

LEEDS BECKETT UNIVERSITY

Course Specification

MA Music Production

2017-18 (MAMPP)

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UNIVERSITY

Faculty of Arts, Environment & Technology School of Film, Music & Performing Arts

Award and programme title: MA Music Production

Level of qualification: Level 7

Interim awards available:

PGDIP	Music Production	7
PGCERT	Music Production	7

Length and status of programme and mode of study:

Programme	Length (years) Status (FT/PT)	Mode (campus based/DL or other)
FT	1	Campus
PT	2	Campus

Course Specification

Overview and Aims

The main aim of the MA in Music Production is to provide an opportunity for professional level study in the ways that sound can be used in the production of contemporary music. The proposal builds on existing provision at undergraduate and postgraduate level in the area of Music Production and Music Technology as well as complementing existing provision at level 7 in audio technology and sound design.

Music Production involves a wide range of music technology skills. The Music Production course provides a good progression for those who wish to develop a professional and academic approach to the field. The course is being updated at a time when our studio resource base has been acknowledged as of an exceptionally high standard by the Joint Audio Media Education Services (JAMES).

The developing philosophy of the Music Production programme at the University provides the opportunity to develop skills in an open, creative and innovative way by focusing on sound technology as a tool for creativity within the broad field of music production. Over the course, students will work on a number of live projects to build an understanding and appreciation of the wider skills and abilities, especially collaborative and personal attributes, necessary to work in the field of music production.

The course integrates with a number of our existing music programmes especially music performance where undergraduate performers can enter the studio not simply to record their performances but to develop their skills alongside the postgraduate students. This approach reflects industry practice and highlights the need to develop a wide range of tacet skills in collaborative environments.

Our Target Sector

- Students with a background in audio technology who wish to develop their skills in Music Production.
- Experienced sound practitioners who wish to develop their existing skills in the broader field of Music Production
- Our own undergraduate students who wish to progress to postgraduate study in this area.

The aims of the course are to:

1. Develop a systematic understanding of the field of music production as an area of professional and scholarly practice at advanced level
2. Apply and critically analyse the productions of others in a variety of musical, cultural and technological contexts.
3. Demonstrate advanced abilities by using current research methodologies and professional skills and techniques effectively to develop original creative outputs in music
4. Engage in planning and implementing professional tasks which demonstrate advanced problem solving and autonomous decision making in complex situations
5. Communicate a range of information and content in an appropriate format which reflects scholarly and professional contexts
6. Make effective use of reflective strategies for the development and evaluation of self-managed learning and professional practice

Course Learning Outcomes

Course learning outcomes focus on the following areas:

1. Knowledge and Understanding
2. Intellectual or Cognitive Skills
3. Specialist / Professional Skills
4. Transferable Skills

The course learning outcomes for the MA in Sound Design will enable students to:

1	demonstrate a systematic understanding of the broad knowledge and skills which underpin and contextualises the professional practice of in the broad field of music production
2	contextualise, synthesise, critically evaluate and create original work which demonstrates a conceptual understanding of the underlying issues involved in the specialist field music production
3	critically evaluate and select specialist methodologies, techniques, individual and collaborative approaches by implementing good professional practice implementing tasks at a professional level
4	demonstrate the independent learning abilities required for the advancement of knowledge and specialist skills in the field of sound design to a high level

Course Structure

Level 7			
<p>Semester 1 consists of two award specific modules, giving students an immediate opportunity to develop their skills and theoretical framework in the areas of film music. The collaborative practice module gives an opportunity to work with students from other music courses, as well as with students from across the school. It allows students to demonstrate and apply existing knowledge, form relationships with peers and experience a collaborative working environment that mirrors industry practice.</p> <p>Semester 2 allows students to develop the skills learnt in semester 1, as well as widening their experience to encompass creative sound design and the possibility to specialise in electroacoustic composition or orchestration, arrangement and programming, through the option modules.</p> <p>In the final semester of the course students complete their research practice module, looking at key texts and methodologies in the field, culminating in the final project, in which students create a significant piece of high level work accompanied by some written commentary to reflect and analyse the process and outcome of the project.</p>			
Semester 1	Core (Y)	Semester 2	Core (Y)

