



BIMM  
INSTITUTE

# BA (Hons) Music Production

Course Handbook



**2023-24**



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## 1. **Introduction**

This course handbook is the primary source of information for your course, BA (Hons) Music Production, however, it should be used in conjunction with the following sources of information. The course is delivered at BIMM Institute, part of BIMM University.

### **BIMM Institute College Homepage**

Your BIMM Institute College Homepage can be found through [bimmstudents.com](http://bimmstudents.com) by selecting your college. Once you have selected your college, navigate to *College and Course Information* where you will find your College Homepage and Course Homepage links.

This contains important information on the following:

- Key contacts
- College procedures
- Facilities information
- Useful tips for studying and living in your college's city
- Student Services
- General Health & Well-being
- Events, Masterclasses, Careers & Industry
- Artist Development & A&R
- Semester dates can be found [here](#).

### **BIMMStudents.com**

[bimmstudents.com](http://bimmstudents.com) is a one-stop portal for all key electronic resources and services students will require during their studies including the following:

- Microsoft Office 365 (including emails, cloud storage and apps)
- Lesson Timetables (*CELCAT*)
- E-Library & Journals
- Room bookings
- IT Support and resources
- BIMM Extra
- BIMM Institute's Virtual Learning Environment ([Canvas](#))
- BIMM e-Books
- Creative Industries, Guests & Careers - Masterclasses and Career development
- Tutorials - Booking
- BIMM Connect - Student networking

### **Canvas**

Canvas is BIMM University's Virtual Learning Environment (VLE). It is an online space containing materials and tools to support and enhance students' learning experience. This platform is an integral part of the student experience at BIMM Institute. It is not only an online

extension of the classroom but is also the place where students will submit digital assignments and receive grades and feedback.

It also contains a wealth of valuable guidance to support students during their studies. It hosts important information on assessment deadlines, guides to each module on the course, and student services information. Each module on the course has a dedicated space where students can access materials used in class and additional study resources.

Students will find links to college news and networking forums, annual monitoring reports, college Board of Studies and Student Representation forum minutes, and much more.

### **Module Specifications**

The Module Specifications for this course are made available electronically [online here](#) and individually via the Course Structure Section of this handbook.

### **BIMM University Academic Regulations**

Information on plagiarism, word counts, and further assessment guidelines can be found via the [Undergraduate Academic Regulations](#) and the [Student Assessment Handbook](#).

### **BIMM University Policies**

All student-facing policies can be found on the BIMM website, under “[Student Policies and Regulations](#)”.

Procedures relating directly to student complaints and appeals can be found [here](#).

## **2. Student Responsibilities**

You are expected to attend classes and submit work for assessment as well as engaging in the required amount of self-directed study as quantified in the module guides featured later in this handbook. Expectations around student engagement are outlined in our [Student Engagement Policy](#).

Library resources are supplied through the BIMM Institute electronic library and dedicated physical reading rooms, and you are expected to use these resources in your own time.

### **Referencing – The Harvard Reference System (HRS)**

When researching a topic for any written assignment (e.g. essay, report or dissertation), students are expected to make use of a variety of sources including books, journal articles, newspaper articles, web pages and audio-visual material.

At BIMM Institute we use the Harvard Reference System. According to this system, we acknowledge our sources within text (in-text citations) and by including a Reference List at the end of the work.

Please see the ***Undergraduate Academic Study Skills: 4th Edition*** e-book on the Academic Study Skills site [here](#) for further details on how to reference work.

### **3. Key Course Staff**

All staff contributing to the course are highly experienced practitioners, and the majority have degrees or post-graduate qualifications.

Key Course staff names and contact details can be found on your Course Homepage, which can be found on [bimmstudents.com](http://bimmstudents.com).

Details of the lecturer with responsibility for a particular module can be found on the relevant module pages on [Canvas](#).

### **4. Graduate Attributes**

BIMM Music Production graduates will be able to:

#### ***Employable and Entrepreneurial***

Meet the needs of the music production employment landscape, adapting to a wide range of contexts and evolving with changes as they occur. Understand the attributes of a successful practitioner within the music and audio industries, enabling them to develop a varied and financially sustainable career.

