



# **Subject benchmark statement**

## **Music**

**Draft for consultation September 2007**

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## Preface

Subject benchmark statements provide a means for the academic community to describe the nature and characteristics of programmes in a specific subject or subject area. They also represent general expectations about standards for the award of qualifications at a given level in terms of the attributes and capabilities that those possessing qualifications should have demonstrated.

This subject benchmark statement, together with others published concurrently, refers to the **bachelor's degree with honours**<sup>1</sup>. In addition, some subject benchmark statements provide guidance on integrated master's awards.

Subject benchmark statements are used for a variety of purposes. Primarily, they are an important external source of reference for higher education institutions (HEIs) when new programmes are being designed and developed in a subject area. They provide general guidance for articulating the learning outcomes associated with the programme but are not a specification of a detailed curriculum in the subject.

Subject benchmark statements also provide support to HEIs in pursuit of internal quality assurance. They enable the learning outcomes specified for a particular programme to be reviewed and evaluated against agreed general expectations about standards. Subject benchmark statements allow for flexibility and innovation in programme design and can stimulate academic discussion and debate upon the content of new and existing programmes within an agreed overall framework. Their use in supporting programme design, delivery and review within HEIs is supportive of moves towards an emphasis on institutional responsibility for standards and quality.

Subject benchmark statements may also be of interest to prospective students and employers, seeking information about the nature and standards of awards in a given subject or subject area.

The relationship between the standards set out in this document and those produced by professional, statutory or regulatory bodies for individual disciplines will be a matter for individual HEIs to consider in detail.

This subject benchmark statement represents a revised version of the original published in 2002. The review process was overseen by the Quality Assurance Agency for Higher Education (QAA) as part of a periodic review of all subject benchmark statements published in this year. The review and subsequent revision of the subject benchmark statement was undertaken by a group of subject specialists drawn from and acting on behalf of the subject community. The revised subject benchmark statement went through a full consultation with the wider academic community and stakeholder groups.

QAA publishes and distributes this subject benchmark statement and other subject benchmark statements developed by similar subject-specific groups.

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<sup>1</sup> This is equivalent to the honours degree in the Scottish Credit and Qualifications Framework (level 10) and in the Credit and Qualifications Framework for Wales (level 6).

The Disability Equality Duty (DED) came into force on 4 December 2006<sup>2</sup>. The DED requires public authorities, including HEIs, to act proactively on disability equality issues. The Duty complements the individual rights focus of the *Disability Discrimination Act* (DDA) and is aimed at improving public services and outcomes for disabled people as a whole. Responsibility for making sure that such duty is met lies with HEIs.

The Disability Rights Commission (DRC) has published guidance<sup>3</sup> to help HEIs prepare for the implementation of the Duty and provided illustrative examples on how to take the duty forward. HEIs are encouraged to read this guidance when considering their approach to engaging with components of the Academic Infrastructure<sup>4</sup>, of which subject benchmark statements are a part.

Additional information that may assist HEIs when engaging with subject benchmark statements can be found in the DRC revised *Code of Practice: Post-16 Education*<sup>5</sup>, and also through the Equality Challenge Unit<sup>6</sup> which is established to promote equality and diversity in higher education.

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<sup>2</sup> In England, Scotland and Wales

<sup>3</sup> Copies of the guidance *Further and higher education institutions and the Disability Equality Duty*, guidance for principals, vice-chancellors, governing boards and senior managers working in further education colleges and HEIs in England, Scotland and Wales, may be obtained from the DRC at [www.drc-gb.org.uk/employers\\_and\\_service\\_provider/disability\\_equality\\_duty/sectoral\\_guidance/further\\_and\\_higher\\_education.aspx](http://www.drc-gb.org.uk/employers_and_service_provider/disability_equality_duty/sectoral_guidance/further_and_higher_education.aspx)

<sup>4</sup> An explanation of the Academic Infrastructure, and the roles of subject benchmark statements within it, is available at [www.qaa.ac.uk/academicinfrastructure](http://www.qaa.ac.uk/academicinfrastructure)

<sup>5</sup> Copies of the DRC revised *Code of practice: Post-16 Education* may be obtained from the DRC at [www.drc-gb.org/employers\\_and\\_service\\_provider/education/higher\\_education.aspx](http://www.drc-gb.org/employers_and_service_provider/education/higher_education.aspx)

<sup>6</sup> Equality Challenge Unit, [www.ecu.ac.uk](http://www.ecu.ac.uk)

## Foreword

Consultation with Conservatoires UK, the National Association for Music in Higher Education and the Royal Musical Association confirmed that the academic music community remains broadly content with the subject benchmark statement and that there is need for only minor revision. A meeting of subject representatives identified a small number of areas for refinement and amendment to clarify and enhance the statement. In particular, the following areas have been considered:

- the need to reference developments in Europe
- the relationship between musical performance, improvisation and composition, and the need to give more acknowledgement to improvisation generally in the statement
- developments in music technology, especially in relation to the technological skills section
- music's contribution to performing and creative arts.

The review group welcomes comments on these revisions and any other aspects of the benchmark statement. Responses to the consultation will enable the group to finalise the revised statement for publication. It will be reviewed again in another five years' time.

**June 2007**

# 1 Introduction

1.1 The original subject benchmark statement for music was co-authored by 12 individuals drawn from the higher education (HE) music community and representing a broad cross-section of types of institution and of types of music programme, who were invited by QAA to undertake the task of producing a subject benchmark for music. The original benchmarking group met on four occasions in plenary session, with further meetings of sub-groups in between. It consulted with a reference group of individuals in music schools and departments, and other interest categories, on a first draft. Their comments were considered in drawing up the second draft statement for sector-wide consultation. Comments from the sector were considered in finalising the original statement.

1.2 The original task was two-fold:

- to define the nature of the bachelor's degree with honours in music, mapping out the subject territory and describing the range of skills and attributes of graduates in the subject
- to articulate in a benchmark statement the minimum requirements or expectations of achievement, commonly called the 'threshold' level, for an award in music, this expressed in positive terms; similarly to express enhanced indicators for a 'typical' or 'focal' level of achievement.

1.3 In order to facilitate this work and to preserve some consistency across all subjects, the group was invited to use a template with sections devoted in turn to the following areas: nature and scope of music; subject knowledge and understanding; subject-specific skills and other skills; teaching, learning and assessment; and benchmark standards. This format determined the structure of the statement and should help the reader navigate through it.

