A	**GENERAL INFORMATION** *Please complete a module specification for each module included in this application for validation of provision*
1	**Module Title**
	Creative Music Production 1
2	**Module Code** *(if known)*
	X_MMP7C001R
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 skills, acquired at level 6 or equivalent, as they work towards achieving greater originality, technical proficiency and creative fluidity in their creative practice. Students will focus on their area of specialism within the idiom of production.
	In preparation for presenting their production portfolio, students will embark on a journey of continuous improvement, honing their practical and creative skills by identifying and addressing technical and creative shortcomings. Students will explore a diverse array of repertoire and original compositions, engaging in a thorough exploration and analysis. Simultaneously, they will cultivate a cohesive approach to production, aligning their creative endeavours with the unique demands of their chosen artistic expression.

12	**Rationale**
	Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.
	Creative Music Production 1 is the first of two modules focusing on the practical understanding and realisation of intricate aspects of music production, with a primary emphasis on creative and artistic vision. Taking place in trimester 1, this module offers a challenging yet essential overview of current trends in music production. Recognising potential variations in prior experience as students commence their program of study, the module is designed as a preface to key ideas. It is approached through the central themes of listening and practical application, aiming to help students situate their interests while expanding their understanding of the field.

This module runs concurrently with Critical Perspectives on Music Production, where students engage in critical listening, reflection, and analysis of contemporary music production. This concurrent study supports the practical application learned in Creative Music Production 1. The integration of conceptual understanding and practical application progresses towards the Major Project module where students undertake their most ambitious work. |

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 seminars are used to put forward established key practices to encourage practical explorations of contemporary music production. This approach addresses the potential challenge of differential prior learning experiences by fostering an exploratory and discursive learning environment. Both hardware and software-based production processes that are fundamental to music production as an artform and a field of study are considered. A collaborative group approach (in person and online) is designed to cultivate community and encourage collective exploration and critical engagement.

Masterclass sessions/events typically takes place twice per trimester with invited guest speakers sharing their professional practice and emerging ideas relating to their field of work/study. The inclusion of this element connects students to wider professional and academic fields. In addition, a flipped learning approach will be employed through a series of online resources and focus on critical and conceptual approaches requiring students to engage in a variety of tasks. Online resources include video instructions, guidance materials, examples, and links for specific tasks structured on a weekly basis. These tasks aim to equip students with the mechanical, technical, and theoretical skills necessary for research and/or practice of their specialist area. Students can choose from a menu of tasks related to the scholarly or industrial aspects of their chosen area, reflecting the emphasis on growing self-awareness as outlined in the program competencies. Support for task completion is integrated into the contact hours provided. |

For the online variant, the programme is designed to be accessed entirely remotely. The weekly delivery model is made up of asynchronous activities, with synchronous teaching support, online peer to peer learning opportunities and discussion forums, 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 <u>module meets</u>.
- *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 <u>articulated</u> at the appropriate level*

The program competencies in this module emphasise the cultivation of knowledge and the ability to critically reflect on and evaluate practical experiences.

PC No.	Programme Competency Statement
1	**Knowledge Management** 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
3	**Knowledge Management** K3 Practice effective, ethical and original approaches to researching music production and its related practices
4	**Disciplinary & professional experience** D1 Apply and integrate advanced knowledge and skills in response to complex real-world challenges through research and/or creative endeavour
9	**Self-awareness** S3 Embrace the challenge of independent and continued learning through ongoing reflection and critical evaluation

15	**Breakdown of Learning and Teaching Hours**

Student time associated with the module	%
Guided independent study including online	90%
Placement/Study abroad	0%
Scheduled learning and teaching activities	10%
Total	100%

On Campus:
10 x 1 HOUR LECTURE
10 x 1.5 HOURS SEMINAR
10 x 30 MINUTE FLIPPED LEARNING CONTENT

	Online:
	10 X 1.5 HOUR LEARNING CONTENT 10 X 1.5 HOUR CRITICAL AND GROUP LEARNING ACTIVITIES
16	**For Modules with PSRB and/or Apprenticeship Standard Requirements** *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.*
	N/A
17	**Ethical Issues** *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).*
	Due to the nature of the 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. 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.
18	**What are the risks associated with this module and any plans for mitigation against these?**
	The inclusion of live recording & listening sessions will involve recording/listening to music that may be amplified or of a high-volume nature. Volume levels will be monitored to remain safe and comfortable. Sessions will not be long enough to pose a risk in terms of long exposure to sound. Disposable earplugs are readily available at the conservatoire as an additional H&S measure. In the event of institution closure/lockdown the module content may be delivered online as either pre-recorded or live online sessions via Zoom.
19	**Equality and Diversity** *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.*
	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 and will be checked using available tools. Regular formal and informal meetings with students will ensure that any individual needs are considered. The blended delivery approach to learning and teaching will also 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 submit portfolios and other forms of non-written work or submit video or audio evidence in lieu of an oral exam. 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.			

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.

The assessment approach for Creative Music Production 1 consists of a single element of summative assessment, complemented by a corresponding element of formative assessment. The summative assessment aligns with the comprehensive structure of the module, emphasising the application of creative practice by means of producing a portfolio of work accompanied by critical reflection.
SA1 Portfolio of Creative Practice – 15mins duration
FA1 – Formative assessment takes place mid-way through the trimester. Students will submit demo production material that outlines how they intend to approach their portfolio and the strategy for the developmental tasks they are completing. This submission may be delivered in a variety of forms including a written document, an e-portfolio or as a pre-recorded presentation. This activity will allow tutors to provide advice to students relating to all programme competencies that will support development for 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
FA1				Portfolio Proposal
SA1	PC3, PC4 PC1, PC9	Portfolio of Creative Practice with Critical Evaluation	(100%)	

22   Module Resubmission or Reassessment
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.

Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.

	Programme Competencies addressed	%	Assessment Type and Title (where relevant)
SA1	PC3, PC4 PC1, PC9	100	Portfolio of Creative Practice with Critical Evaluation

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, LGBQT).	
	Essential	- Timothy, Jason - Author (2020) The mental game of electronic music production: finish songs fast, beat procrastination and find your creative flow - Brown, Andrew R. - Author Sorensen, Andrew; (2009) Integrating creative practice and research in the digital media arts - Lovett, Matthew - Ecologies of Creative Music Practice (1st Edition), Routledge - Robert Wilsmore, Christopher Johnson (1st Edition 2022) Coproduction: Collaboration in Music Production
	Recommended	- Thompson, Paul - Author McIntyre, Phillip; Sound engineering in the recording studio as creative practice - Bolton, Gillie Delderfield, Russell; (2018) Reflective practice: writing and professional development. London, Sage Publications - Candy, Linda. - Author (2020) The creative reflective practitioner: research through making and practice. Routledge, Abingdon - Pejrolo, Andrea (2005) Creative Sequencing Techniques for Music Production - A Practical Guide to Pro Tools, Logic, Digital Performer, and Cubase, Routledge - Brett, Thomas - Author (2021) The creative electronic music producer. London, Routledge - Zagorski-Thomas, Simon; Isakoff, Katia; Stévance, Sophie; Lacasse, Serge; Authors' (2020) - The art of record production vol. 2: creative practice in the studio. Abingdon, Ashgate
	Background	- Jourdain, Robert (1997) Music, the brain and ecstasy: how music captures our imagination. New York (NY)
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.	
	N/A	