1. **Title of the module**

CMAT6120 Live Electronics in Music Performance

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

Centre for Music and Audio Technology (CMAT)

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

Level 6

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)**

Term 2

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

Prerequisites: CMAT3130

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

BSc (Hons) Music Technology and Production; BA (Hons) Music Performance and Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. demonstrate a systematic understanding of key principles and processes in designing and executing a live electronic performance informed by the forefront of the discipline;
3. apply a practical knowledge and understanding of the interrelationships between sound and music, and electronics in an interactive context;
4. demonstrate an understanding of technical, creative and usability issues associated with live electronic performance practice;
5. create, adapt, edit, and deploy hardware and/or software in a practical performance project.
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
7. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
8. synthesize knowledge, and information in order to generate output in written, audio, and practical formats;
9. critically evaluate arguments, assumptions, abstract concepts and data to make judgements and to frame appropriate questions to achieve a solution to a problem;
10. examine assumptions, concepts and hypotheses critically in the light of evidence, and make informed choices and apply insights from one area of study to another.
11. **A synopsis of the curriculum**

Since the 1960s, electronic instruments have featured more and more in live performance. This module balances the history of live electronics with contemporary practical instruction. It charts the history of live electronics, through fixed media playback, electronic signal generation and processing, and interactive audio systems for composition and performance, addressing the breadth of live electronics across sound projection, enhancement of acoustic instruments, through hybrid acoustic/electronic instruments, to include a wide range of performance practices. Lectures will cover history and case studies, while workshops and lab sessions will cover practical issues of hardware and software design and performance practice. Students will encounter a vast range of electronics from DIY to high end digital systems, and this module will prepare them for these encounters.

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

Bussy, Pascal (2005) *Kraftwerk: Man, Machine and Music* (3rd Edition). London: SAF Publishing Ltd.

Cascone, K. (ed.) (2003) *The Laptop and Electronic Music*. Contemporary Music Review 22(4)

Collins, N (2006). *Handmade Electronic Music: The Art of Hardware Hacking*. New York: Routledge.

Emmerson, S. (2007) *Living Electronic Music*. Aldershot: Ashgate.

Holmes, T (2015) *Electronic and Experimental Music: Technology, Music, and Cultur*e. New York: Routledge.

1. **Learning and teaching methods**

This module will be taught by means of lectures, workshops and a tutorial.

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**

13.1 Main Assessment methods

(1) Performance Diary (600 words) 15%  
(2) Live Performance with peer critique (7 minutes) 35%  
(3) Written Report (1800 words) 50%

13.2 Reassessment

Coursework 100%

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 | x |
| lecture | x | x | x |  | x | x | x | x |
| workshop | x | x | x | x |  | x | x | x |
| tutorial | x | x | x | x | x |  | x | x |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Performance diary |  | x | x |  | x | x |  | x |
| Live Performance | x | x | x | x |  | x |  |  |
| Written Report | x | x |  | x | x | x | x | x |

1. **Inclusive module design**

The Centre 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, CMAT

1. **Internationalisation**

Power supplies differ across countries, and these differences plus the different availability of equipment from country to country will be covered in the module. The need to scope out venues for performance in advance also covers issues with international venues, as well as practicalities of transport, and baggage limits for international travel.

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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.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 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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