



**Definitive Programme Document:
BA (Hons) Professional Music Performance and Production**

Awarding institution	Bath Spa University
Teaching institution	University Centre Weston
School	College of Liberal Arts
Department	Writing and Performance
Main campus	University Campus, Weston-super-Mare
Other sites of delivery	Winter Gardens, Knightstone Campus, Weston-super-Mare
Other Schools involved in delivery	N/A
Name of award(s)	Professional Music Performance and Production
Qualification (final award)	BA (Hons)
Intermediate awards available	CertHE, DipHE
Routes available	Single
Sandwich year	No
Duration of award	3 years full-time / 6 years part-time
Modes of delivery offered	Campus-based
Regulatory Scheme ¹	Undergraduate Academic Framework
Exemptions from regulations/framework ²	No
Professional, Statutory and Regulatory Body accreditation	N/A
Date of most recent PSRB approval (month and year)	N/A
Renewal of PSRB approval due (month and year)	N/A
UCAS code	TBA
Route code (SITS)	TBA
Relevant QAA Subject Benchmark Statements (including date of publication)	Music (2016)
Date of most recent approval	June 2019
Date specification last updated	

¹ This should also be read in conjunction with the University's Qualifications Framework

² See section on 'Exemptions'

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date

Programme Overview

This full honours programme has been designed to provide music performance and production training and an academic pathway into employment within the music industry. This course will enable you to take ownership of your own creative and professional direction.

The course fuses the art of music performance with the craft of music production in order to facilitate the development of a broad range of skills required by employers and/or working as a professional freelancer. The curriculum focuses on developing high level skills and knowledge associated with your particular musical activities and disciplines, providing opportunities for you to develop in the following areas:

- Creative practice (composition, performance, improvisation, production, innovation)
- Study of music (as sound and/or notated)
- Exploration of the cultural and social contexts of music
- The application of music in related disciplines/context
- Working in the music industry and entrepreneurship

Professional practice, industry engagement, academic development, and the development of skills are central to the ethos of the course. You are supported in the development of skills and knowledge that lead to a professional career path within the context of discrete music disciplines. These can include: live performance; composition and song writing; music, audio and post-production; live sound; or a combination of any of these. In addition the programme develops the entrepreneurial, transferable and business skills that will maximise employment and self-employment opportunities.

Graduates are equipped with the skills and knowledge to pursue careers involving performing, songwriting and composing, producing music and audio, teaching, sound design, audio engineer, audio post-production, music editor, composing for games and media, interface design, foley artist, sonic art fabricator, acoustician, theatre/live events production, community musician/animateur, work as a freelancer, industry employee or develop/commence a portfolio career. Graduates will also be qualified to pursue further post-graduate study.

There are excellent links with industry specialists and facilities, and this is considered a key feature of the course. Work based learning opportunities exist in the form of studio residencies, short work placements, gigs, short tours and participation in live events.

Teaching and learning activities are underpinned by:

- Visits to studios and recording facilities
- A varied visiting lecturer programme
- Employer engagement and work-based learning opportunities
- Regular public performances
- Commissioned work
- Industry consultation

You will have the opportunity to study issues around musical aesthetics; analysis; dissemination of music; and the reception of, and engagement with musical processes, materials and technologies. You will do this through critical review, but also via your own professional practice in composition, performance, engineering and/or production.

Programme Aims

1. To develop and deliver sustainable, high quality higher education which reflects the needs of students, employers and both the local and national economy.
2. To focus on graduate employability and the development of the skills needed to ensure that individuals are ready and able to enter the world of work, further study or self-employment.
3. To enable the development of professional portfolio careers, as well as nurturing entrepreneurship, transferable skills; and self-employment opportunities.
4. To facilitate the interrogation of issues around musical aesthetics; analysis and dissemination of music, and the reception of, and engagement with musical processes, materials and technologies.
5. To trace the relationships between theory and practice, critically analysing the nature of musical experiences, through working across a range of applications.
6. To develop critical thinking and research skills which provide a framework to contextualise and inform your creative practice and approach to continuous professional development.
7. To provide opportunities for the creation of original performance and production work.