Creative Music Production	Y	Negotiated Skills Development	Y
Studio Production Skills	Y	Creative Sound Design	Y
Collaborative Practice	Y	Options: <ul style="list-style-type: none"> • Electroacoustic Music • Sound, Music and Image • Orchestration, Arrangement and Programming 	
Semester 3			
Research Practice	Y		
Final Project	Y		

Learning and Teaching

Details relating to contact hours and other key information sets (KIS) are available on the course page of our Online Prospectus on our web site.

Learning and Teaching Approaches

Our Learning and Teaching Strategy is based on the Vision, Values and Strategic Themes set out in the Strategic Plan 2010 – 2015. Our vision is: “to be acknowledged for our commitment to student success, our innovation and enterprise, our global reach and strong local impact”. Our Learning and Teaching Strategy has strong connections with other strategies including; Widening Participation, Research and Enterprise, Schools’ Partnership, Employability and Human Resources.

We are committed to the following values:

- Inspiring

We share our values and ideas with passion, energy and commitment, supporting all to achieve their potential.

- Creative

We stimulate innovation, imagination and discovery, generating challenging and original ideas.

- Enterprising

We identify and maximise opportunities using our resources widely and building on our strengths.

- Purposeful

We are clear as to our shared plan and committed to delivering this efficiently and effectively.

- Respectful

We are inclusive, supportive and ethical in our behaviours and actions, actively valuing diversity.

- Professional

We expect and uphold high standards, leading by example with integrity and responsibility

The programme fits in to a structure with other Masters programmes (MA Music Production, MSc Sound Design, MSc Music Technology, MSc Sound & Music for Interactive Games) in the music area allowing students to develop social and professional contacts with other students in the area. The cross-programme Collaborative Practice module enables students to develop supportive networks both within and beyond their course, and promotes group working on projects with real world parallels. The option modules (e.g. Electroacoustic Music) also allow students access to staff knowledge in areas of interest outside of their core modules, and staff are encouraged to present workshops in their own areas of interest (e.g. wildlife sound recording, generative art, etc.) through the Negotiated Skills Development module.

A postgraduate event to celebrate the good work that is being undertaken by students on the programmes and across the school has been held in previous years (e.g. Landing Party, 2012) and we will continue to promote this good work in future. Collaboration at this event between the schools of Music, Film and Performance opens up opportunities for collaboration beyond the subject area and beyond the course.

Learning and Teaching Activities

The course covers a diverse range of learning, including theory, practice, group work, and self-study, and delivers this through a range of integrated approaches to teaching and learning and assessment.

The course delivery is based around the core of practical and seminar tuition supported by lectures. Guest lecturers from industry and academia help to emphasise professional and intellectual development and to ensure that practical studies are underpinned by a contextual and theoretical understanding.

An appropriate range of industry standard recording studios, laboratories and computer facilities provides a challenging and professional learning environment which usefully mirrors the context of professional practice. Access to high quality, capital intensive resources is highly valued by students.

Practical projects carried out with MA students at the Northern Film School provide opportunities to develop technical and practical skills in the area of composition and post production. The contextual elements are delivered through analytical themes explored in parallel with practical work. These themes develop the historical context of composition for

the moving image together with exploration of current industry practices and the potential for developing career paths.

This course encourages and prepares students to take increasing responsibility for the content and direction of their creative work and requires students to undertake significant and sustained periods of independent study, culminating in a major project carried out in the final semester of the course.

Group work engages students in extending their creative abilities into the area of collaboration and negotiation both with students in the music area as well as with students in the wider school including film, dance and performance.