#### ***Resilient and Adaptable***

Show the self-confidence and belief to respond appropriately and positively to obstacles, showing innovation in response to problems and obstacles with the ability to recover and learn. Being familiar with working under pressure, achieving creative and technically successful results with limited time and resources.

#### ***Creative, Collaborative and Connected***

Communicate at different levels, using technical and musical vocabulary to inform communication skills, demonstrating the ability to both lead, support, network and identify opportunities to work with others and with emerging technologies and trends in the industry.

#### ***Globally Aware***

Engage confidently with practitioner across the globe, as is the norm within the field of production, showing an understanding of various cultural approaches towards production and interpretation of material. Creating work that can and will be consumed by a wide audience, with a good grip of international trends. Understand the technical requirements of

a creative brief, taking responsibility for a successful completion of a project, whilst implementing the creative application of state of the art digital and analogue technology to achieve the desired result.

### ***Socially Responsible***

Acting and working with regards to others, taking into account both the positive and negative impact of their output and image. Identifying how and where they can contribute, to be a positive influence and asset to society as a whole, demonstrating a strong application of ethical practice.

### ***Professional***

Exemplifying the practices of their chosen field and discipline, communicating and showing behaviours appropriate to the context they are working in, understanding the boundaries and the processes within the parameters of the work being conducted.

### ***Intellectually Curious***

By analysis and evaluation of the process and techniques of historical and contemporary practitioners, looking to synthesize new material and processes, having the ability to reflect on own performance and position. Looking to incorporate new ideas and make connections between the different practices and the context they are in. Appraising and developing both performance and sonic qualities to assist personal development.

### ***Self-Aware***

Through using emotional intelligence to place themselves into the broader context of the industry, using skills mentioned above such as self-reflection, research and application of new ideas and concepts to continually develop, implementing models of personal and professional development and striving to be lifelong learners to achieve the high aspirations and standards set by themselves.

## **5. Course Summary**

If music production is your passion, and you are motivated for this to progress from a hobby to a fulfilling studio career as a Producer, as an Artist, Remixer, Writer, Programmer, Game Audio Designer, Sound Engineer, Programmer, Front of House Engineer, Monitor Engineer, Drum Technician, Guitar Technician, Backline Technician, Roadie, Sound Designer, Foley Artist, or Location Sound Recordist then the BA (Hons) Music Production course meets the needs of students who seek a career in the music production industry. The course presents numerous potential career pathways through a flexible and extensive menu of optional modules, where you will learn cutting edge techniques from tutors who are already successful in the Music Production industry.

The subject-specific Music Production Core modules focus on the primary areas of Production which are common to all the potential industry opportunities, such as technical fundamentals relating to the language and technology of the subject, practical studio

engineering/audio recording and software skills, refined industry knowledge, synthesis, sampling and approaches to creating and answering professional briefs.

All BIMM Degree students study a set of ‘Spine’ modules, enabling them to develop the necessary skills and knowledge to operate effectively within the wider context of the music industry. These modules also encourage and enable students to network with those studying on other BIMM degree courses, widening their list of useful contacts which will serve them well as their career develops.

The optional modules which are available in years 2 and 3 allow the student to focus their studies on their desired career direction. After building appropriate foundations in year 1, students may choose three optional modules in year 2 and a further four in year 3. These options facilitate a career in the recording industry, electronic music, media composition, sound design, and game audio industries, the live music industry, the film and TV industry, the audio post production industry and education industry; each of which provide numerous opportunities for BIMM graduates.