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	Systematic understanding of current industry practice and techniques in professional music performance and production	Evaluate and apply critical understanding of the practice, development and techniques of music performance and production	Demonstrate understanding of the practice, development and techniques of music performance and production
A2	Creative and confident application of advanced technical skills and/or musicality in the realisation of original performance and production work.	Critical understanding and awareness of musicality, technical confidence and security in the realisation of performance and production work	Demonstrate musicality, technical confidence and security in the realisation of performance and production work
A3	Participate, contribute and communicate effectively as a member of team/ensemble or when working independently within a professional setting.	Critically reflect on own participation, contribution and communication when working effectively as a member of a team or when working independently within a professional setting	The ability to reflect on and evaluate your own professional practice in a range of industry contexts.
A4	Systematic understanding of a well-established business and professional practices related to the UK and global music industry.	Knowledge and critical understanding of well-established principles of business and professional practice related to the music industry	Knowledge and understanding of the underlying principles of business and professional practice related to the music industry
A5	Critically evaluate and apply industry standard techniques and processes in the use of music performance and/or production software and hardware	Knowledge and critical understanding of the creative use of music performance and/or production software and hardware	Knowledge, and understanding in the use of music performance and/or production software and hardware
A6	Critically evaluate and analyse practice and techniques to solve complex challenges in a range of music performance and/or production situations	Critically analyse practice and techniques to manage challenges in a collaborative or individual music performance and/or production setting	Evaluate the appropriateness of different practice and techniques in resolving problems within collaborative and/or individual work.

A7	Systematic and effective application of project management skills in the design, development and realisation of a professional music project	Apply underlying concepts and principles of project planning and implementation to the development and delivery of a significant music project	Knowledge of the underlying concepts and principles associated with the design, development and delivery of a collaborative or individual music project
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B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Conceptual understanding of information and experiences that enables you to make judgements and form reasoned arguments and conclusions.	Analyse and evaluate information and experiences to make judgements and present conclusions.	Collate information and experiences and formulate judgements and coherent discussions through reflection and review.
B2	Systematic understanding of the application of theory to practice in relation to your own creative output.	Critical understanding of the application of theory to practice relating to music performance and production.	Knowledge and understanding of the relationship between music theory and practice
B3	Critically evaluate and analyse own practice in order to implement change and inform own development	Critically analyse and evaluate your own practice and that of others, with reasoned argument.	Evaluate and reflect on own personal practice, learning and development
B4	Systematic understanding of how music interconnects with other disciplines and how interdisciplinary approaches influence music creation and innovation.	Knowledge and critical understanding of interdisciplinary approaches and the ability to respond effectively within a collaborative setting	Awareness of interdisciplinary approaches applicable to your own practice and that of others

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
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C1	Autonomous learning (including time management) that shows the exercise of initiative, intuitiveness and personal responsibility and enables decision-making in complex and unpredictable contexts	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that responsibility within organisations could be assumed	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.
C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment

Programme content

This programme comprises the following modules

Key:

Core = C

Required = R

Required* = R*

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

Subject offered as single and/or combined award

Professional Music Performance and Production				Status			
Level	Code	Title	Credits	Single	Major	Joint	Minor
4	MPP40 00-40	Live Performance 1	40	C			
4	MPP40 01-40	Studio Practice	40	C			
4	MPP40 02-20	Music Performance and Production in Context	20	C			
4	MPP40 03-20	Musicianship	20	C			
5	MPP51 00-20	Live Performance 2	20	O			
5	MPP51 01-20	Live Events: Planning and Operation	20	O			
5	MPP50 00-20	Individual Project in Music Performance and Production	20	C			
5	MPP50 01-40	Music Business, Enterprise and Entrepreneurship	40	C			
5	MPP50 02-40	Composition and Songwriting	40	C			
6	MPP60 00-40	Professional Development	40	C			
6	MPP60 01-40	Specialist Skills Portfolio	40	C			
6	MPP60 02-20	Industry Engagement	20	C			
6	MPP60 03-20	Independent Research Project	20	C			

Assessment methods

A range of summative assessment tasks will be used to test the ILOs in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Work experience and placement opportunities

Level 4: In the module **Live Performance 1** all performance related assessment tasks are conducted in the workplace (gigs, events and festivals). In the module **Studio Practice** students are provided with the opportunity to work with clients (local community arts organisations and other courses across higher education such as

performing arts). They also are provided with the opportunity to visit professional recording studios and provided with support to secure short work placements.

Level 5: In the module **Individual Project in Music Performance and Production** students are required to design and develop a project/creative outcome for a real-world client and/or as a freelancer. An example of this could be the realisation of a performance, a work placement as a sound engineer or the recording and release of an EP.