The dedicated research practice module gives students an opportunity to critically approach a range of research methodologies, which they are able to apply throughout the other modules on the course. Modules are informed by staff research and practice, exposing students to a wide range of research approaches, including ethnographic, practice-based, theoretical, artistic and technical. This range of underpinning approaches, combined with the practical experience of tutors and guest lecturers, allows students to synergise theory and practice in the development of their own work, and is a key strength of the course.

While the majority of the course is practical-based, writing is used extensively to underpin this practical work. Students are often required to maintain journals/blogs of their own working practice (Composing for the Moving Image, Sound, Music and Image) and critically reflect on these, discuss the context of their work drawing from academic, artistic and technical sources (Creative Sound Design, Negotiated Skills Development), and produce full research papers (Research Practice, Sound, Music & Image). Students are assisted in developing these writing styles during the course, and are then able to demonstrate this in their final project, which requires them to engage with all these written forms.

Use of the Virtual Learning Environment

The VLE is used as a repository for lecture and tutorial material, assessment documents and background material relevant to each module. The vast majority of coursework submissions take place through the VLE, making submissions easy to track and allowing staff to provide online feedback directly on the submission.

Turnitin is used for major written submissions to allow developmental plagiarism checks and targeted feedback on student work.

'Gradebook' is used to keep students informed of their progress on individual modules with relation to assessed work.

Module handbooks, course handbooks and assignment briefs are all provided electronically through the VLE.

Module discussion forums, blogs and wiki's are used to help develop discussion around each of the core modules. Tutors and students are encouraged to post interesting articles, papers or information to share, often in a way that gives students a chance to input into the direction and detail of taught sessions. Audio-visual material is heavily used in the teaching of this course, and this is normally hosted on the VLE to add value to the online presence.

Use of Blended Learning

Not applicable

Assessment Strategy

Assessment on the course is through a mix of practical tasks, technical reports and academic writing as appropriate to the particular module. Assessment points are staggered through the year to help to manage the student workload and formative tasks are used to lead up to summative assessments, giving students valuable feedback and structure to their work. Several modules allow students to combine assessment into a single task (Creative Sound Design, Sound Music & Image), and students are encouraged to build on previous work to give clear progression through the course (e.g. Negotiated Skills Development, Final Project) – the culmination of the course is the final major project, in which students are expected to develop high level work that draws on earlier assessments and feedback.

As well as assessing students on the learning outcomes of their course and modules, assessments also aim to develop professional skills that will enable them to success in the future workplace and wider society. These include presentation skills, communication with clients, working to deadlines, development of creative work to a brief, etc. There is strong use of industry style tasks for assessment throughout the course. Several assessments on the course make use of films in progress by students at the Film School, simulating a real-world situation and helping to develop key industry skills and techniques. This practical work is often accompanied by written documentation that gives an academic context to the work, and allows students the opportunity to demonstrate where research, literature and academic study has fed into their practice.

The course team maintain an awareness of the transitional phase as students develop their undergraduate or professional skills to establish post-graduate standards for assessment purposes not only in academic writing but in professional practice. Students are provided with a range of written and production material to establish templates for good practice. Exemplar material is also used to establish a benchmark for reflective evaluation and analysis.

Several of the assignment briefs are open for students to follow their own areas of interest (Negotiated Skills Development, Final Project), and in many cases students will be expected to develop their own specific project ideas within the guidelines of the assignment. This is particularly the case for the final project, in which students are free to develop their own outcomes in consultation with their tutor.

Feedback on Assessed Coursework

The VLE is heavily utilised as a vehicle for summative feedback. Many assessments are submitted to the VLE and written feedback is returned on this submission through standard proformas and rubrics. Given the limited numbers of students on this course, verbal feedback is also very effective and widely used. There has been use of audio-feedback on some modules on the course (Sound, Music & Image), and students have responded well to this.

Developmental feedback and critique can be given verbally by tutors and peers on a regular basis, including group critiques and individual tutorial sessions, in which detailed verbal feedback on student work is given.

Feedback on final project work is provided on a one-to-one basis through regular meetings with the project supervisor as well as with subject specialists, and paperwork has been introduced to document this process and ensure continuity of supervision over the summer break.

