



UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

**MMus Commercial Music Technology**

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2020/21]

This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each Module can be found in the Module Descriptors.

Section A – Material Course Information

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| Validating Body | University for the Creative Arts[[1]](#footnote-2)  |
| Teaching Body | LCCM |
| Final Award Title and Type | MMus in Commercial Music Technology |
| Course Title | MMus in Commercial Music Technology |
| Course Location and Length | Campus:LCCM, Music Box241 Union St, London SE1 0LR | Length:12-month academic year |
| Mode of Study | Full-time | Y | Part-time | Y |
| Period of Validation | [2020] to [2023] |
| Name of Professional, Statutory or Regulatory Body | N/A |
| Type of Accreditation |  |
| Accreditation due for renewal | [Month/Year]  |
| Entry criteria and requirements[[2]](#footnote-3)Entry will also be subject to portfolio review and interview. In addition, a minimum second-class honours degree in a relevant subject from a UK awarding body or college recognised equivalent international qualification. Significant equivalent professional experience will also be considered. Plus, English language competency equivalent to CEFR Level C1 (7.0 overall, 6.5 in each category) if from a non-majority English language speaking country;  |
| Overall methods of assessment | Written exams: | Practical exams: | Coursework: |
| Year 1 / Level 7  | 0% | 7% | 93% |
| Overall Learning & Teaching hours | Scheduled: 192 | Independent: 1608 | Placement: |
| Year 1 / Level 7 | 11% | 89% | 0% |
| General level of staff delivering the course | Lecturers must have either an MA or equivalent professional practice in a relevant discipline or field. LCCM ensures that staff numbers and expertise are sufficient to teach each subject area including those specialist areas within each programme. LCCM will ensure there is an appropriate balance between staff with relevant academic qualifications and those with current industry expertise. LCCM will augment its staff with guest speakers and masterclass guests. LCCM works with industry to ensure appropriate curriculum development, lecturer and guest expertise reflects contemporary industry practice and future employer and entrepreneurial trends.LCCM will endeavour to support tutors’ continuous professional development including the necessary support to ensure staff can where relevant also maintain professional careers as practitioners in the creative industries.All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy. |
| Language of Study | English |
| Subject/Qualification Benchmark Statement:* QAA Master’s Degree Characteristics Statement September 2015
* QAA Benchmark Statement: Music December 2019
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| Framework for Higher Education Qualifications (FHEQ)QAA The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies November 2014 |

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| **The course structure**The structure of all of the University’s awards complies with the University’s [Common Credit Framework](http://www.uca.ac.uk/quality-assurance-enhancement/university-regulations-policies-and-procedures/). The Common Credit Framework includes information about the:* Rules for progression between the stages of a course.
* Consequences of failure for reassessment, compensation and exit awards.
* Calculation and classification of awards.

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| **Module Codes** | **Module titles** | **Elective/ Core** | **Credit value** |
|  | **Year 1** |  |  |
|  | Studio and Audio Technology | Core | 30 |
|  | Composition for Film & Other Media | Core | 30 |
|  | Synthesis & Sound | Core | 30 |
|  | Post-Production Mixing & Mastering | Core | 30 |
|  | Major Project | Core | 60 |

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**Section B – Course Overview**

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|  Mmus Commercial Music Technology is a progressive degree focused on the creation, development and delivery of commercial audio. As audio creators we are reliant on technologies which afford us many creative careers. The course encourages research and exploration of these technologies and their contextual practice. Understanding their history and relevance to future associated industries. Areas of study include spatial audio, advanced recording, mixing and mastering techniques, Synthesis, music and the moving image.  |

**Section C – Course Aims**

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| The programme intends to provide a commercially focused practice-based Masters degree, aimed towards aspiring or established music producers and audio engineers. Specifically, the programme aims to:* Develop a specialist understanding of advanced music production and audio practices. Forming an in-depth knowledge of the relevant technologies which afford their use in the commercial music industry. Creating a learning environment with the provision of space to explore these systematically, critically, creatively and in the context of the evolving nature of professional practice.
* Provide students with a comprehensive understanding of, and pathways to, successful and entrepreneurial careers in production, working individually, collaboratively and in the context of larger organisations, including leadership roles.
* Enable producers and engineers to develop a significant body of original creative work at a variety of scales, that demonstrates a critical awareness of relevant theory, research and professional practice, and demonstrates a distinctive, robust and imaginative artistic personality or ‘voice’;
* And to prepare students to lead, continuously develop and innovate in music technology-based industry settings.
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**Section D – Course Outcomes**