Level 6: In the module **Industry Engagement** students are required, with support from the department, course tutors and the careers team, to secure a work placement or experience working (performing and operating) in a live music setting. This could be in the form of a tour or a placement in a theatre. In the module **Professional Development** students also have the opportunity to develop/further develop their skills in the workplace. Whilst this is not a requirement of the assessment scheme, students have, in the past, secured work placements in schools, live sound and lighting companies and as professional musicians.

In addition to the above, which form part of assessment outcomes, students are supported in their professional development through a programme of enrichment activities such as:

- Numerous optional visits to various professional recording studios
- The opportunity to perform weekly in local and regional venues
- The opportunity to collaborate with other performing arts students (composing music for dance, engineering for live performances etc)
- The opportunity to seek work placements outside of the region
- Careers planning and advice

Graduate Attributes

	Bath Spa Graduates...	In Professional Music Performance and Production we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By programme and module design. All teaching activities, exercises and assessment tasks are designed to facilitate the development of professionalism and real-world workplace skills.
2	Will be able to understand and manage complexity, diversity and change	By providing level appropriate challenges and learning activities that provide the opportunity to develop project management and problem-solving skills.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By providing opportunities for interdisciplinary practice underpinned with theory and conceptual understanding.
4	Will be digitally literate: able to work at the interface of creativity and technology	By embedding digital literacy skills and/or technology across all modules and in all activities
5	Will be internationally networked: either by studying abroad for part of	Collaboration will be encouraged and supported with industry-based work and projects. The programme offers the

	their programme, or studying alongside students from overseas	opportunity for the study of topics with both international and cultural significance. Students have the opportunity to participate in overseas residential visits. They may also be provided with the opportunity to participate in student exchange programmes.
6	Will be creative thinkers, doers and makers	By exploring the notion of creativity and enterprise and supporting innovative practice
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	Through curriculum design that develops academic know-how and academic rigour. Through peer review sessions that encourage critical commentary and enquiry. Through the support provided by academic specialists such as the Library+ team. In the completion of all research exercises and essay submissions.
8	Will be ethically aware: prepared for citizenship in a local, national and global context	By providing opportunities to explore cultural perspectives across borders and recognising interconnectedness.

Modifications

Module-level modifications

Code	Title	Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

Programme-level modifications

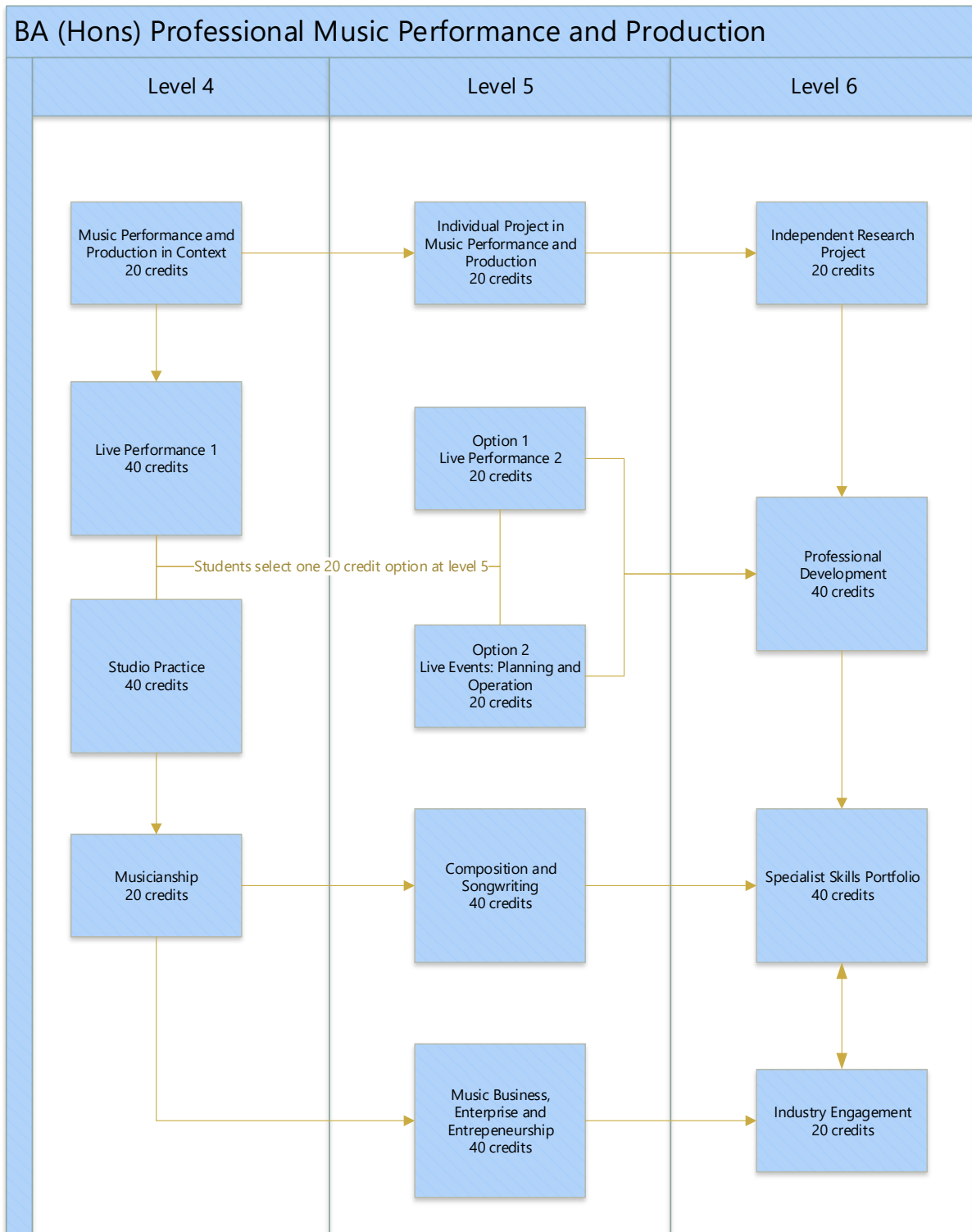
Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