Module Assessment Methods

Assessment Method Mapping – Please enter % weighting for a maximum of two pieces of summative assessment per module. Add additional rows for available option choices and add/delete rows where not needed for PG.

Module Titles	Core (Y)	Written Assignment/Analysis/Critique	Product	Composition	Portfolio	Presentation	Proposal	Project	Evaluation	Report
<i>Creative Music Production – Level 7</i>	Y				60		20		20	
<i>Studio Production Skills – Level 7</i>	Y				60		20		20	
<i>Collaborative Practice – Level 7</i>	Y					30/70				
<i>Negotiated Skills Development – Level 7</i>	Y						20	60	20	
<i>Creative Sound Design – Level 7</i>	Y							25/25/50		
<i>Orchestration, arrangement and programming – Level 7</i>	N				100					
<i>Sound, Music and Image - Level 7</i>	N		30/40							30
<i>Electroacoustic Music – Level 7</i>	N	30		70						
Research Practice – Level 7	Y				70	30				

Employability and Professional Context

The course has strong industry focus throughout and focuses on developing professional skills through collaborative experience working with other postgraduate students of film, music, games design and audio technology. Students will work on a wide variety of industry-focused projects throughout the course. Employability is embedded in the course and strong professional practice is encouraged throughout all coursework. Students are encouraged to develop projects outside of the course and to engage in professional opportunities including any externally focused work.

The MA Music Production course is accredited by JAMES (Joint Audio Media Education Support) who themselves are backed by the Association of Professional Recording Services and UK Screen Association. JAMES accreditation of MA Music Production feeds into the curriculum of this course, and helps to ensure that it is up to date and relevant for the industry and equips graduates with a strong and appropriate range of skills. Leeds Beckett is the North East regional centre for JAMES.

Career paths, as both employees and freelance practitioners, include:

- Music producer
- Sound engineer
- Composer for media
- Live performance

It should be acknowledged that many graduates go onto freelance careers. The course provides the guidance and confidence to do this and we continue to develop resources and opportunities to develop freelance practitioner skills. Facilities have now been created at post-production studios (The Other Planet) and students can gain practical experience of working in a supportive professional environment.

The course also has the potential to lead onto further academic study in the area of Sonic Arts and Music Production for film, TV and computer games. On completion of the course we would support graduates who will consider PhD level study at Leeds Beckett or elsewhere.

The course allows students to mix with musicians, producers, games designers, filmmakers and performing artists in order to develop a wide network of contacts which may lead to further collaborations and partnerships upon graduation.

Regular guest lectures and master-classes from industry practitioners allow students a window into the industry they will be moving into. The course taps into a strong network of

staff contacts, the vibrant local music scene and the JAMES network in order to provide input to the course from industry practitioners.

Work Related Activities

N/A

Placement or Work Related Activity Level:

N/A

Placement or Work Related Activity Length in Weeks:

N/A

Type of Placement or work related activity:

N/A

Reference Points used in course design and delivery (standard text provided below)

All our courses leading to Leeds Beckett University awards have been designed and approved in accordance with UK and European quality standards. Our courses utilise the Frameworks for Higher Education Qualifications (FEHQ) and where relevant subject benchmarks (where these are available) and professional, statutory and regulatory body requirements (for professionally accredited courses).

We review our courses annually and periodically, responding to student feedback and a range of information to enhance our courses. Our University is also subject to external review by the Quality Assurance Agency. Our latest report can be found on the QAA web site at <http://www.qaa.ac.uk/reviews-and-reports>

We appoint External Examiners to verify that our University sets and maintains standards for awards which adhere to relevant national subject benchmark statements and the Framework for Higher Education Qualifications (UK), ensure standards and student achievements are comparable with other Higher Education Institutions in the UK, with which they are familiar, and ensure that assessments measure achievement of course and module learning outcomes and reach the required standard. External Examiners may also provide feedback on areas of good practice or potential enhancement.