1.4 Whereas the primary audience was perceived as the professional HE music community itself, the original group was also aware of many other groups with a legitimate interest in the statement, such as students, parents, school teachers, funding bodies, professional bodies within music, and employers. Each of these stakeholders will read the statement for different reasons and with different levels of prior knowledge. It would have been impossible to write the statement in such a way that it addressed all readers equally, so the premise was that of providing a tool primarily to be used by HE music professionals developing, amending or externally assessing individual music programmes. Beyond that, it was hoped that other audiences will find matters of interest and information which would not otherwise be available to them.

1.5 In particular, the original benchmarking group had drawn the attention of employers from industry, commerce, charities and the public services to the high potential employability of graduates in music, not just in the arts and creative industries, but in a wide range of other employment avenues to which their highly developed skills and attributes can be applied.

1.6 Furthermore, the original benchmarking group commended the study of a subject which embraces and challenges most aspects of human endeavour and experience. Music enriches the quality of our lives and contributes to the well-being of society in many intangible ways which cannot be measured. Like the original benchmarking group, the review group also believes that the study of music at HE level is crucial to the preservation and enhancement of this vital aspect of our culture.

## 2 Nature and scope of music

2.1 To take a degree in music is to explore an inexhaustibly rich field of study, at once challenging and enthralling. For music is intrinsically interdisciplinary and multidisciplinary, international and multicultural; it fosters creativity and craftsmanship and practical skills; it provides a liberal education - historical, sociological, aesthetic and analytical - in an art that answers a deep and enduring human need, both in Western civilisation and in virtually every civilisation known to history; its links with mathematics, science and technology are profound and inescapable.

2.2 Testimony to how significant a role music has played in human experience may be collected from all corners of the world, whether one looks to the biblical psalmist reaching out to the divine, or to the dreamings and songlines of the Australian outback, or to the Confucian quest for a 'right music' to help achieve a unity of heaven, earth and ancestors. But Ancient Greece provides the most familiar illustration of music's capacity to inspire, on the one hand, the highest flights of poetic imagination (in such myths as those concerning Apollo and Orpheus), on the other, searching speculative thought about the nature of the universe (the cosmic harmony of the Pythagoreans). In the mediaeval universities of Western Europe it was the latter perception that prevailed, and when music first became the subject of systematic academic study it was as part of the mathematical sciences that made up the quadrivium of liberal arts.

2.3 Ostensibly the music programmes of modern HEIs have little in common with what was taught in mediaeval universities, but as a way of staking out the scope of the subject it is difficult to improve on Boethius's threefold classification, which, in modern terminology and in reverse order one might render: music as sound imagined, composed and performed (*musica instrumentalis*); music as a spiritual and affective medium of communication (*musica humana*); music as an object of philosophical, aesthetic and speculative contemplation (*musica mundana*); or, to express it in simpler terms, what music is, what music does, and what music means.

2.4 This linking of mind, body and spirit has given the study of music a privileged place within educational systems, and invested the experience of music-making with a wealth of values and meanings. Many of these are recognised as hard to express directly within verbal discourse, hence the challenge that accompanies any academic study of music. Students of music, in whatever context, are required to engage with their own experience of musical materials and objects, and to develop their own understanding of how theory and practice come together, while also opening themselves up to the full range of critical opinion. Yet it is precisely because music is a highly-developed system of non-verbal, physical, intellectual and emotional communication that it holds its extraordinary position as a crossroads discipline, connecting powerfully with social and economic life.

### The subject territory

2.5 Music is a creative art, and a craft of considerable sophistication; it is a performing art, its performing emphases being variously technical, interpretative, reproductive, social, improvisatory and so on; it is an object of cross-cultural historical study, prodigious in its chronological, geographical and sociological scope; it is an object of analytical study, and of philosophical and theoretical enquiry; it is a scientific phenomenon, as inseparable from science as from cultural history; and it is a subject whose power - often in mythology expressed in terms of 'magic' - is now being explored, tested and analysed empirically in the contexts of therapy and psychology.

2.6 The speculative and dynamic aspect of musical study can be traced through even the most traditional disciplines that can be found within a music degree - whether performing, composing, analysing or appraising musical works and their contexts. All of these disciplines require a commitment to exploring the creative potential of musical materials and of capturing it in renewed forms. Each musical discipline has its own kind of technical rigour and distinctive mode of presentation, yet in pursuing each the student is also required to be aware of the claims of the others. The three basic activities of composing, performing and listening are seen to be interconnected in important and fundamental ways, so that the study of music is always a holistic affair. As has already been observed, the study of music has often linked to other areas of enquiry - history, philosophy, physics, technology, informatics, psychology, medicine, literary theory, linguistics, sociology, anthropology - in ways that have continued to challenge the boundaries of the subject, and encouraged a redefining of concepts of musical materials, musical repertoires, and the nature of musical experience itself.

2.7 In the past two decades there has been a growing interest in the social significance of music, the role of social factors in affecting our response to music, and of cultural context in determining the legitimacy of performance styles and aesthetic values. Consequently, historical musicology and musical practice have been informed increasingly by the conviction that musical activities, values and meanings relate to particular historical, social, cultural and political contexts.

### **Diversity of provision**

2.8 Certain HEIs have concentrated on equipping students for one particular musical discipline. Conservatoires (the first British conservatoire opened in 1823) were founded specifically for the education of composers and performers, while university music departments from the 1890s both encouraged students to develop a historical and critical understanding of a canon of 'masterworks' - a concept which has itself more recently become an object of critique - and to engage with the practical processes of music, most notably through the craft of musical composition. In universities, a department of music has often supplied a focus through its concerts, its choirs, orchestras and musical ensembles, for some of its students' most memorable experiences, at the same time fostering fruitful exchange with the wider communities of which they are a part.

2.9 Music may be studied as a single honours award, as part of joint honours (for example, music and a modern language, or music and physics) or within a combined honours programme often located within contemporary arts, performing arts, or media studies departments. In the cases of joint or combined awards, the smaller range of specifically musical knowledge and skills that can be acquired may be compensated for by the insights and skills proper to the accompanying discipline(s)<sup>7</sup>. This subject benchmark statement should inform course developments both at minor and joint degree level, reflecting the general consensus among the academic establishment of the universality of the concepts contained in relation to the study of music.