## **6. BA (Hons) Music Production Course Specification**

<b><i>Full Title of Course &amp; Award:</i></b>	BA (Hons) Music Production
<b><i>Mode of Attendance:</i></b>	Full Time
<b><i>Length of Course:</i></b>	The course is taught over three years at Levels 4, 5 and 6.
<b><i>Start Date:</i></b>	<ul style="list-style-type: none"> <li>• Initial validation: 2021</li> <li>• First cohort intake: 09/2021</li> <li>• Last revalidated: 2021</li> </ul>
<b><i>Awarding Institution:</i></b>	<ul style="list-style-type: none"> <li>• BIMM University</li> </ul>
<b><i>Teaching Institution:</i></b>	<ul style="list-style-type: none"> <li>• BIMM Institute</li> </ul>
<b><i>UCAS Code:</i></b>	<ul style="list-style-type: none"> <li>• W390</li> </ul>
<b><i>Language of Study</i></b>	<ul style="list-style-type: none"> <li>• English</li> </ul>
<b><i>Final Award:</i></b>	<ul style="list-style-type: none"> <li>• Certificate of Higher Education (exit award only at Level 4)</li> <li>• Diploma of Higher Education (exit award only at Level 5)</li> <li>• Bachelor’s Degree with Honours</li> </ul>
<b><i>FHEQ Level:</i></b>	<ul style="list-style-type: none"> <li>• 120 credits at Level 4</li> <li>• 120 credits at Level 5</li> <li>• 120 credits at Level 6</li> </ul>



<b>Reference Points:</b>	<ul style="list-style-type: none"> <li>• QAA Subject Benchmark Statement: Music 2019</li> </ul>
<b>Minimum Period of Registration:</b>	<ul style="list-style-type: none"> <li>• 3 years</li> </ul>
<b>Maximum Period of Registration:</b>	<ul style="list-style-type: none"> <li>• 6 years</li> </ul>
<b>Admissions Criteria:</b>	<p>Minimum of 32 UCAS points, which equates to 2 A levels at grade E or above, or equivalent. Plus GCSE English Language at Grade C or above. For an international qualification comparison, please go to <a href="https://www.ucas.com/ucas/tariff-calculator">https://www.ucas.com/ucas/tariff-calculator</a> Award of Abitur with overall average grade of 3.4 including a minimum grade of 10 on the English component (Leistungsfach) on the Abitur.</p> <p>BTEC Level 3 equivalent, and normally three GCSEs at a minimum grade C/4, including English Language.</p> <p>All applicants will be subject to interview. Applicants will be asked questions from a pre-determined list and will be required to provide four examples of their music production work as stereo audio files. Audio files should be approximately 3 mins in length and including recorded audio, sequenced material and the use of processing/effects.</p> <p><b>IELTS requirements:</b> IELTS 6.0 with a minimum of 5.5 to be achieved in each band.</p> <p><b>Alternative English exams:</b> Cambridge Certificate of Proficiency in English (CPE): 170 overall, including at least 165 in each band.</p> <p>Cambridge Advanced Certificate in English (CAE): Cambridge Advanced Level B2 with a minimum score of 170 overall, including at least 165 in each band.</p> <p>Pearson (PTE Academic): 50 overall, including at least 42 in all four skills.</p> <p>TOEFL (iBT): 80 overall, including at least 19 in Listening, 19 in Reading, 21 in Speaking and 21 in Writing.</p>
<b>Date of Course Specification:</b>	<ul style="list-style-type: none"> <li>• Last revised: 2021</li> </ul>

## **7. Course Aims**

The BA (Hons) Music Production offers different routes through the course dependent on the interests and career ambitions of the student. Students can choose: a creative journey, focusing on exploring the boundaries of where art meets science; students can take a more technical approach, focusing on the constant technological developments in the industry; or, students can address a mixture of these two approaches. Whatever route practitioners choose they will learn to be responsive, flexible and resourceful and to utilize a changing practice and workflow dependent on the scenario and the resources at hand.

The structure of modules leads graduates to understand the requirements of a commission and to take initiative in developing a conceptual approach to enable the successful completion of projects; creatively manipulating state of the art technology to realise the desired aesthetic.

Students will employ divergent thinking to deliver a creative outcome, incorporating the creative application of technology, which can be exemplified in career path specific optional modules. The knowledge of industry practice, workflow and techniques implemented have a longevity that is not reflected in the lifespan of technology, which is quickly superseded. This course aims to give students the capacity to be effective, successful practitioners in this demanding industry, responding to the evolving industry landscape and associated employment and career opportunities.