Attached as appendices:

1. Programme structure diagram

2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Appendix 1 Programme Structure Diagram



Appendix 2. Map of module outcomes to level/programme outcomes



**Map of Intended Learning Outcomes (ILOs) against modules
BA (Hons) Professional Music Performance and Production**

Level	Module Code	Module Title	Status (C,R,R*,O) ³	Intended Learning Outcomes														
				Subject-specific Skills and Knowledge							Cognitive and Intellectual Skills				Skills for Life and Work			
				A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	C1	C2	C3	C4
4	MPP4000-40	Live Performance 1	C	✓	✓	✓	✓		✓	✓		✓	✓			✓		
4	MPP4001-40	Studio Practice	C		✓	✓	✓	✓		✓	✓	✓		✓		✓		✓
4	MPP4002-20	Music Performance and Production in Context	C	✓					✓		✓			✓			✓	✓
4	MPP4003-20	Musicianship	C	✓				✓	✓			✓						
5	MPP5100-20	Live Performance 2	O	✓	✓					✓			✓			✓		
5	MPP5101-20	Live Events: Planning and Operation	O	✓	✓	✓	✓			✓	✓	✓		✓		✓	✓	

³ C = Core; R = Required; R* = Required*; O = Optional

5	MPP5000 -20	Individual Project in Music Performance and Production	C		✓	✓	✓	✓				✓	✓	✓	✓		✓	
5	MPP5001 -40	Music Business, Enterprise and Entrepreneurship	C			✓	✓			✓	✓	✓		✓		✓	✓	
5	MPP5002 -40	Composition and Songwriting	C		✓	✓		✓	✓			✓		✓	✓		✓	✓
6	MPP6000 -40	Professional Development	C		✓	✓	✓	✓			✓		✓	✓	✓		✓	✓
6	MPP6001 -40	Specialist Skills Portfolio	C	✓	✓			✓	✓	✓	✓	✓		✓	✓	✓	✓	
6	MPP6002 -20	Industry Engagement	C		✓	✓	✓						✓		✓	✓	✓	
6	MPP6003 -20	Independent Research Project	C	✓					✓		✓						✓	✓

Appendix 3. Assessment Map

**Map of summative assessment tasks by module
BA (Hons) Professional Music Performance and Production**



Level	Module Code	Module Title	Status (C,R,R*,O) ⁴	Assessment method									
				Coursework					Practical				
				Composition	Dissertation	Essay	Portfolio	Project Proposal	Performance	Practical Project	Presentation	Set exercises	
4	MPP4000-40	Live Performance 1	C							2 x 4 songs			
4	MPP4001-40	Studio Practice	C				1 x 5 recordings						1 x Phase tests
4	MPP4002-20	Music Performance and Production in Context	C			1 x 2000 words						1 x 15 minutes	
4	MPP4003-20	Musicianship	C									1 x 15 minutes	1 x Phase tests