2.10 Musical disciplines are sometimes divided into those that centre on 'practice-based approaches' and those that centre on 'text-based approaches' but subject areas within music are constantly evolving and each HEI creates its

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<sup>7</sup> This subject benchmark statement does not concern itself with programmes that do not include music in the name or description of the degree, even where one or more music modules or other small units of study may be included in the programme.



own subject boundaries. For example, there are those which tend towards the empirically-based approaches of sociology and psychology.

2.11 The variety of degree titles awarded reflects the variety of the music programmes on offer. But these titles often relate to the particular history of the HEI giving the award and do not necessarily indicate the main music subject area studied. The most common award titles for an undergraduate honours degree in music are BA or BMus, but one will also find MusB, BSc, BPA, BAPA, BEng, and MA (in Scotland). Currently, there are around a hundred HEIs offering degree programmes in music, of which a small number are conservatoires (eight defined as having specialist status), the rest being divided between universities and colleges of higher or further education.

2.12 Students embark upon a music degree often having already achieved a range of specialised skills, whether in playing an instrument, singing, reading scores, or in writing music. They may also have definite career aspirations in mind as they begin their undergraduate study, whether to be a performer, composer, recording engineer, music administrator, or music teacher. Some HE programmes are geared to equip students for such specific professional pathways and may require students to achieve a particular level of musical skill, knowledge, and technique on entry. For example, some institutions require students to audition on their instrument (or voice) and to take aural tests to a particular standard, before they are admitted to a music programme. However, many HE programmes are less specific in preparing students for a particular career pathway and allow for more diverse levels of musical experience and skill on entry.

2.13 The number of degree programmes appearing since 1992<sup>8</sup> in areas such as popular music, jazz, world musics, screen music, multimedia applications of music, music business and music industry management can be seen as efforts to engage with wider issues of music as cultural practice. As such, the range of degree courses now on offer is considerably broader than previously. The emphasis on social and historical context has also had an impact on more traditional music programmes, as revealed for example by the present interest in different kinds of performance practice. Given the diversity of music studies now available, it is important to recognise that whatever the emphases within degree programmes there will usually be a significant correlation between the ethos of the HEI and the courses it offers.

2.14 Notwithstanding these emphases, all degree programmes are characterised to some extent by the same fundamental, linking concerns. These include:

- 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
- developing musical skills
- enhancing musical creativity.

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<sup>8</sup> This year marked a watershed, with the abolition of the binary divide between universities and the former polytechnics.

2.15 These concerns are the distinguishing features of degrees in music, and those which motivate and inform the content and flavour of curricula.

### **European developments**

2.16 Since the original benchmark statement was produced, there have been considerable developments in the European arena connected with, or stimulated by, the Bologna process. These have included the Tuning Educational Structures in Europe project, which, like United Kingdom (UK) benchmarking, seeks to identify generic and subject-specific competences for degrees. In the Tuning project, these competences are described for bachelor's, master's and doctoral degrees, using the Joint Quality Initiative 'Dublin descriptors' as a basis for determining these three levels.

2.17 Conservatoire-based music training is represented throughout Europe by a subject association, the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). Under the auspices of this association, learning outcomes acceptable to all member HEIs have been agreed and these will be incorporated within the Tuning project as a fresh discipline strand during 2007.

2.18 Because the UK subject benchmark statement for music was a key source used in the generation of the AEC learning outcomes, there is no direct contradiction between these two sets of statements. Nevertheless, it is important to note that their purpose is subtly different. The UK statement seeks to strike a balance between university and conservatoire traditions of music education as they exist in this country alone, while the AEC learning outcomes aim for a similarly ecumenical balance in terms of the variety of European traditions but are intended to apply only to conservatoire music education. The differences that arise from this are essentially of priority, emphasis and tone, rather than of substance.

2.19 Since the review group for the UK subject benchmark statement for music includes common membership with the group working on the AEC learning outcomes, it has been possible to ensure that the two processes are mutually cross-correlated. In accordance with the Tuning project methodology, the AEC learning outcomes encompass all three HE levels. In the event of UK subject benchmark statements at master's level being developed, it will be valuable for similar cross-correlation to take place.

## **3 Subject knowledge and understanding**

### **General principles and common themes**

3.1 Central to the study of music are repertoires, the practices involved in their creation, performance, and transmission, and the historical, cultural, scientific and technical issues that inform knowledge about them. Repertoires may be understood to include composed pieces, written or unwritten, and frameworks for improvisation. These repertoires are identifiable because they have qualities that are intrinsic and distinctive. Musicians study these distinctive qualities, often contrasting one repertoire with others by analysing and comparing their components and their broader aesthetic. The processes of composition, performance and reception are fundamental focuses for study.

3.2 Different curricula embrace these individual concepts and activities to a greater or lesser extent and in particular ways, but all programmes aim to provide students with the ability to engage with music in a sophisticated and effective way. Students develop both a musicianship that becomes second nature, and the ability to understand and theorise their art.

3.3 Music programmes often focus on one or more specific repertoires of music from Western and/or non-Western traditions: for example art music; popular music; jazz; vernacular music; and religious music. In such programmes, aural, analytical and practical skills are fundamental but other disciplines are often drawn on, including history, cultural theory, literature, iconography, paleography, anthropology, ethnography, and the physical, social and technological sciences.

3.4 Students learn to appreciate and understand the inter-relationships between musical creation and performance and other realms of human experience and activity. This learning can occur in a number of ways: for example, through reflection on the students' own musical practices; through a historical understanding of the influence of music on events and human behaviour, or the influence of events and human behaviour on music. It can also come about through a comparative study of music with other forms of art, or through study of combined art forms that include music, such as opera, or through explicitly cross-cultural study.

3.5 Musicians study a diverse range of repertoires and seek to understand the musical languages and practices associated with them. Thus, for example, the performance, analysis and critique of a particular repertoire may be complemented by other more vocational studies (eg music technology, music therapy or music pedagogy), sharing similar generic concerns but exercising them in different ways. But we expect that all music graduates will be able to engage with both the textual and the aural aspects of music critically, confidently and creatively. The texts or artefacts associated with a particular repertoire may take various forms, such as written or recorded music, musical instruments, ethnographic data, or technical, critical or other forms of discursive literature.

3.6 Many specific areas of study can contribute to an award in music, generally in combination, but no area(s) of study can be said to constitute a core. For example, some programmes focus very largely on musical performance, while others make it an optional component or exclude it altogether. In many programmes, music technology is absent or is a component only for students who opt for it, while others focus on it almost exclusively. The foregoing paragraphs should be understood in the context of this diversity; at the same time, we expect studies in each area of music to embody the distinguishing features set out in those paragraphs. By way of example, we go on to address a number of areas in more detail.