None of the modules are based around specific hardware or software, to an extent where the distortion of established practices is explored. The most iconic and memorable practitioners, both historic and contemporary, have, after first gaining the knowledge, pushed parameters to create truly original pieces.

The course is designed to respond to real world situations by the application of creative, conceptual, and musical skills, as well as technical abilities. This is provided through project-based modules with academic research that informs the conceptualization of a solution. Students will employ the use of productivity software to organize, monitor and manage creative briefs to a successful and timely outcome.

The course will provide a contemporary approach to music production, reflecting the employment climate of graduates with a range of “soft skills” that enable them to operate in a variety of contexts with the capacity and resilience to overcome the specific technical and creative problems identified within the industry.

There are a variety of options to provide graduates with specialisms, these supplement the essential academic knowledge and more generic practical skills. These will develop student’s ability to be responsive to industry demands and move with the everchanging topography of music production and its many, varied facets.

## 8. Course Structure

The BA (Hons) Music Production course consists of the following modules (click on each module for more details)

Code	FHEQ Level		Module Title		Credits
<b>Year 1</b>					
COM411	1/1	4	<a href="#">The Creative Industries</a>	Spine	15
EMP401	1/1	4	<a href="#">Audio Capture Methods &amp; Equipment</a>	Core	15
EMP412	1/1	4	<a href="#">Creative Music Programming</a>	Core	15
EMP413	1/1	4	<a href="#">Sample Based Production</a>	Core	15
COM412	1/2	4	<a href="#">The Creative Industries and You</a>	Spine	15
EMP414	1/2	4	<a href="#">Multitrack Mixing</a>	Core	15
EMP415	1/2	4	<a href="#">Composition Toolkit</a>	Core	15
EMP416	1/2	4	<a href="#">Applied Synthesis</a>	Core	15
					(120)
<b>Year 2</b>					
COM521	2/1	5	<a href="#">Defining Your Practice in Context</a>	Spine	15
EMP501X	2/1	5	<a href="#">Creative Production Techniques</a>	Core	15
MSP504	2/1	5	<a href="#">Studio Practice &amp; Engineering</a>	Core	15
MSP512	2/1	5	<a href="#">Live Sound Engineering</a>	Option	15
MSP501X	2/1	5	<a href="#">Creative Mix Techniques</a>	Option	15
COM503X	2/1	5	<a href="#">Creative Video Production</a>	Option	15
COM522	2/2	5	<a href="#">Exploring Practice Through Collaboration</a>	Spine	15
EMP503	2/1	5	<a href="#">Synthesis &amp; Sampling</a>	Core	15
MSP515	2/2	5	<a href="#">Creating Sample Instruments</a>	Option	15
MSP507X	2/2	5	<a href="#">Vocal Capture and Production</a>	Option	15
EMP504	2/2	5	<a href="#">Digital Composition in Context</a>	Option	15
EMP505X	2/2	5	<a href="#">Digital Performance Skills</a>	Option	15
SWR509	2/2	5	<a href="#">Sound Design Writing for Media (SW)</a>	Option	15
COM506	2/2	5	<a href="#">Working in the Creative Industries</a>	Option	15
COM505X	2/2	5	<a href="#">Practical Learning &amp; Teaching in the Creative Arts 1</a>	Option	15
					(240)
<b>Year 3</b>					
COM601	3/1&2	6	<a href="#">Final Project</a>	Spine	30
MSP601	3/1	6	<a href="#">Answering A Creative Brief</a>	Core	15
EMP602X	3/2	6	<a href="#">Electroacoustic Composition</a>	Option	15
EMP603X	3/1	6	<a href="#">Immersive Audio Techniques</a>	Option	15
MSP602X	3/1	6	<a href="#">The Art of Mastering</a>	Option	15

MSP603	3/1	6	<a href="#">Game Sound &amp; Music</a>	Option	15
COM612	3/2	6	<a href="#">Professional Portfolio</a>	Spine	15
EMP604X	3/2	6	<a href="#">Interactive Music Applications</a>	Option	15
MSP605X	3/2	6	<a href="#">Audio Post Production</a>	Option	15
COM606X	3/2	6	<a href="#">Practical Learning and Teaching in the Creative Arts 2</a>	Option	15
COM607	3/1	6	<a href="#">Diversity in the Creative Industries</a>	Option	15
COM608X	3/2	6	<a href="#">Psychology of Music</a>	Option	15
					(360)

Please note that the offering of option modules in individual colleges and in any given academic year will be subject to the availability of resources and sufficient student interest.