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| Upon successful completion of the course students are able to:

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| **Knowledge & Understanding** |
| **KU1** | Critical application of advanced tools, techniques and processes for the creation of recorded music.  |
| **KU2** | Critically evaluatecomplex audio recordings, techniques and technologies. |
| **KU3** | Model and apply critical business principles and practices in the creative industries. |
| **Cognitive Skills** |
| **CS1** | Critically apply theoretical knowledge to inform and appraise professional and practical work. |
| **CS2** | Critically analyse, reach and articulate sound judgement in complex and unpredictable performance-based situations. |
| **CS3** | Autonomously act upon self-reflective and developmental feedback. |
| **Practical Skills** |
| **PS1** | Develop and consistently demonstrate a distinctive, robust and imaginative artistic personality through professional practice. |
| **PS2** | Employ advanced specialist music theory and professional skills to industry-specific problems with originality and creativity.  |
| **PS3** | Conceive, manage and deliver professional material and content for a variety of applications. |
| **Key Life Skills** |
| **KS1** | Manage and initiate independent learning and continued professional development  |
| **KS2** | Conduct relevant academic, independent industry-focused and practice-based research |
| **KS3** | Communicate effectively in various professional settings’ medium and media.  |
| **KS4** | Demonstrate personal leadership and collaborative skills in complicated projects |

**Intermediate/Exit Awards**

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| **Module Code** | **Module Name** | **PGCert** | **PGDip** | **Mmus** |
| CODE | Studio and Audio Technology | Any 2 | Any 4 | Compulsory |
| CODE | Synthesis & Sound | Compulsory |
| CODE | Post-Production Mixing & Mastering | Compulsory |
| CODE | Composing for Film & other Media | Compulsory |
| CODE | Major Project | N/A | N/A | Compulsory |

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**Section E - Learning, Teaching and Assessment**

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| **Learning and Teaching Strategy** The MMus Commercial Music Technology features a heavy student-led project-focus and as such, staff will naturally adjust the curriculum accordingly. For instance, one year we may have more students with a focus on a particular professional practice, for example audio mastering or further career ambitions. The start of the academic year is designed to help staff and students understand the journey ahead and to establish clear goals for their projects, while also diagnosing students’ strengths and weaknesses, which then informs the subsequent teaching and mentorship strategies from staff. Moreover, the Major Project module in Term 3 is designed for students to produce a comprehensive body of self-initiated original work and much of the course work in Terms 1 and 2 are designed to build towards the final finished project. Through lectures, group work, seminars, and individual learning, students will:* Gain a comprehensive understanding of how advanced production tools, practices and traditions relate to evolving musical styles, interpretations and genres as demanded by production at the forefront of contemporary music, and to relate this, critically, to students’ own professional practice.
* Gain a comprehensive understanding of current business principles and professional practices that underpin the creative industries, and of the standards and demands at the forefront of audio professions.
* Apply relevant production and project related theories and management strategies to make informed decisions concerning complex issues in practical musical contexts and show confidence in articulating production and project choices, both in verbal and non-verbal forms.
* Be given opportunities to express and experiment with a musical style, with an aim to develop it into a distinct artistic personality and levels of artistic originality and technical specialism at the forefront of professional practice.
* Be shown how to and then asked to solve problems in a range of digital, analogue and hybrid settings consistent with contemporary best practice across a variety of studio environments and media formats. Students will also solve professional and commercial problems in complex and unpredictable scenarios, through independent projects, productions, career and business plans.
* Learn how and then be asked to initiate, manage and deliver a range of projects employing the professional skills and practices expected of freelancers in the creative industries.
* Propose and execute production and industry-focused projects that will serve as a basis for ongoing processional development.
* Gain an understanding of relevant research methods and communication strategies for various creative, industry-based and academic projects.
* Apply techniques and strategies covered in lectures to lead, negotiate and collaborate with others effectively, exercising personal responsibility within complex and unpredictable technical, musical and creative contexts.