3.7 The following paragraphs are not intended to exclude or devalue other areas not mentioned, nor should they be taken to constitute a core by default.

## **Some indicative disciplines within music**

### **Musical performance and composition**

3.8 In the area of musical performance, each student develops individual ability as a performing musician, principally in terms of instrumental or vocal technique and interpretative sophistication. They learn to reflect constructively on their own practice, for example, through considering different performing traditions and performer roles. The learning environment will frequently offer opportunities for group music-making,

and although these may not always be part of the formal work for an award, students whose practice is dependent on the development of collaborative methods of working (eg jazz or Indian classical music) will routinely undertake their core performing work within such group contexts.

3.9 Personal development is also central to the study of improvisation and composition, where students seek to develop their creativity as individuals. Studies in this area will normally cover technical aspects of improvisation and composition, together with matters of presentation and of communication with performers and audiences. The learning environment will normally offer opportunities for the music of student improvisers and composers to be performed and/or recorded.

### **Musicology; music theory and analysis; organology; and ethnomusicology**

3.10 Students of musicology focus on music in its historical and cultural contexts. This includes internalisation of musical scores and critical interrogation of their significant features - social, cultural, aesthetic and so on. The study develops knowledge of musical repertoires, scholarly literature and other materials, and an ability to isolate ideas and information from them. It also develops critical skills and the ability to communicate arguments verbally. Programmes will frequently offer individual students the opportunity for independent work in this area, with appropriate support.

3.11 In music theory and analysis, students develop the ability to internalise a musical passage, to reflect on it constructively, and to express their conclusions using appropriate terminology, concepts and means of presentation. Studies will normally reflect both traditional ways of talking about musical materials and the concerns of recent research in this area, though the balance of these approaches may vary with the overall priorities of the programme. Familiarity with traditional concepts is frequently developed through exercises akin to composition, within specific constraints of style and technique.

3.12 Within a study of organology, students can be expected to demonstrate an understanding of the nature and significant characteristics of instruments or families of instruments, relating to the use, conservation, deployment and distinctiveness of particular instruments, the history of their design and manufacture, and their place in the creation of specific repertoires.

3.13 In ethnomusicology, students consider music as a social phenomenon, and study its capacity for expressing and defining social relationships, cultural meanings and individual and group identities. They can be expected to link the study of musical structures (through performance and analysis) with that of the social context (through field-work and through reading the ethnographic and theoretical literature). Any music can be studied from this perspective, but an in-depth encounter with musical cultures other than their own can enable students to re-examine more familiar music in a new light.

### **Music technology and acoustics**

3.14 Music technology is a broad subject encompassing the scientific study and manipulation of sound, including creative applications. Awards may include technology-based studies in subjects vocationally relevant to the recording, broadcasting, and/or public performance of music, or in areas principally of relevance to composers, instrument manufacturers, performers and musicologists; further areas

are constantly developing. In whatever field technology-based studies are undertaken, students develop both practical mastery and an understanding of theoretical principles.

3.15 Music students studying acoustics can be expected to gain an understanding of acoustical principles specifically relevant to musical practice, concerning issues such as the design of concert halls and musical instruments. The extent to which mathematical detail is included may vary significantly according to the overall priorities of the award.

### **Music aesthetics and criticism; and music psychology**

3.16 Students of music aesthetics and criticism gain an understanding of the work of major thinkers about music, its materials, its meanings and its socio-cultural traditions. They develop critical awareness and interpretative insights in dealing with philosophical texts in a range of areas, such as the aesthetics of music and in music semiology. Students learn to read critically, to contextualise and evaluate arguments, and to articulate their conclusions through discussion and in written form.

3.17 Similarly, in the area of music psychology students can be expected to gain an understanding of the principal fields of psychological enquiry concerning music, as these emerge both from the history of music psychology and from recent research activity. Students will normally be given an opportunity to conduct investigations of their own, for example by collecting and analysing data from empirical studies.

### **Music pedagogy; music therapy; and music in the community**

3.18 In the area of music pedagogy, students develop planning and organisational skills and the ability to undertake the practice of musical pedagogy at clearly defined levels. They study curriculum design and a range of teaching methodologies, and develop the ability to select relevant methods of delivery for different curricula. They need to understand key musical concepts in practice and to be able to translate these to an appropriate level in relation to the teaching context. It is understood that some of the theories and skills may be taught generically in other areas of the student's programme, corresponding to the requirements of external awarding bodies.

3.19 In a similar way, it is likely that students as intending practitioners of music therapy will be required to satisfy the statutory requirements of external bodies (although electives aimed at raising awareness among students of the potential of this area may be developed without the requirements for formal professional certification). In this area of study, students can be expected to demonstrate an understanding of how music can promote the well-being of individuals. Students will take cognisance of current theories and of the practice or application of different methodologies, and to relate their own ideas and experience to the accepted body of knowledge relevant to the discipline.

3.20 The study of music in the community is concerned with the transforming role music may play in a variety of community settings, and with skills and insights relating to the use of music in rehabilitative, recuperative or similar contexts. The learning experience generally includes supervised work (eg on placement) in institutions such as prisons, hospitals and community centres, together with relevant academic support, and the interface with professions such as music education and music therapy may be important in some contexts.

## **4 Subject-specific skills and other skills**

4.1 The diversity inherent in music degrees gives rise to perhaps the broadest skills base in any subject, with students frequently crossing the boundaries between the arts and humanities, the social sciences and the physical sciences. The study of music in its practical, creative and cultural dimensions develops an unusually wide spectrum of subject-specific, generic and personal skills. Characteristic of the discipline is the integration of general intellectual skills with subject-specific skills, and the cultivation of both verbal and musical forms of thought and communication.

4.2 The range of courses offered in UK HEIs fosters and encourages well-informed, reflective, versatile, innovative and open-minded musicians with a raft of transferable skills. The extent to which particular skills are developed and the ways in which they are applicable outside the academic domain will vary depending on the balance of the individual degree programme, and on the extent to which the student specialises in music or combines the study with other subjects.