## 9. **Higher Education Strategy**

BIMM University is committed to providing high quality teaching and support for its students by addressing the differentiated needs of individual learners and ensures that all students have equal and fair access to learning resources. All learning and teaching approaches adopted by BIMM University are flexible, student-centred, diverse and appropriate to the skills and needs of individual students.

In order to provide relevant, diverse, quality learning experiences, the course implements the BIMM University Higher Education Strategy. This allows us to create inclusive, engaging learning activities that can address diverse learning and teaching styles, foster the culture of a learning community and, through the outcomes, enable students to develop their own creative identity. This aims to help build students capacity to be innovative in dealing with obstacles set by the professional demands of the industry.

For more information see [BIMM University's Higher Education Strategy](#).

## 10. **Assessment**

BIMM University is committed to the development of reflective and entrepreneurial practitioners in music; and the emphasis on professional development is also reflected in the diet of assessment. For more information see [BIMM University's Undergraduate Academic Regulations](#).

Bimm University is deeply connected to the wider creative industries, and the design of the curriculum and the assessment of learning outcomes is guided by this principle. Assessment design aims to echo 'real world' commercial briefs and scenarios alongside the academic skills of research, analysis and critique required for a qualification at this level.

### **Assessment Types**

Regular formative and summative assessment will be used to inform day-to-day learning and teaching and future staff development.

## **1) Summative assessment**

Diverse forms of assessment such as discussion, presentation, case study, essay, critical report, reflective video, software projects, installations, audio files, practical and performance-based assessment provides students with the opportunity to fully explore the learning outcomes of the modules, then addressing the grading criteria within realistic, industry relevant scenarios.

To make assessment explicit to both students and assessors, components of assessments are weighted where appropriate and where the whole portfolio piece of work contributes to the overall grade a holistic approach to assessment is implemented. Where there are separate learning outcomes assessed, they are split into smaller assessments, weighted correspondingly.

## **2) Formative assessment**

Formative assessment is developmental and provided via in class activities. This is an informal type of assessment, and it can provide a fun, safe and non-judgemental scenario for students to evaluate their own knowledge. The use of assessment for learning by tutors, along with the use of peer and self-assessment is encouraged for students. When portfolios are being developed, the implementation of Pebblepad is an excellent example of formative, portfolio based pedagogy, which leads on to blended learning strategies.

Full Details are in our [Student Assessment Handbook](#).

The assessment calendars for each year of this course are as listed further down in this document.

## 11.1 Year 1 (Level 4) Assessment Calendar

Year 1: Semester 1 Assessment Calendar

	Module Titles			
Semester 1 weeks:	COM411 - The Creative Industries (spine)	EMP401 - Audio Capture Methods & Equipment (core)	EMP412 - Creative Music Programming (core)	EMP413 - Sample Based Production (core)
1				
2				
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7				
8				
9				
10				
11				
12				
13	<b>A1: Assessment Portfolio 20 hours project work (100%)</b>		<b>A1: 10 minutes DAW Screencast and 2-5 minutes arrangement (100%)</b>	
14		<b>A1: Audio Recordings &amp; Reflective Analysis -40-60 seconds per instrument/source plus 1500 words (100%)</b>		<b>A1: Composition &amp; Reflective Analysis - 2-3 minutes composition &amp; 1000 word reflective Analysis (100%)</b>
15				

Year 1: Semester 2 Assessment Calendar

	Module Titles			
Semester 2 weeks:	COM412 - The Creative Industries & You (spine)	EMP414 - Multitrack Mixing (core)	EMP415X - Composition Toolkit (core)	EMP416X - Applied Synthesis (core)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13	<b>A1: Assessment Portfolio 20 hours of project work (100%)</b>		<b>A1: Composition &amp; A/V Reflection 10 mins AV reflection + 3-4 minutes composition (100%)</b>	
14		<b>A1: Stereo Mix + Reflective Analysis 2-5 minutes + 1500 words (100%)</b>		<b>A1: Audio File + A/V Presentation 2-3 minutes + 10 minutes A/V Presentation (100%)</b>
15				