⁴ C = Core; R = Required; R* = Required*; O = Optional

5	MPP5100-20	Live Performance 2	O						1 x 18-20 minutes			
5	MPP5101-20	Live Events: Planning and Operation	O				1 x evidence folder					
5	MPP5000-20	Individual Project in Music Performance and Production	C				1 x portfolio and product				1 x 10 minutes	
5	MPP5001-40	Music Business, Enterprise and Entrepreneurship	C				1 x portfolio			1 x Music enterprise project		
5	MPP5002-40	Composition and Songwriting	C	1 x variety totalling approx. 15 minutes							1 x 15 minutes	
6	MPP6000-40	Professional Development	C				1 x individual portfolio	1 x 2000 words				
6	MPP6001-40	Specialist Skills Portfolio	C				1 x Specialist Skills Portfolio					
6	MPP6002-20	Industry Engagement	C				1 x industry engagement portfolio					

6	MPP6003-20	Independent Research Project	C		1 x 5000 words (or equivalent)								
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Appendix 4. Module Descriptors

1.	Module code	MPP4000-40
2.	Module title	Live Performance 1
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	4
6.	UK credits	40
7.	ECTS credits	20
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 120
12.	Independent study time: total hours	Total Hours: 260
13.	Semester(s) of delivery	Year long
14.	Main campus location	Loxton Campus
15.	Module co-ordinator	Lee Sullivan
16.	Additional costs involved	None
17.	Brief description and aims of module	<p>This module aims to provide you with a conceptual and practical understanding of live performance, whether you are a performer or technical operator of live performance equipment.</p> <p>You devise and realise a series of live performances in collaboration with others, either as a musician and/or part of a technical crew.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Develop your understanding of the processes involved in live performance work • Develop skills in planning and organisation • Provide the opportunity to collaborate effectively with others • Equip you with the skills to perform before a live audience
18.	Outline syllabus	<p>Throughout semester one you develop the core competencies to produce a live performance. For those playing instruments (performing music) this will include:</p> <ul style="list-style-type: none"> • Defining live performance • Rehearsal strategies • Preparing for performance (repertoire and venue/audience expectations) • Musicianship • Audience and communication • Professionalism <p>For those operating as technical crew this will include:</p> <ul style="list-style-type: none"> • Defining live performance • Rigging and operating a live sound reinforcement system • Managing the live performance process • Technical competence

	<ul style="list-style-type: none"> • Planning and Logistics • Health and Safety <p>Skills in developing and managing self will be realised through</p> <p>In semester two, you will reflect on your previous accomplishments and action plan for improvement, further develop your skills in performance and collaborating with others. For those playing instruments (performing music) this will include:</p> <ul style="list-style-type: none"> • Arranging for live performance • Stagecraft • Improvisation (supported with weekly improvisation workshops) <p>For those operating as technical crew this will include:</p> <ul style="list-style-type: none"> • Staging and stage management • DMX Lighting • Using visual for performance work 	
19.	<p>Teaching and learning activities</p> <p>Knowledge, understanding and wide range of skills will be developed through lectures, seminars, workshops, practical demonstrations and one to one instrumental tuition, which will be realised, in the form of a series of live performances attended by an audience.</p> <p>You will be encouraged to regularly reflect upon your own performance and identify areas for development. There will also be a significant element of peer critique and formative feedback in tutor facilitated rehearsals and workshops.</p> <p>The summative assessment for this module consists of two performances, each of four songs, which can be covers or your original compositions, or a combination of both.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to effectively plan and prepare for performance 2. Knowledge of the principles of professionalism in rehearsal and performance 3. Technical and/or musical ability in the realisation and presentation of performance work 4. Ability to work independently and effectively with others 	<p><i>How assessed</i></p> <p>F1, F2, F3, F4, S1, S2</p> <p>F1, F2, F3, F4, S1, S2</p> <p>F1, F2, F3, F4, S1, S2</p> <p>F1, F2, F3, F4, S1, S2</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Performance milestone 1 F2. Viva voce following peer critique F3. Performance milestone 2 F4. Viva voce following peer critique</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Performance 1</p>	<p>Weighting %</p> <p>50%</p>