4.3 Individual programmes in music are distinguished by the varying emphases given to practical and academic work. Thus some programmes in musical performance or composition will give particular emphasis to the practical, creative and subject-specific skills that will equip the graduate for professional work as a performer or composer. Programmes in technology similarly emphasise specific vocational skills. Others integrate performance and/or composition with a variety of other musical studies (and complementary non-musical studies); the balance between different types of skill therefore varies, preparing students for a wide range of musical and non-musical vocations. To some extent the balance of skills developed may be determined by the individual student according to personal interests, strengths and objectives.

4.4 Nevertheless, certain skills are typical of the graduate in music, since they arise from the nature of the subject itself. In that a rounded study of music requires engagement with the creative and expressive aspects of music, its experience predominantly by aural means, and its meaning and emotional significance for people at different periods and in different cultural contexts, the music graduate will possess a combination of practical, creative and intellectual skills.

4.5 Thus the graduate who has specialised in performance or composition will have a professional competence in these skills, but will be able to apply them in the light of a broader analytical, historical and/or ethnomusicological understanding of music in context. The graduate who has specialised in music history, music analysis, ethnomusicology, cultural studies etc will have highly developed intellectual skills, but will be able to apply them in the light of direct engagement with music through performance, composition and/or critical listening.

### **Subject-specific skills**

4.6 Depending on the character and emphasis of the individual degree programme, the music graduate will have cultivated a variety of the following skills. Some of these are regarded as essential pre-requisites for entry to the majority of music programmes (for example, the ability to read an appropriate notation-system, and/or to play a musical instrument or sing to a prescribed standard); but even where this is the case, further training will normally be given, either in specific parts of the curriculum designed for that purpose, or as intrinsic elements of the curriculum as a whole. Elements of some music programmes, however, may be taken without

pre-requisite skills. The following list of the skills developed by the study of music includes those most typical of graduates and most characteristic of the subject.

4.7 No single programme, and no single graduate, could be expected to claim all of the following.

### **Aural/analytical skills**

4.8 Students develop special skills in order to study the sounds of music, and to relate them to each other, to their written representations, and to their context. Such skills include the ability to:

- recognise and identify by ear essential components of a musical language, such as intervals, rhythms, motifs, modes, metres, and qualities of sound
- exercise musical memory, both short-term (as when notating a musical passage that has been heard or imagined) and long-term (as when memorising a work for performance)
- read and imaginatively reconstruct the sound of music that has been written in notation
- recognise and describe musical organisation, style, genre or tradition, whether aurally or by studying a written score.

### **Performance skills**

4.9 The study of performance cultivates skills of mind-body coordination, physical skills involved in playing an instrument, and artistic and critical skills involved in preparing and presenting a performance. Such skills include:

- physical dexterity and control (technical mastery of the instrument/voice), together with the necessary powers of sustained concentration and focus
- powers of interpretation: the ability to find creative links between the results of personal research, textual and musical analysis, scholarship, reflection and listening skills, and the process of performing
- the ability to select a programme of music suitable to the performance context, displaying stylistic awareness and versatility as appropriate
- artistic and expressive skills necessary to communicate music convincingly to the listener
- presentational skills, eg audience awareness and acknowledgement
- improvisation: this may be the relevant or chosen mode of performance, as in jazz, or Indian classical music; or, improvised elements may be required in specific compositions, or by stylistic convention (see also compositional skills in paragraph 4.10)
- ensemble skills: performing effectively as part of a group
- awareness and understanding of the physiologies involved in playing an instrument or in singing
- awareness and understanding of the pedagogical principles governing teaching, learning and performance
- awareness and understanding of the cultural conventions and symbolic meanings associated with the repertoires, instruments and genres studied.

## **Compositional skills**

4.10 Like performance, composition teaches a number of technical and critical skills, and particularly emphasises the creative aspects of musical study. Some elements of compositional craft and technique may be developed through exercises using historical exemplars. Improvisation combines elements of compositional and performance skills. Such skills include the ability to:

- conceive musical ideas, and to manipulate them in an inventive and individual way (the exercise of vision and imagination)
- develop materials into well-formed and coherent musical structures
- compose idiomatically for instruments, voices, electro-acoustic or other media
- engage with a variety of musical styles through creative and technical projects or exercises
- communicate musical intentions clearly, economically and unambiguously to performers
- create musical ideas and concepts relating to, or combining with, other art forms (visual, literary or dramatic) and media (eg film).

## **Knowledge-based skills**

4.11 Study of the chosen repertoire(s) and of the historical, philosophical and cultural context of music involves a variety of intellectual skills, of which some are specific to music, and some are shared with other branches of scholarship (see further paragraph 4.14). Such skills include the ability to:

- observe, understand, interpret and manipulate oral, written and visual signs denoting music
- call upon a wide knowledge and experience of the repertoire(s) studied
- understand theoretical and aesthetic systems and relate theory and practice to each other
- assimilate relevant scholarly literature and relate its insights to the practice and experience of music
- assess concepts and hypotheses critically in the light of evidence, and to apply insights and discoveries in one area of study to another
- relate music to its historical, social, cultural, political, philosophical, economic, spiritual and religious context, and to relate processes of change in music to historical, social and other factors
- confront, explore and assimilate unfamiliar musical sounds, concepts, repertoires and practices.

## **Technological skills**

4.12 Technological skills emphasise practical competence with technological procedures, but they include a creative element and have specific vocational applications. Such skills include the ability to:

- understand the design, construction and care of acoustic musical instruments
- use an appropriate range of equipment for creating and recording music
- use and create computer software for musical tasks including composing and performing, making notation, recording, editing, analysing and synthesising sound
- combine musical sound with other media, such as film, digital animation and interactive web applications



- integrate electronic and computer-based elements into live performance
- reflect critically in order to evaluate technologically-mediated forms of music.

### **Other skills**

4.13 The graduate in music will have developed a wide range of transferable skills, many of which are common to the other arts, humanities, science and vocational subjects, and are applicable to issues of musical and non-musical origin. Depending on the strengths of the individual student and the character of the particular degree programme, these may include the intellectual and personal skills listed in paragraphs 4.14 to 4.17.

### **Intellectual skills**

4.14 Such skills include the ability to:

- research and explore; gathering, synthesis and evaluation of evidence, including the ability to quote from and acknowledge written sources
- recognise direct influences and quotations in one's own and others' work
- examine assumptions critically in the light of evidence
- employ reasoning and logic in order to analyse data, and to formulate relevant arguments and hypotheses; and the ability to express, interpret and discuss such analyses, arguments and hypotheses
- plan, implement, evaluate, and reflect critically on work in progress
- synthesise inputs (materials, knowledge, instinct, tradition) in order to generate informed and personally owned outputs in written, aural or practical format
- assimilate and synthesise complex information
- comprehend and apply the parameters of context
- extract issues of practice from principle, and principle from practice
- exercise judgement and to make informed choices
- conceptualise and to apply concepts.