## 11.2 Year 2 (Level 5) Assessment Calendar

Year 2: Semester 1 Assessment Calendar

Semester 1 weeks:	COM521 – Defining Your Practice in Context (spine)	EMP501X - Creative Production Techniques (core)	MSP504 - Studio Practice & Engineering (core)	MSP501X - Creative Mix Techniques (option)	MSP512 - Live Sound Engineering (option)	COM503X - Creative Video Production (option)	EMP503: Synthesis & Sampling (Core)
1-5							
6							
7							
8							
9							
10							
11							
12							
13					A1: Practical Observation + Viva 20 min practical + 5 min (100%)	A1: Video Production + Reflective Video Commentary 3 mins + 1-2 mins (100%)	A1: Audio Production 2-5 mins + Reflective Analysis (2500 words or 5-10 mins AV)
14	A1: Research Case Study 3000 words or 20 minutes narrated presentation (100%)	A1: Production Project + analysis inc. Process index 3-5 mins audio + 2000 words (100%)	A1: Multitrack recording + A/V presentation 3-5 mins multitrack recording + 5-10 min A/V presentation (100%)	A1: Mix Portfolio + reflective analysis 3-4 mins audio (x2) + 5-10 min A/V or 1500 words (100%)			
15							



Year 2: Semester 2 Assessment Calendar

	Module Titles							
<b>Semester 1 weeks:</b>	<b>COM522 - Exploring Your Practice Through Collaboration (spine)</b>	<b>MSP515 Creating Sample Instruments (option)</b>	<b>MSP507X - Vocal Capture &amp; Production (option)</b>	<b>EMP504 - Digital Composition in Context (option)</b>	<b>EMP505X - Digital Performance Skills (option)</b>	<b>SWR509: Sound Design &amp; Writing for Media (option)</b>	<b>COM505X - Practical Learning &amp; Teaching in the Creative Arts 1 (option)</b>	<b>COM506 - Working in the Creative Industries (option)</b>
1-5								
6								
7								
8								
9								
10								
11								
12								
13	<b>A1: Portfolio - assets equivalent to 25 hours project work (100%)</b>		<b>A1: Vocal Project Session 3-8 min of audio + Production Report 2000 word OR 5-10 min A/V report (100%)</b>			<b>A1: A/V submission: Audio composition synched to supplied footage + Video report 6 minutes + 5 minutes (100%)</b>	<b>A1: Practical Lesson Observation &amp; Viva Practical Lesson Observation 30 mins &amp; Viva 15 mins (wks 13-14) Portfolio</b>	
14		<b>A1: Functioning Sample Instrument A/V reflective analysis 5-20 min audio visual analysis (100%)</b>		<b>A1: Audio Submission 3-5 mins audio + 2000 word report OR 5-10 min A/V report (100%)</b>	<b>A1: Practical Performance + Viva 3-6 min performance + 10 min Viva (100%)</b>		<b>1000 words + scheme of work, 5 lesson plans + resources (100%)</b>	<b>A1: Report 2000 words + digital portfolio (100%)</b>
15								

## 11.3 Year 3 (Level 6) Assessment Calendar

### Year 3: Semester 1 Assessment Calendar

Semester 1 weeks:	COM601: Final Project (spine)	MSP601 - Answering a Creative Brief (Core)	MSP602- The Art of Mastering (Option)	MSP603- Game Sound & Music (option)	EMP603: Immersive Audio Techniques (option)	COM607- Diversity in the Creative Industries (option)
1-5						
6						
7	<b>A1: Project Proposal 1,500 words or 15 mins digital presentation + Ethical Review Form (weeks 7-9 deadline to be set by college) (20%)</b>					
8						
9						
10						
11						
12						
13		<b>A1: Creative Brief Portfolio + Reflective Analysis 5-10 mins + 2,000 words (100%)</b>				
14			<b>A1: Mastered and un-mastered audio artefacts + written report 3-5 mins per track (x2) + 2000 words (100%)</b>	<b>A1: Game Sound Artefact + Reflective Analysis (2,500 words) (100%)</b>	<b>A1: Immersive Audio Project + Reflective Analysis 8-10 mins + 2000 words (100%)</b>	<b>A1: Podcast or Essay (30 mins audio or 3,000 words) (100%)</b>