Students will receive various forms of written and oral feedback from tutors, supervisors, peers, project stakeholders and collaborators which require critical self-reflection to inform coursework and decision-making processes in a wide range of creative musical, technical, and academic contexts.Provisions to bring teaching and learning activities online will be made wherever possible. Additional resources include:* Induction week for new students
* Comprehensive handbooks supporting the programme and modules
* Online books and journals access
* Access to extra-curricular workshops, seminars, classes and master classes
* Access to internal and external production opportunities
* Access to professional networks where appropriate through staff and the institution
* One to one tutorials on some modules
* Small group tutorials on some modules
* Addition support classes

**Assessment Strategy** All students are required to document decision-making processes for various production and project-related diaries that will require them to reflect self-critically on their practice and context, and to appropriately apply theories and principles to their own artistic, technical, commercial and/or professional-focused work.Additionally, students will be: * Assessed on the proposals and execution of self-initiated and collaborative projects, oral presentations, production and project diaries and written analytical research papers.
* Assessed through their planning, execution, and recorded reflection of original recorded musical work and written works.
* Asked to apply recording, sound design, mixing and post-production techniques, at the forefront of current professional release and broadcast practice, in creating original audio works.
* A assessed through the production of recorded music, motifs and song ideas, written and oral arguments, reflective diaries, essays, project proposals and evaluations, and marketing plans.

Provisions to bring assessment activities online will be made wherever possible.  |

**Section F - Employability**

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| The teaching team are all professional musicians and educators with one foot in academia and the other still rooted in industry. As a result, the curriculum was designed with their experience and understanding of employability within the sector and likewise, the assessments are based on standard industry outputs. In addition to regular tutorials, our industry liaison officer will meet with students regularly to help students plan and work towards their career development goals. Furthermore, we will arrange workshops twice per term which expose students to guest speakers from different professional and stylistic backgrounds from across the industry. The Major Project module offers students an opportunity to carry out and reflect on a work placement.  |

**Section G - Enhancing the Quality of Learning and Teaching**

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| Below is a list of markers that ensure the enhancement of teaching and learning on the course:* All tutors working in current Industry-this ensures the course remains current and relevant to the specific fields taught
* Tutor training Days
* Programme Committee meetings of all course the Subject leaders and Student Reps
* Peer observations where one tutor observes another’s lesson and gives feedback. A summary of all observations is discussed at the Programme Committee and shared with all tutor’s and then fed into the Annual feedback cycle
* Tutor Report Forms – Individual report forms sent to the Programme leader. A summary of all reports is discussed at the Programme Committee and shared with all tutor’s and then fed into the annual feedback cycle.
* External Examiner reports
* Internal Surveys
* NSS Surveys
* QAA Reviews
* QAA Benchmark Statements
* Key Statistics including data on retention and achievement.
* Student Committee to gather student feedback. Reps have representation across different bodies in the College such as Academic Boards, SMTs, ASECs and Programme Committees.
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**MODULE MAP**

| MMus Commercial Music Technology | Contributing towards the Learning Outcomes  |
| --- | --- |
| Module Code | Level | Module Name | Credits | Study Block1, 2 or 3 | Compulsory (C) orOption (O) | KU1 | KU2 | KU3 | CS1 | CS2 | CS3 | PS1 | PS2 | PS3 | KS1 | KS2 | KS3 | KS4 |
|  | 7 | **Composing for Film & Media** | 30 | 2 | C |  | **X** |  | **X** |  |  |  |  | **X** |  |  | **X** | **X** |
|  | 7 | **Studio and Audio Technology** | 30 | 1 | C | **X** | **X** |  |  | **X** |  |  | **X** |  | X |  |  |  |
|  | 7 | **Post-Production Mixing & Mastering** | 30 | 2 | C |  | **X** | **X** |  |  |  |  | X | **X** |  |  | **X** |  |
|  | 7 | **Synthesis & Sound** | 30 | 1 | C | **X** |  |  | **X** |  | **X** |  |  |  |  | **X** |  |  |
|  | 7 | **Major Project** | 60 | 3 | C | **X** |  | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |

1. Regulated by the Office for Students [↑](#footnote-ref-2)
2. This should be the standard University Criteria unless otherwise approved by the Academic Board and include UCAS entry profile for undergraduate courses. [↑](#footnote-ref-3)