### **Skills of communication and interaction**

4.15 Such skills include:

- information technology (IT) skills including word-processing, email, use of online and other electronic information sources
- language skills, including as appropriate the study of one or more foreign languages
- the ability to work as an integrated member of a team, to respond to partnership and leadership, and to lead others in team-work (as in orchestral/ensemble/band/choral performance, and leading/conducting/directing such groups)
- an ability to react spontaneously, manage risk and cope with the unexpected
- skills in public presentation, including an awareness of audience characteristics and responses
- awareness of professional protocols
- the ability to absorb the imaginative concepts of others, to build upon them and to communicate the resultant synthesis
- an appropriate outlook and experience for work in multi-cultural environments

- awareness of issues within the arts world: cultural policy, funding mechanisms, professional arts structures and institutions, arts within the community.

### **Skills of personal management**

4.16 Such skills include:

- self-motivation: to practise; take on new repertoires; create a freelance career; acquire new skills; initiate career moves; continue to learn and explore; keep abreast of developments in an ever-changing profession
- self-critical awareness: monitor and assess abilities; realistically review career path; reflect on achievements
- the ability to respond positively to self-criticism and to the criticism of others while maintaining confidence in one's own creative work
- understanding one's own learning style and work regimes: constructing one's own timetable; ensuring adequate preparation; meeting deadlines
- ability to work independently and in isolation: ensuring continued individuality; building upon established technique; continuing research; ensuring personal welfare
- time management and reliability: making the most of every opportunity; ensuring consistency of achievement
- organisational skills: prioritising and managing
- problem-solving skills: reacting to new situations; decoding information and ideas; dealing with complex situations; finding ways of working with others under pressure
- awareness of spiritual and emotional dimensions, ensuring continuing creativity and balancing self-expression with external constraints
- financial and business awareness: the ability to implement career management skills; personal presentation; knowledge of the business aspects of music
- entrepreneurship: identifying and exploiting opportunities.

### **Enhanced powers of imagination/creativity**

4.17 Such skills include:

- flexibility of thought and action
- openness to new, personal, different or alternative thinking
- curiosity and the desire to explore
- the ability and confidence to carry a creative project through to delivery.

## **5 Teaching, learning and assessment**

### **Programme design**

5.1 As noted elsewhere, the study of music at HE level is intrinsically multi-disciplinary and cross-cultural, covering a wide range of skills and intellectual abilities. This is reflected in the range of repertoires studied, including Western and non-Western music, both classical and popular, and in the variety of on-site and distance learning environments developed by different departments and HEIs.

5.2 The multiplicity of music curricula across the HE sector is a strength that allows students, many of whom are led to the study of music by a genuine passion for the subject, the opportunity to select a programme most suited to their particular interests and requirements. Courses concerned with contemporary, creative, or performing arts allow students to engage with aspects of musical study according to their interests and skills, and in some HEIs fruitful crossovers between art forms, between the arts and humanities, and between the arts and science can positively enhance the student learning experience.

5.3 Music provision in HE covers a broad spectrum from composition and performance-based programmes to those more focused on text-based studies or technology, and any integrated combination and weighting thereof. While individual music programmes will call upon and seek to develop complexes of skills and knowledge, it is generally assumed that aural-analytical skills, and the knowledge of one or more repertoires and their associated techniques and traditions of performance and reception, are fundamental to the study of the discipline. With this in mind, programme design in music is frequently based on a pattern in which these fundamental elements are consolidated within the first year (or two years of a four-year programme) while students are encouraged to specialise in the later phase of their studies.

5.4 Many programmes offer music students the opportunity to study a foreign language as a way of enhancing their competence as performers, listeners and musicologists, and of enriching their understanding of cultural contexts. In a number of cases, students on a UK music programme may have the opportunity to undertake study abroad, either as an integral part of their programme or through optional exchange schemes, such as the Erasmus programme. This can be especially helpful where distinctive national styles of playing exist in relation to particular instruments and students wish to gain exposure to a range of these. It is one of the strengths of the discipline that it encourages an international outlook and offers a basis of communication and shared understanding between students of different nationalities even where they may not have mutual fluency in a common language. As a result, inter-institutional mobility across national borders has a long and well-embedded tradition in music and one that is being strengthened still further as HE generally becomes more internationalised.

## **Progression**

5.5 Students enter HE with a variety of prior experiences and skills, so that common entry thresholds in terms of historical knowledge, compositional, harmonic, aural, technological or performance skills are inappropriate. For example, many HE music programmes contain a number of introductory modules/courses at level 1, providing students with appropriate foundations of knowledge and understanding (typically acquainting them - through listening, analysing and, where appropriate, performing - with particular repertoires) and equipping them to move on to more specialised areas of study. Through this process students take on increasing responsibility for their own learning. The acquisition of independent learning skills is a key element of 'graduateness', enabling students to continue their learning beyond HE and into their future careers, whether in music or in other areas of work.

## Teaching and learning methods

5.6 The teaching of music, especially in the areas of creative practice, normally involves a substantial component of individual or small-group teaching. Much of the best teaching is an interactive process, with students and academics gaining mutual benefit within a research-informed environment. The interaction between teaching, research (which includes the informed expertise of creative practitioners in performance and composition) and scholarship is a key element in the study of music within HE. A committed research culture - in the broadest sense of the term - underpins the most stimulating teaching and learning environments.