15							
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Year 3: Semester 2 Assessment Calendar

<b>Semester 2 weeks:</b>	<b>COM601: Final Project (Spine)</b>	<b>COM612: Professional Portfolio (spine)</b>	<b>EMP604 Interactive Music Applications (option)</b>	<b>MSP605 – Audio Post Production (Option)</b>	<b>EMP602X – Electroacoustic Composition (option)</b>	<b>COM606X - Practical Learning &amp; Teaching in the Creative Arts 2 (option)</b>	<b>COM608 Psychology of Music (option)</b>
1-5							
6							
7							
8							
9							
10							
11							
12							
13		<b>A1: Personal and Professional Development Portfolio + 10 minute digital presentation (100%)</b>	<b>A1: Interactive Music Project + Software Artefacts + Video or Written Reflective Analysis 5-10 mins audio + Software artefacts + 10-15 mins or 2000 words (100%)</b>	<b>A1: Audio Visual Artefact + Reflective Analysis 3-6 mins + 2,500 words (100%)</b>		<b>A1: Practical Lesson Observation &amp; Viva Practical Lesson Observation 30 mins &amp; Viva 20 mins (wks 13-14) Portfolio 2250 words + scheme of work, 5 lesson plans + resources (100%)</b>	<b>A1: Essay, 3,500 words (100%)</b>
14	<b>A1: Project Output + Ethical Review Form (80%)</b>				<b>A1: Electroacoustic Composition and Critical Analysis 4-6 mins + 1,500 words (100%)</b>		
15							

## **12.1 Learning Outcomes: BA (Hons) Music Production Year 1 (Level 4)**

### **Setting. Able to:**

- A1. Execute projects in a range of varied but predictable contexts, using working processes from the field of music production
- A2. Begin to work autonomously within defined guidelines, taking responsibility for the quality and context appropriate nature of delivered artefacts.

### **Knowledge and Understanding. Able to:**

- B1. Identify established technologies, creative approaches and practices within the arena of music production & expression.
- B2. Describe the skillset of a successful contemporary practitioner within the field of music production.
- B3. Describe and communicate musical and technical information and concepts within music production, incorporating terminology.

### **Cognitive skills. Able to:**

- C1. Relate developments in your field of study to key cultural theories and make connections with your own practice.
- C2. Use appropriate research tools to gather and evaluate data to inform your practice. Recognise and reference ideas of others in your own work.
- C3. Propose logical and reasoned solutions to technical problems. Reflect on external feedback and personal experience.
- C4. Communicate ideas clearly in a range of modes of expression, through structured and coherent arguments.

### **Performance & Practice. Able to:**

- D1. Employ music production hardware and software to produce media products at an appropriate creative and technical level.
- D2. Create media that responds to a creative commission, designed for specific audiences within a deadline.
- D3. Identify creative strategies and established practices, to propose solutions that respond to planned and unplanned obstacles.
- D4. Identify industry and own practice within the chosen specialism and the wider context of the music industry.

### **Personal & enabling skills. Able to:**

- E1. Identify personal strengths and weaknesses and engage with support and reflective thinking to address areas for development.
- E2. Plan your workload effectively to be able to carry out creative projects and meet assessment deadlines.
- E3. Identify opportunities for collaborative work and the personal skills required to succeed in these contexts.
- E4. Use appropriate technology to support your learning and development.

## **12.2 Learning Outcomes: BA (Hons) Music Production Year 2 (Level 5)**

### **Setting. Able to:**

- A1. Conceptualise and realise projects in a range of contexts of varying complexity and predictability, using working processes from the field of music production
- A2. Engage in self-directed work, taking responsibility for goal setting and activity completion s in a range of settings.

