1. **Title of the module**

CMAT3080 (CMAT308) – Mixing and Production Techniques

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate an understanding of contemporary studio mixing and production techniques;

8.2 Demonstrate an understanding of key concepts in mixing and mastering audio including good practice in sound placement and refining the audio spectrum;

8.3 Produce a range of musical styles in the studio environment using a variety of techniques;

8.4 Integrate creative and technical decision making in carrying out audio production processes.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Communicate ideas and concepts and interact effectively with others;

9.2 Generate analyse and interpret appropriate data;

9.3 Demonstrate core skills such as problem solving and decoding information;

9.4 Demonstrate their ability to manage time and resources effectively.

1. **A synopsis of the curriculum**

Students will deepen their understanding of a broad range of topics concerning recording, processing, mixing and mastering in the studio environment. Advanced concepts of audio manipulation will also be studied in order to perform audio signal processing and post-production disciplines. Mixing and mastering techniques will be studied in some detail including delivery formats for music industry distribution. Students will work on an individual project, recording others in the studio and editing, processing, mixing and mastering their work to produce a final product.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Burgess, R.J. (2005). *The Art of Music Production*. 3rd ed. London: Omnibus.

Burgess, R.J. (2014). *The History of Music Production*. New York: Oxford University Press.

Dittmar, T. (2012). *Audio Engineering 101: A Beginner’s Guide to Music Production*. Waltham, MA: Focal Press.

Frith, S. & Zagorski-Thomas, S. (2012). *The Art of Record Production: An Introductory Reader for a New Academic Field*. Farnham: Ashgate.

Hepworth-Sawyer, R. & Golding, C. (2011). *What Is Music Production?: A Producer’s Guide: The Role, the People, the Process*. London: Focal.

Katz, B. (2003). *Mastering Audio: The Art and the Science*. London: Focal.

Savona, A. (2005). *Console Confessions: Insights & Opinions from the Great Music Producers*. Enfield: Hi Marketing.

1. **Learning and teaching methods**

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**
	1. Main assessment methods
* Recording Project (6-8 minutes, incl. 500 words) – 100%
	1. Reassessment methods
* Like-for-like
1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| Lecture | **x** | **x** | **x** | **x** |  | **x** |  | **x** |
| Workshop | **x** | **x** | **x** | **x** | **x** |  | **x** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Recording Project | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway

1. **Internationalisation**

Students will be using techniques and equipment that are standard for this type of work internationally. Students will be presented with some contextual information in lectures regarding the development of these technologies, which primarily occurred in the UK, Europe and North America.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |