	6	15	O			No			Written examination, coursework
Mahler	5	15	O			No			Written exam, seminar report
5AAMS378 Migrating Musics	5	15	O			No			Written examination, coursework
6AAMS379 Monteverdi: The Operas	6	15	O			No			Written examination, coursework, class presentation
Music Analysis III	6	45	O			No			Coursework
Music and Society in France 1789-1870	6	15	O			No			Written exam, coursework, seminar report
6AAMS392 Music & the Roots of Modern Atheism	6	15	O			No			Coursework
Music and Worship in England 1470-1605	5	15	O			No			Written examination, coursework
6AAMS389 Music, Gender & Sexuality: Global Perspectives	6	15	O			No			Coursework
5AAMS379 Music in Medieval Paris	5	15	O			No			Written examination, coursework
5AAMS342 The Music of Debussy	5	15	O			No			Written examination, coursework
The Music of Monteverdi	5	15	O			No			Written examination, coursework
5AAMS287 Music of the Portuguese-speaking World	5	15	O			No			Written examination, coursework
6AAMS378 Music in Performance	6	15	O			No			Coursework, oral examination
Musical Modernism since 1945	5	15	O			No			Coursework
6AAMS301 Musical Performance III	6	15	O			No			Practical exam, coursework
Musical Quality & Musical Taste	6	15	O			No			Written examination, coursework
Opera and Reason	6	15	O			No			Written examination, coursework
Opera in the Age of Beethoven	6	15	O			No			Written examination, coursework
5AAMS288 Opera in the Twentieth Century	5	15	O			No			Written examination, coursework
Performance Practices on Record	6	15	O			No			Coursework

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The Philosophy and Psychology of Music Perception	6	15	O			No			Coursework
6AAMS393 Reading Mozart Opera Through Literary Genre	6	15	O			No			Coursework
5AAMS377 Revolutionary Opera	5	15	O			No			Written examination, coursework
6AAMS343 Sacred Continental Polyphony between Josquin and Monteverdi	6	15	O			No			Written examination, coursework
6AAMS391 Sound Studies	6	15	O			No			Written examination, coursework
6AAMS394 Stravinsky	6	15	O			No			Written examination, coursework
Studies in Early Tonal Music	6	15	O			No			Written examination, coursework
Techniques of Composition III (15 credits)	6	15	O			No			Coursework
6AAMS331 Techniques of Composition III (30 credits)	6	30	O			No			Coursework
Techniques of Research	6	15	O			No			Continuous assessment (seminar/tutorial), coursework
Theory of Composition III	6	15	O			No			Coursework
6AAMS696 Topics in Latin American Music	6	15	O			No			Coursework
6AAMS395 Topics in the Music of the Middle East	6	15	O			No			Written examination, coursework
Vienna 1900-1920	6	15	O			No			Written exam, coursework, oral exam
Wagner	5	15	O			No			Written examination, coursework
5AAMS277 Wonderful Song	5	30	O			No			Coursework
Writings on Musical Analysis and Criticism	6	15	O			No			Written examination
Approved modules equivalent to Level 5 or 6 from Royal Academy of Music	6	15 to 30	O			No			Various
Approved modules equivalent to Level 5 or 6 from School of Oriental & African Studies	6	15 to 30	O			No			Various
In addition to the listed optional modules, students may take other relevant modules in the Faculty of Arts & Humanities or Global Institutes, with the approval of the programme convenor.	4,5,6	15 or 30	O			No			Various

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5AAMS281 Music and Islamic Culture: South Asia	5	15	O			No			Written examination, coursework
5AAMS382 Music in British Film	5	15	O			No			coursework
6AAMS383 The Beatles	6	15	O			No			coursework
6AAMS699 Performance Practice	6	15	O			No			coursework
5AAMS210 Musical Analysis 2a	5	15	O			No			coursework
5AAMS223 Composition Studies 2 (minor)	5	15	O			No			coursework
5AAMS376 Ethnographic Method	5	15	O			No			coursework
5AAMS222 Composition Studies I (major)	5	30	O			No			coursework
6AAMS382 Keyboard Music from J. S. Bach to Beethoven	5	15	O			No			Written examination, coursework
5AAMS383 Post-war Jazz	5	15	O			No			Written examination, coursework
5AAMS380 Love Songs: The Troubadours and their Legacy	5	15	O			No			Coursework
5AAMS381 Global Popular Music	5	15	O			No			Written examination, coursework

PAF Originally Approved by QA&AA: 26 June 2007
 PAF modified by ASQ re: exit awards: 24th May 2010
 PAF finalised for 2010/11: 15 October 2010
 PAF revised for 2011/12: 21st March 2011
 PAF revised re: module table: 1 February 2012
 PAF finalised for 2012/13: 24 August 2012
 PAF modified by QAS for 2014/15: 25th February 2014
 PAF finalised for 2014/15: 9th April 2015
 PAF finalised for 2015/16: 9th November 2015
 PAF checked for 2017/18: 23 August 2017

20. Marking criteria

All modules will be marked in accordance with the Faculty's marking criteria where such exists, or else in accordance with the College's generic marking criteria.

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PROGRAMME APPROVAL FORM
SECTION 2 – SUPPLEMENTARY INFORMATION

Not all of the information in this section will be relevant for all programmes and for some programmes this section will not be relevant at all

1. Programme name

BMus (Hons) Music

2. If the programme is a joint award with an institution outwith the University of London has the necessary approval been sought from Academic Board?

Yes

No

Not applicable

Please attach a copy of the request to Academic Board

3. In cases of joint honours programmes please provide a rationale for the particular subject combination, either educational or academic

N/A

4. If the programme involves time outside the College longer than a term, please indicate how the time will be spent, the length of time out and whether it is a compulsory or optional part of the programme

N/A

Year abroad

Year in employment

Placement

Other (please specify)

Time spent:

Compulsory/optional:

5. Please provide a rationale for any such time outside the College, other than that which is a requirement of a professional or statutory body

N/A

6. Please give details if the programme requires validation or accreditation by a professional or statutory body

N/A

7. In cases where parts or all of the programme (other than those in box 4 above) are delivered either away from one of the College campuses and/or by a body or bodies external to the College please provide the following details

Name and address of the off-campus location and/or external body

Royal Academy of Music, Marylebone Road, London NW1 5HT

School of Oriental and African Studies, University of London, Thornhaugh Street, Russell Square, London WC1H 0XG

Percentage/amount of the programme delivered off-campus or by external body

Up to 30 credits per year

Nature of the involvement of external body

Providing tuition and examining

Description of the learning resources available at the off-campus location

RAM: over 100 teaching and practice studios, rehearsal and lecture rooms; several large concert rooms; 120-seat David Josefowitz Recital Hall; the recently-modernised Sir Jack Lyons Theatre; 400-seat concert venue; electronic and recording studios; Creative Technology Suite; well-equipped library

SOAS: Large specialist library inc. A/V materials; practice facilities; small recording studio; large range of instruments

What mechanisms will be put in place to ensure the ongoing monitoring of the delivery of the programme, to include monitoring of learning resources off-site or by the external body?

Heads of Department in constant liaison with one another and monitoring of Quality Assurance procedures

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