

A GENERAL INFORMATION

Please complete a module specification for each module included in this application for validation of provision

1 Module Title

Critical Perspectives on Music Production

2 Module Code

(if known)

X_MMP7C002R

3 Module Level

Level 7

4 Programme

(the home programme for this module)

MA Music Production

5 Credit Value

30 credits

6 Module Leader

(name and email)

Simon McGrath s.mcgrath@lcm.ac.uk

7 Predicted Number attending Module

Note:

- Please detail if there is a maximum number of students per module and if so, why.
- The use of optional modules should be clearly linked to the number of students taking the module.
- For optional modules, please state the minimum number of students required for viability and equitable student experience.

15

8 Trimester

(Please tick as many as appropriate)

Trimester 1 – T1	X
Trimester 2 – T2	
Trimester 3 – T3	

9 Module Delivery Mode

(Please tick as many as appropriate)

Face to Face	x	Online	x	Collaborative	
Blended	x	Distance Taught		Placement	
				Year/Trimester Abroad	

10 Mandatory Constraints

(e.g. Disclosure and Barring Service Check)

N/A

B MODULE DESIGN

For further information please refer to the UoH [Quality and Standards](#) webpages – ‘Curriculum Design’ under the ‘Programme Development and Management’ heading.

11 Module Indicative Content

Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethic, LGBTQ).

This module enables students to consolidate and develop their knowledge, acquired at level 6 or equivalent, as they work towards achieving a greater depth of understanding and ability to engage with philosophical and theoretical issues in music production as they relate to their own practice. The module will utilise critical listening and explore the use of analytical frameworks in order to evaluate the sonic and musical constructs of produced works. The impact and understanding of AI in music production will be explored allowing students to question its use within the industry and their own works. Diverse musical material will be considered from a range of musical cultures and heritages to explore the globalisation of music trends and practices in production.

12 Rationale

Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.

Critical Perspectives on Music Production is delivered through critical group discussion of both historical concepts and current research and practice. Students will evaluate their music production practice in reference to global contemporary debates on the art of music production and the wider creative industries. This module will facilitate learning by addressing and exploring relevant critical and philosophical frameworks through lectures, group research/critical listening seminars and directed independent study. The module allows music producers to meet, evaluate ideas, share production practices and discuss how methodologies meet theories and how theory underpins practice.

This module runs concurrently with Creative Music Production 1, where students focus on the practical understanding and realisation of intricate aspects of music production, with a primary emphasis on creative and artistic vision. This concurrent study supports the practical application learnt in Creative Music Production 1 and leads into the trimester 2 module Postproduction: Mixing and Mastering, where students delve into a greater critical and analytical depth of postproduction techniques through a wide range of musical/music production contexts.

13 Learning and Teaching Methods

Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.

Lectures and research seminars are used to produce a structured curriculum that draws upon established key theories to foster a critical and reflective approach to music production. They address the potential challenge of differential prior learning experiences by fostering an exploratory and discursive learning environment. A collaborative approach is used to cultivate a learning community to encourage collective exploration and critical engagement.

To foster the development and assessment of ideas for incorporation into submitted work, this module expects students and tutors to convene for discussions on theoretical-critical perspectives related to cultures within contemporary music production.

Students will engage in two 30-minute academic tutorials with the module coordinator to discuss their progress.

For the online course, the programme is designed to be accessed entirely remotely. The weekly delivery model is made up of asynchronous activities, with synchronous teaching support, peer to peer learning opportunities and masterclass access to enrich the student experience. Further information regarding the online learning approach can be found in the conservatoire's 'Online Learning Framework'.

14 Programme Competencies

Please list the levelled programme competencies which this module meets.

- Making clear to staff and students what is being assessed in the module
- Enabling staff and students to realise/recognise the constructive alignment of assessment to competence
- Competencies should be articulated at the appropriate level

PC No.	Programme Competency Statement
1	<p>Knowledge Management</p> <p>K1 Identify and critically assess appropriate sources of information in order to deploy a critical awareness of current problems and/or new insights at the forefront of the academic discipline or professional practice</p>
2	<p>Knowledge Management</p> <p>K2 Communicate through written, digital & media technologies professionally and confidently</p>
3	<p>Knowledge Management</p> <p>K3 Practice effective, ethical and original approaches to researching music production and its related practices</p>
7	<p>Self-awareness</p> <p>S1 Take initiative to act with individual autonomy and responsibility in relation to tackling and solving complex issues and problems</p>
8	<p>S2 Self-awareness</p> <p>S2 Deploy effective research and/or professional practice based on continuous self-reflection</p>

15 Breakdown of Learning and Teaching Hours

Student time associated with the module	%
Guided independent study including online	89.97%
Placement/Study abroad	0%
Scheduled learning and teaching activities	1.03%
Total	100%