### **Knowledge and Understanding. Able to:**

- B1. Evaluate established technologies, creative approaches and practices within the arena of music & sound production/ expression.
- B2. Explain the skillset of a successful contemporary practitioner within the field of music & sound production.
- B3. Explain and communicate musical and technical information and concepts within music production, incorporating accepted terminology and appropriate references.

### **Cognitive skills. Able to:**

- C1. Contextualise and critically evaluate your own work and the work of others, relating and applying theory to practice.
- C2. Make informed and well-reasoned judgements through critical engagement with research, demonstrating an awareness of interdisciplinary approaches.
- C3. Identify and propose creative reasoned solutions to technical and conceptual problems. Invite external feedback and draw on a range of perspectives.
- C4. Communicate ideas effectively to specialist and non-specialist audiences in a range of contexts, showing critical awareness.

### **Performance & Practice. Able to:**

- D1. Demonstrate competent use of music production hardware and software to produce media products at an appropriate creative and technical level.

- D2. Produce projects that effectively responds to the desired aesthetic of a creative commission, designed for specific audiences and contexts, within a deadline.
- D3. Implement creative strategies, alongside technical manipulation of equipment which demonstrate resilience in order to respond to planned and unplanned obstacles.
- D4. Competently demonstrate the attributes and skills to participate in collaborative projects and evaluate their success by responding positively to creative feedback.
- D5. Illustrate industry and own practice within the chosen specialism and the wider context of the music industry, in response to the requirements of a typical commission/project.

**Personal & enabling skills. Able to:**

- E1. Use well-informed reflective self-awareness to interpret and address factors affecting your learning and practice.
- E2. Define review and reflect on personal and professional goals to plan and manage projects.
- E3. Demonstrate skills of collaboration and teamwork, showing sensitivity for the well-being of others and the diversity of people and ideas.
- E4. Engage appropriately with a variety of industry standard digital tools to make connections and communicate ideas.

**12.3 Learning Outcomes: BA (Hons) Music Production Year 3 (Level 6)**

**Setting. Able to:**

- A1. Conceptualise and realise projects in a range of complex and unpredictable contexts, acknowledging both recognised and emerging working processes in the field of music and sound Production.
- A2. Take accountability for the application and impact of your craft in a range of autonomous and prescribed settings.

**Knowledge and Understanding. Able to:**

- B1. Critically evaluate established technologies, approaches and practices within the arena of music & sound production.
- B2. Justify the skillset of a successful contemporary practitioner within the field of music & sound production.
- B3. Summarise and communicate technical information and concepts within music production, incorporating appropriate terminology and references.
- B4. Appraise industry and own practice within the chosen specialism and the wider context of the music industry, to answer the requirements of a typical client and brief.

**Cognitive skills. Able to:**

- C1. Articulate a critical awareness of the reciprocity of theory and practice.
- C2. Use systematic critical analysis, and synthesis of complex information to support enquiry into contemporary practice.

- C3. Evaluate solutions to complex issues, drawing on appropriate research, some of which is at the forefront of the discipline.
- C4. Communicate complex concepts and arguments, acknowledging the uncertainty of knowledge.

**Performance & Practice. Able to:**

- D1. Demonstrate proficiency in the use of music production hardware and software to produce media products at an appropriate creative and technical level.
- D2. Produce projects which analyse and respond to the creative demands of a brief, interpreting the technical parameters and requirements within a deadline.
- D3. Employ planning and management strategies, alongside technical manipulation of equipment which demonstrate innovation and resilience in order to overcome creative design problems.
- D4. Exemplify the attributes and skills to engage with group practical activities, responding to feedback on performance to develop own practice.

**Personal & enabling skills. Able to:**

- E1. Self-manage projects, drawing on an awareness of personal and professional values that motivate you to direct your own learning and development.
- E2. Exercise personal and professional responsibility, make rational decisions and take initiative in complex and unpredictable contexts.
- E3. Use skills of emotional intelligence to work effectively with others in professional and creative contexts.
- E4. Research and employ appropriate technologies to enhance your creative and professional practice.