	S2. Performance 2	50%
22.	Learning resources	
<i>University Library print, electronic resources and Minerva:</i>		
Key Texts:		
Performance:		
Appleman, R. Reading <i>Contemporary Electric Bass: Performance Studies in Funk, Rock, Disco, Jazz and Other Music Styles</i> . McGraw-Hill Book Co.		
Baym, N.K. (2018) <i>Playing to the Crowd: Musicians, Audiences and the Intimate Work of Connection</i> . New York: New York University Press		
Beeching, A. M. (2010). <i>Beyond Talent: creating a successful career in music</i> , Worldcat.		
Biederman R. (2013) <i>Basic live sound reinforcement: a practical guide for starting live audio</i>		
Buswell, D. (2006). <i>Performance Strategies for Musicians</i>		
Byrne, D. (2012). <i>How music works</i> . San Francisco [Calif.], McSweeney's.		
Harding. C (2015) <i>How We Listen Now: Essays and Conversations About Music and Technology</i> ,		
Inglis, I. (2006). <i>Performance and Popular Music: History, Place and Time</i> . Routledge		
Kazez, D. (1997) <i>Rhythm Reading</i> (2 nd ed.) London: Norton.		
Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i> . Oxford University Press (USA)		
Oakes, D. (1998) <i>Music Reading for the Guitar: The Complete Method</i> . Milwaukee: Hal Leonard.		
Technicians:		
Bidner J. (1997) <i>The lighting cookbook</i>		
Eargle J. (2002) <i>Audio engineering for sound reinforcement</i>		
Eargle J. (2004) <i>The microphone book</i>		
Evans B. (2011) <i>Live Sound Fundamentals</i>		
Everest F. A. (2007) <i>Critical listening skills for audio professionals</i>		
Fraser N. (1998) <i>Lighting and Sound</i>		
Gainey R. (2010) <i>Rockin' your stage sound: a musician's guide to professional live audio</i>		

	<p>Gloman C. (2007) (Dawson Era eBook) <i>Scenic design and lighting techniques: a basic guide for theatre</i></p> <p>Kaye D. (2015) <i>Sound and Music for the theatre: the art and technique of design</i></p> <p>Leppert R. (1993) <i>The sight of sound</i></p> <p>White, P. (2000) <i>Basic Live Sound</i></p> <p>White P. (1997) <i>The Sound on Sound book of music technology: a survivor's guide</i></p> <p>Contextual viewing & listening identified by the tutor</p> <p>Specialist resources:</p> <ul style="list-style-type: none">• Performance space• Rehearsal rooms• Equipment and instruments from the technician's stores
23.	<p>Preparatory work</p> <p>Before commencing this module you must attend the health and safety briefing provided at the start of the year. Whilst simple ear protectors will be provided you may wish to invest in custom moulded ear protectors (details will be provided in the health and safety briefing).</p> <p>For performers, you should ensure your instrument and your equipment is fit for purpose and PAT tested.</p>

1.	Module code	MPP4001-40
2.	Module title	Studio Practice
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	4
6.	UK credits	40
7.	ECTS credits	20
8.	Optional for	NA
9.	Excluded combinations	NA
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 120
12.	Independent study time: total hours	Total Hours: 280
13.	Semester(s) of delivery	Year long
14.	Main campus location	UCW Loxton Campus
15.	Module co-ordinator	Barnabas Yianni
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>There are a range of professional roles involved in the studio environment. The aim of this module is for you to be able to work confidently and independently in this setting, whether as producer or performer. Studio work requires collaboration and teamwork, often even when working on solo projects.</p> <p>You have the opportunity to gain knowledge and practical skills in different studio-related roles, developing your communication skills and creative voice. You will develop an aesthetic and theoretical understanding, drawing upon supporting modules such as Music Performance and Production in Context.</p> <p>Learnt skills are transferrable to other studios, whether home, professional or digital audio workstation. Engaging with the underlying concepts will allow you to problem solve in any studio context.</p> <p>The module aims to;</p> <ul style="list-style-type: none"> • Develop your knowledge of studio recording techniques • Explore the various studio roles and the interplay that exists between them • Provide opportunities for you to make original recordings • Link theory to practice • Develop critical listening skills 	
18.	<p>Outline syllabus</p> <p>In this module you extensively explore a variety of creative audio applications and apply these within creative projects. By way of extensive practical activity, you develop an understanding of digital and analogue audio theories and how to apply these in practice.</p> <p>Indicative study areas include:</p> <p>Pro Tools and related software</p>	