	<p>On campus:</p> <p>10 x 1hrs - Lecture 10 x 2hrs – Mac Lab Seminar 2 x 0.5hrs - Review Tutorial</p> <p>Online:</p> <p>10 x 1hrs – Online Webinar 10 x 2hrs – Online Activities and Peer Collaboration. 2 x 0.5hrs - Review Tutorial</p>
16	<p>For Modules with PSRB and/or Apprenticeship Standard Requirements <i>Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</i></p>
	N/A
17	<p>Ethical Issues <i>Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).</i></p>
	<p>Due to the nature of critical engagement embedded within this module, sensitive topics relating to, for example, cultural identity, race, gender, and politics may be explored throughout the course of the trimester. Advanced messages will be circulated to ensure students are informed as appropriate such discussions relate to music's power and status as an artform to articulate, capture, convey, and animate complex and sensitive issues.</p> <p>Ethical handling of data management will be essential in certain instances. The module coordinator along with module tutors and other supervisory staff, will ensure the timely completion of all ethical approval processes.</p>
18	<p>What are the risks associated with this module and any plans for mitigation against these?</p>
	<p>As a studio/critical listening-based module, the risks associated with the teaching and learning approaches are in line with other modules that commonly take place across the conservatoire.</p> <p>The inclusion of critical/analytical listening will involve auditioning music that will be amplified. Volume levels will be monitored to remain comfortable. Sessions will not be long enough to pose a risk in terms of long exposure to sound. Disposable earplugs are readily available from the facilities counter within the conservatoire.</p> <p>In the event of institution closure/lockdown the module content may be delivered online as either pre-recorded or live online sessions via Zoom.</p>
19	<p>Equality and Diversity <i>Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.</i></p>

All staff teaching on the module will ensure all training related to equality and diversity is up to date.

Teaching spaces are selected to ensure all students can access them easily and safely. Provision of information via the conservatoires VLE (SPACE) and other digital tools will be provided to be accessible to all students. Regular formal and informal meetings with students will ensure that any individual needs are considered.

The blended delivery approach to learning and teaching will give students the ability to review module materials in their own time and at their own pace. The assessment methods are broad in scope and will allow students the opportunity to deliver submissions in a variety of formats. From a pedagogic perspective, this module aims to deliver materials and additional support in such a way that teaching staff can make prompt identification of any questions or uncertainties about specific topics. This is further reinforced by the small class size and the strong relationships between staff and students. Culturally, the module seeks to offer diverse voices and viewpoints when exploring subjects intersecting politics, arts, history, and events.

All assessments include a fixed submission deadline to accommodate students with additional needs. This inclusive approach will be incorporated into the assignment deadline for every student.

Online students will be provided with comparable studio grade headphones will be provided enabling students to critically evaluate sonic differentiation remotely. This is to ensure the critical nature of the module content can be considered with a common reference point and sonic parity.

C MODULE ASSESSMENT

20 Rationale for Assessment Methods Chosen Including Inclusivity

Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.

Students can choose between a 4000-word essay or 20-minute presentation with accompanying abstract, bibliography and appendices of any primary research data. It is anticipated that those students wishing to use audio-visual examples in their assignments will be able to take the presentation option, whilst those more interested in text-based sources will choose the written option.

Providing these two options also allows for students to experiment with more ambitious, and less-orthodox, forms of presentation, including performative lectures and the integration of multiple forms of media. The variety of approaches within this framework allows students to demonstrate their knowledge of current research methodologies, which frequently make use of media rich formats, and borrow from creative disciplines in their mode of presentation.

FA1 (2 x 0.5hrs Review Tutorial) – Formative assessment will be conducted throughout the trimester, involving the review of both practical and academic/research work. Students will not receive written or grade-based formative assessment. Instead, this activity serves as an opportunity for tutors to offer advice, addressing all program competencies. The insights gained will support students in their development throughout the remainder of the module.

21 Assessment Model for this Module (Formative and Summative)

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative

	SA1	PC1, PC2, PC3, PC7, PC8	Essay or Presentation	100									
	FA1				2 x 0.5hrs Review tutorial								
22	Module Resubmission or Reassessment <i>Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required.</i> <i>Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.</i>												
	<table border="1"> <thead> <tr> <th></th> <th>Programme Competencies addressed</th> <th>%</th> <th>Assessment Type and Title (where relevant)</th> </tr> </thead> <tbody> <tr> <td>SA1</td> <td>PC1, PC2, PC3, PC7, PC8</td> <td>100</td> <td>Essay or Presentation</td> </tr> </tbody> </table>						Programme Competencies addressed	%	Assessment Type and Title (where relevant)	SA1	PC1, PC2, PC3, PC7, PC8	100	Essay or Presentation
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SA1	PC1, PC2, PC3, PC7, PC8	100	Essay or Presentation										

D MODULE RESOURCES

23 Reading List

Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc.

Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBTQT).

Essential

- Corey, Jason (2nd Edition, 2017) - Audio Production and Critical Listening - Technical Ear Training
- Everest, F. (1st Edition 2006) Critical Listening Skills for Audio Professionals
- Moylan, W. (2014) Understanding and Crafting the Mix, 3rd edition Taylor and Francis
- William Moylan, Lori Burns, Mike Alleyne (1st Edition 2023) - Analyzing Recorded Music Collected Perspectives on Popular Music Tracks
- Clancy, Martin (1st Edition 2023) - Artificial Intelligence and Music Ecosystem, Focal Press, Routledge

Recommended

- Krippaehne, Dean - Author (2016) - Demystifying the genre: analysis of commonly used elements in ten of the top production music styles and strategies for successfully writing and recording in any genre. Seattle (WA), CreateSpace Independent Publishing Platform
- Izhaki, Roey - Author (2017) - Mixing audio, concepts, practices, and tools. Abingdon Routledge
- Moylan, W - (2020) *Recording Analysis*, 1st edition, Taylor and Francis

Background

24 Other Resources Required

Please list any further resources that may be required for the delivery of this module.

25 Additional Costs

Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.

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