1. **Title of the module**

CMAT3120 (CMAT312) – Digital Music Production

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)**

Autumn

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

None

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

BA (Hons) Music, Performance and Production

BA (Hons) Music Business and Production

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

8.1 Utilise industry-standard music software on the digital audio workstation in order to record, edit, transform and mix sound;

8.2 Use a range of compositional techniques in order to facilitate original composition;

8.3 Understand aspects of important contemporary musical styles and their associated contexts.

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

9.1 Be self-critical of work in progress, responding to the critical insights of others and investigating and assessing alternative methods and techniques;

9.2 Prioritise tasks and work efficiently on a project over a period of time;

9.3 Demonstrate flexibility of thought and an openness to new thinking.

1. **A synopsis of the curriculum**

On this module, students will be introduced to the digital audio workstation and key pieces of software in order to create original pieces of music. Fundamental technical skills in recording, editing, transforming and mixing sound will be developed. Examples from a range of contemporary styles will be examined and their musical characteristics will be analysed in order to provide compositional models for creative work.

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

Cox, C. (ed.) (2016). *Audio Culture: Readings in Modern Music*. London: Bloomsbury.

Holmes, T. (2002). *Electronic and Experimental Music: Pioneers in Technology and Composition*. New York: Routledge.

Hugill, A. (2012). *The Digital Musician*. London: Routledge.

Wishart, T. (1997). *On Sonic Art*. London: Routledge.

1. **Learning and teaching methods**

Total Contact Hours: 22

Private Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**
	1. Main assessment methods
* Composition Portfolio (approx.. 3 minutes) – 80%
* Commentary (500 words) – 20%
	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)**

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| --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** |
| Workshops | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |
| Composition Portfolio | **x** | **x** |  | **x** | **x** | **x** |
| Commentary | **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**

This module encourages students to explore a variety of contemporary music from the broad Western tradition, particularly music originating from North America and Europe. Students will be exposed to recent music from these cultures and learn about their differences and associated stylistic parameters.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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 |