	Mixing Consoles / Audient ASP8024he Microphone Technique (see * for kit list) Studio Performance Studio Engineering Recording Techniques Acoustics Routing Mixing FX processing Location recording Critical Listening Production Aesthetics Health and Safety	
19.	Teaching and learning activities A lecture series is complimented by seminars, workshops, guest lecturers and, is further supported by online resources. You have opportunities to practice techniques learnt from the lecture series and apply them to your own projects, as well as the core creative projects that form the summative assessments.	
20.	Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i> <ol style="list-style-type: none"> 1. Understanding of the underlying concepts and principles of recording studio practices, 2. Knowledge of relevant management practices, roles, communication and teamwork expectations within the professional studio environment 3. The ability to apply effective use of practical studio skills 	<i>How assessed</i> F1, S1, S2 F2, S2 F1, F2, S1, S2
21.	Assessment and feedback <i>Formative exercises and tasks:</i> F1. Practical observations F2. Developmental portfolio reviews	
	<i>Summative assessments:</i> S1. Phase Tests (observed technical tasks) S2. Portfolio of 5 recordings (total of 20 minutes duration) including presentation (10 minutes)	Weighting% 20% 80%
22.	Learning resources <i>University Library print, electronic resources and Minerva:</i> <i>Key Flip-Learning resources (specific content directed by module leader):</i> Lynda.com puremix.net <i>Key Texts:</i> Bazil, Eddie (2009) <i>The Art of Drum Layering</i> . PC Publishing.	

	<p>Bazil, Eddie (2009) <i>Sound Equalisation Tips and Tricks</i>. PC Publishing.</p> <p>Collins, Mike (2014) <i>Pro Tools 11 Music Production, Recording, Editing and Mixing</i>. Focal Press</p> <p>Epic Drums: <i>Guide to Recording and Mixing Drums</i>. Alfred Publishing.</p> <p>Izhaki, Roey (2011) <i>Mixing Audio: Concepts Practices and Tools</i>. Focal Press</p> <p>Huber, David (2013) <i>Modern Recording Techniques</i>. Focal Press.</p> <p>Katz, Bob (2007) <i>Mastering Audio: The Art and the Science</i>. Focal Press.</p> <p>Massey, Howard (2009) Volume 2 <i>Behind The Glass: Top Record Producers Tell How They Craft the Hits</i>. Backbeat Books.</p> <p>Massey, Sylvia (2016) <i>Recording Unhinged: Creative and Unconventional Music</i>. Music Pro Guides.</p> <p>Owinski, Bobby (2009) <i>The Drum Recording Handbook</i>. Music Pro Guides. Scott, Ken (2011)</p> <p>Senior, Mike (2011) <i>Mixing Secrets for the Small Studio</i>. Focal Press</p> <p>White, Paul (2011) <i>The Producer's Manual</i>. Sample Magic</p> <p><i>Key web-based and electronic resources:</i></p> <p>Link to Library Plus search: http://tinyurl.com/y5poblet</p> <p>Oxford Music Online (BSU)</p> <p>Naxos Music Library (BSU)</p> <p>Garland Encyclopedia of World Music Online (BSU)</p> <p>Rock's Backpages (BSU)</p> <p>Mintel (Weston and BSU)</p> <p><i>Current Journals and Popular Music Press:</i></p> <p>Journal on the Art of Music Production (BSU online)</p> <p>Music Tech Magazine (Print at Weston)</p> <p>Tape Op (faculty internal online)</p> <p>Sound on Sound (Print at Weston)</p> <p>Popular Music History (BSU online)</p> <p>Popular Music and Society (BSU online)</p> <p>Music Trades (BSU online)</p>
23.	<p>Preparatory work</p> <p>Research the production processes of your favourite producers, artists and bands, through interviews, technical articles, and focused listening. Come ready with questions about how to achieve the specific sounds you want in your own productions.</p>