5.7 Quality assurance methodology requires documentation outlining aims and objectives for programmes and their constituent elements, and explaining how assessment methods are appropriate to designated learning outcomes. Study and delivery methods will vary appropriately from programme to programme, and new methods, in particular those involving computer-assisted learning and other aspects of information and communication technologies (ICT), are constantly being developed. A student studying an honours degree in music will typically experience a range drawn appropriately from the following:

- lectures that stimulate thought, discussion and debate, and which encourage further reading, listening and research by which students can extend their own knowledge and understanding
- seminars or other forms of small group discussion, sometimes involving individual or group student presentations to develop oral presentation, negotiation and communication skills
- other forms of small-group teaching and learning in which students have the opportunity to work together as a team (for example, a joint technology project)
- one-to-one interaction, particularly supporting the development of self-direction, intellectual independence and research skills through dissertations, analysis and individual projects, and the development of creative skills through composition and performance
- individual or small group vocal or instrumental instruction, developing experience of repertoire, techniques of performance, musicianship, interpretation and presentation
- corporate performance activity, groups ranging in size from small ensembles to large choirs and orchestras, developing teamwork and leadership skills
- workshops and masterclasses, normally addressing the acquisition of creative skills and techniques within a group context, and often benefiting from the experience of visiting specialists
- essay-writing as a means of developing research techniques, acquiring knowledge, and presenting ideas and arguments in written form
- practical exercises, usually connected with the development of creative, analytical and aural skills
- use of computer-assisted learning, of email for discussion groups or tutorial supervision, and of other forms of ICT
- studio or laboratory work, including hands-on experience in the use of electronic equipment for composition and/or recording, and for various forms of empirical work
- independent learning, whether as directed reading and listening, related essay-writing or dissertation/project work or as practice for developing creative skills

- external placements, often with a vocational slant, such as work experience in schools and arts organisations, or periods of study abroad
- fieldwork projects, where students study a musical culture in situ, by such methods as attending, observing and participating in events, and interviewing performers, patrons or listeners
- a wide variety of non-assessed curricular activities, especially those involving the participation in or attendance at performances
- peer learning where students discuss critically their colleagues' work, usually performances or compositions.

## **Distance teaching and learning**

5.8 HEIs that employ distance teaching and learning methods have devised effective ways of creating the surrogate specialist learning environments required for music. Of necessity, this mode of delivery includes extensive audio-visual components, specialist texts and other customised resources. The provision of such facilities (taking into account the associated copyright implications) assures that distance learners attain similar objectives to those who experience more traditional modes of teaching. These distance learning systems also benefit from more traditional forms of tutorial support.

5.9 Technology has clear potential to bring the benefits of individual tuition from top quality teachers to students in remote locations. The possibilities are beginning to be explored worldwide by HEIs and are likely to have a significant impact upon modes of study. Music programmes are among those where the possibilities of delivering jointly-taught units, and indeed whole courses, across national and international boundaries are beginning to be explored vigorously.

## **Resources**

5.10 Music requires a higher level of resourcing than most other arts programmes, both in terms of staff time and technical facilities. In particular, regular one-to-one specialist staff/student contact is required to ensure the technical and creative development of individual students in instrumental or vocal studies, where learning is based on the traditional 'apprenticeship' model. Similarly, student composers need individual tutorial support, normally on a weekly basis. The need for access to relevant published literature, appropriate primary sources and IT facilities is the same as for many other disciplines. However, the emphasis on listening and performing in addition to reading demands easy access to a wide range of scores, sets of performing material, audio and video recordings, and the facilities for hearing or watching them. Music technology is a constantly developing area requiring up-to-date equipment for creative work and recording, as well as for the analysis of acoustic, psychoacoustic and psychological phenomena. Music students would normally expect, as appropriate to the aims of the programme, access to adequate sound-proof practice and performance facilities for individual practice, group work and public presentation, as well as to musical instruments. For some of these, the students themselves will need to purchase them, while others must be provided by HEIs. Visiting practitioners play a key role, particularly in the acquisition of creative skills, and the costs of engaging such specialists, who may be of international standing, are extremely high. Thus an adequate environment for the teaching and learning of music makes substantial demands in terms of both human and physical resources, and these need to be recognised at institutional level.

## Assessment

5.11 Music programmes have assessment strategies which reflect the variety of abilities and skills developed within diverse curricula, and which enable students to demonstrate progressive levels of attainment. A variety of methods is desirable, involving both formative and summative assessment (some elements of coursework may fall into both categories). Formative assessment methods provide an opportunity for tutors to deliver written and/or oral feedback to students; students may also receive feedback from the peer group.

5.12 Students may expect to encounter a range of assessment methods drawn appropriately from:

- formal written 'unseen' examinations papers under timed conditions, requiring students to work and think under pressure, assessing knowledge-base, understanding and analytical skills
- essays and other coursework which enable students to display a broader knowledge of subject matter than in examination papers and test their ability to investigate a topic and organise their material and ideas to a prescribed deadline
- 'take-away' examination papers often used for longer exercises in orchestration or arranging, or for an extended piece of analytical work
- practical examinations in which students demonstrate their technical and interpretative skills in performance. This may include set works and/or prescribed studies and technical exercises as well as own choice items. The programme of music is normally agreed with tutors in advance. Students are expected to show an awareness of stylistic issues. Practical examinations may involve individuals or groups and may be held in public
- creative projects often assessed by a mixture of continuous assessment, documentation and final presentation/performance, and especially relevant for interdisciplinary work (eg music in combination with theatre, dance, video etc)
- aural examinations assessing the ability to recognise by ear and to notate sounds, in a wide range of contexts
- extended dissertations, individual projects and portfolios as products of advanced understanding, knowledge, research skills and/or creative achievement
- oral presentations testing presentation and communication skills in an individual or group situation
- viva voce examinations testing the ability to present a convincing argument orally, or to justify creative or interpretative choices
- peer assessment in which students present work - usually performances or compositions - for group discussion and critique, thereby developing students' abilities to formulate criteria for judgement, and to express their thoughts verbally
- self-assessment demonstrating students' abilities to evaluate their work objectively and to identify their own strengths and weaknesses
- reports on external placements including periods of study abroad
- reports on empirical work, which may take the form of fieldwork or laboratory experiments, might include audio-visual or other documentary evidence, and should demonstrate the student's ability to apply appropriate analytical methods, whether qualitative or quantitative, and to plan and carry out a research project in a manner appropriate to its cultural context.

5.13 In addition to paragraph 5.12, music programmes will often display ingenuity in devising patterns of assessment that allow a student's musical creativity to be directly tested and demonstrated. These patterns of assessment will respond to the distinctive features of creativity within different musical cultures - including those relating to jazz and popular music as appropriate to the programme concerned - thus invoking processes of improvisation, practical collaboration, and other less conventional modes of creative articulation, as necessary. It is also recognised that many programmes will include personal expression, imagination and artistry among the attributes being assessed. Such attributes will require clear but flexible definitions so that individual students can relate to what is required and how it will be assessed.

## **6 Benchmark standards**

6.1 This benchmark statement does not define or imply a common curriculum for music. Indeed the diversity of provision means that standards can only be measured against the learning outcomes of individual programmes. Also, because some degree programmes are specialist in nature, the standards expected at each HE level will not be common across the sector. For example, performance is examined in several programmes, but conservatories can be expected to demand a higher standard in performance than other HEIs because of the primacy of performance in their curricula.

6.2 There is not a core area of study in music because the repertoires and practices that form the focus of programmes of study are so numerous and disparate. However, some broad general criteria can be put forward as indicators of both threshold standards (the minimum attainment levels of graduates) and typical standards (the points beyond thresholds that could act as goals or targets). As a utility for grouping standards we have listed descriptors under three broad headings: knowledge and understanding (intellectual skills); practical skills and musicianship; and generic and graduate skills.

6.3 From the foregoing, it will be clear that the stated learning outcomes do not form a checklist.

6.4 While explicit standards are necessary for academic review of HEIs, and for the development and review of programmes, these are not intended to lead to standardisation of the study of music at HE level. On the contrary, diversity of approach within the same discipline or sub-discipline can have positive value in questioning received wisdom and in developing good practice, thereby moving the study of the subject forward in an innovative way. The plurality of approach is a recognised strength of the system in the UK.

6.5 The benchmark standards expressed in these tables are for honours programmes in music. They should be used in conjunction with the generic descriptors for qualifications at honours level or level H (bachelor's degree with honours) as referenced by QAA in *The framework for higher education qualifications in England, Wales and Northern Ireland* and the generic descriptors for qualifications at honours level or Scottish Credit and Qualifications Framework level 10 (Scottish bachelor's degree with honours) as referenced by QAA in *The framework for qualifications of higher education institutions in Scotland*.

6.6 It is not expected that all programmes will necessarily lead to the attainment of all the learning outcomes in all areas.

### Knowledge and understanding (intellectual skills)

Threshold level	Typical level
On graduating with an honours degree in music, students should be able to:	On graduating with an honours degree in music, students should be able to:
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>in addition, 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</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>in addition, show a deeper level of understanding of the processes involved in these procedures, and to show critical awareness of areas of uncertainty or contention</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>in addition, show a more detailed level of knowledge and understanding of theoretical constructs in music, and how these relate to its creation, performance or transmission</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>in addition, 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</li> </ul>
<ul style="list-style-type: none"> <li>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 as appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>in addition, show an awareness of the implications of the multidisciplinary nature of music for creation, innovation and research.</li> </ul>

### Practical skills and musicianship

Threshold level	Typical level
On graduating with an honours degree in music, students should be able to:	On graduating with an honours degree in music, students should be able to:
<ul style="list-style-type: none"> <li>demonstrate the ability to recognise and identify by ear essential components of a musical language, such as intervals, rhythms, modes, metres and sonorities (timbre,</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate this ability at a more advanced level</li> </ul>



texture, instrumentation etc) and to notate them where appropriate	
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate these skills to a higher degree</li> </ul>
<ul style="list-style-type: none"> <li>demonstrate the ability to recognise (analyse) musical organisation, whether aurally, or by studying a written score</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate this ability to a more advanced level</li> </ul>
<ul style="list-style-type: none"> <li>demonstrate a measure of personal expression, imagination and creativity in practical music-making (whether this takes the form of performing, composing, arranging or improvising), and the ability to communicate through music employing appropriate technical and interpretative means.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>

### Generic and graduate skills

Threshold level	Typical level
On graduating with an honours degree in music, students should be able to:	On graduating with an honours degree in music, students should be able to:
<ul style="list-style-type: none"> <li>demonstrate the ability to gather and assimilate information and to synthesise and organise relevant outputs</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate this ability to a higher level, including a broad knowledge of sources of information and their uses, and advanced skills in organising, interpreting and synthesising information</li> </ul>
<ul style="list-style-type: none"> <li>demonstrate the ability to develop ideas and construct arguments in both verbal and written form and to evaluate such ideas and arguments critically</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate more developed skills in these areas, including the ability to defend viewpoints, postulate hypotheses, identify problems and propose solutions</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate more developed ways of applying such generic skills, including the ability to select appropriately, generalise, model and improvise</li> </ul>
<ul style="list-style-type: none"> <li>demonstrate the ability to work independently, and to show self-motivation and critical self-awareness</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate the ability to produce independent work of high quality (rigorous, defensible, robust, imaginative etc), to show greater evidence of self-motivation, and to demonstrate greater rigour in critical self-awareness</li> </ul>

<ul style="list-style-type: none"> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate these abilities to a more developed degree</li> </ul>
<ul style="list-style-type: none"> <li>• demonstrate the ability to present work in accessible form, intelligible to both expert and non-expert audiences (readers, consumers etc)</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate this ability to a greater degree</li> </ul>
<ul style="list-style-type: none"> <li>• demonstrate appropriate ICT skills and knowledge of their application as relevant to the sub-discipline(s) studied</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate these skills to a more advanced level</li> </ul>
<ul style="list-style-type: none"> <li>• demonstrate intellectual curiosity and the potential for continuing artistic and creative development.</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate these attributes to a higher level, including the potential for innovative work.</li> </ul>

## **Appendix A: Membership of the review group for the subject benchmark statement for music**

Dr Jeremy Cox	Royal College of Music
Dr Amanda Glauert	Royal Academy of Music
Professor Richard McGregor	St Martin's College, Lancaster
Dr Claire Mera-Nelson	Trinity Laban Conservatoire of Music and Dance
Professor Philip Olleson	University of Nottingham
Professor Jan Smaczny	The Queen's University of Belfast

## **Appendix B: Membership of the original benchmarking group for music**

Details provided below are as published in the original subject benchmark statement for music (2002).

Professor Graham Barber (Chair)	University of Leeds
Dr Eric Cross	University of Newcastle
Ms Louise Gibbs	Royal College of Music
Dr Amanda Glauert	Royal Academy of Music
Professor Trevor Herbert	Open University
Dr Rita McAllister	The Royal Scottish Academy of Music and Drama, Glasgow
Dr Richard McGregor	St Martin's College, Lancaster
Professor Anthony Pople	University of Nottingham
Professor Derek Scott	University of Salford
Professor Jan Smaczny	The Queen's University of Belfast
Professor Adrian Thomas	Cardiff University
Dr Richard Widdess	School of Oriental and African Studies, University of London