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1.	Module code	MPP4002-20
2.	Module title	Music Performance and Production in Context
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	4
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 60
12.	Independent study time: total hours	Total Hours: 140
13.	Semester(s) of delivery	Semester one
14.	Main campus location	UCW Knightstone Campus
15.	Module co-ordinator	Susannah Leitch
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module forms the principal academic thread at level 4 and aims to develop your critical awareness of the fundamental concepts of musicology. You explore and interrogate the key issues which have impacted on the role of the modern performing/recording artist and relate these to your own practice.</p> <p>In the preparation and submission of coursework you develop skills in communicating ideas, critical thinking and academic research and writing.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster interest and investigation in the cultural, historical and contextual aspects of music and musicology • Develop academic research and writing skills 	
18.	<p>Outline syllabus</p> <p>The principle focus of the syllabus is the history of music performance and production over the last five decades, although wider historical and contextual references are considered where appropriate. The module also investigates how technology and the democratisation of the music industry has facilitated a shift away from the traditional music model, thus providing new opportunities for performers and producers.</p> <p>Indicative areas of study include:</p> <ul style="list-style-type: none"> • Introduction to musicology and its value to own practice • Genres and their significance over the last five decades • The function of music performance and production in society • Key influential movements in music performance and production • The democratisation of the music industry • Research informed practice 	

19.	<p>Teaching and learning activities</p> <p>Teaching will take the form of lectures, seminars and class debates. In seminars, you will be expected to prepare topics to present to your peers and respond to critical questioning. In class debates you will contribute by examining and challenging the status quo. In lectures there will be a mix of tutor lead presentations where students will listen to music and comment critically on it as part of a class discussion.</p> <p>For the summative assessment, you lead an in-class seminar discussion on a specific area of music performance or production. You also complete a 2000 word research-informed written assignment, which could take the form of an essay, case study or review.</p>				
20.	<table border="1"> <tr> <td data-bbox="256 633 1161 969"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to evaluate and comment critically on music performance and production within a cultural context 2. The ability to identify and apply appropriate research methods 3. The ability to apply basic theories and concepts of musicology to develop lines of argument. </td> <td data-bbox="1161 633 1401 969"> <p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F2, S2</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to evaluate and comment critically on music performance and production within a cultural context 2. The ability to identify and apply appropriate research methods 3. The ability to apply basic theories and concepts of musicology to develop lines of argument. 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F2, S2</p>		
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21.	<table border="1"> <tr> <td data-bbox="256 969 1161 1126"> <p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Class discussions and debate</p> <p>F2. Draft submission and follow-up tutorial</p> </td> <td data-bbox="1161 969 1401 1126"></td> </tr> <tr> <td data-bbox="256 1126 1161 1238"> <p><i>Summative assessments:</i></p> <p>S1. Seminar presentation (15 minutes)</p> <p>S2. Written assignment (2000 words)</p> </td> <td data-bbox="1161 1126 1401 1238"> <p>Weighting %</p> <p>50%</p> <p>50%</p> </td> </tr> </table>	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Class discussions and debate</p> <p>F2. Draft submission and follow-up tutorial</p>		<p><i>Summative assessments:</i></p> <p>S1. Seminar presentation (15 minutes)</p> <p>S2. Written assignment (2000 words)</p>	<p>Weighting %</p> <p>50%</p> <p>50%</p>
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22.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts:</p> <p>Bailey, J. (2014) <i>Philosophy and Hip Hop: Ruminations on Postmodern Cultural Form</i></p> <p>Baym, N.K. (2018) <i>Playing to the Crowd: Musicians, Audiences and the Intimate Work of Connection</i>. New York: New York University Press</p> <p>Bicknell, J. (2009) <i>Why Music Moves Us</i></p> <p>Bromell, N. (2002) <i>Tomorrow Never Knows: Rock and Psychedelics in the 1960s</i>. Chicago: University of Chicago Press.</p> <p>Butler, M. J. (2006) <i>Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music</i>. Bloomington: Indiana University Press.</p> <p>Cateforis, T. (2011) <i>Are We Not New Wave? Modern Pop at the Turn of the 1980s</i>. University of Michigan Press.</p> <p>Covach, J. and Flory, A. (2012) <i>What's That Sound: An Introduction to Rock and its History</i> (3rd ed.) London: W. W. Norton.</p>				

	<p>Christie, I. (2003) <i>Sound of the Beast: The Complete Headbanging History of Heavy Metal</i>. Harper.</p> <p>Danielsen, A. (2006) <i>Presence and Pleasure: The Funk Grooves of James Brown and Parliament</i>. Wesleyan University Press.</p> <p>DeCurtis, A and Henke, J., eds. (1992) <i>The Rolling Stone Illustrated History of Rock Music</i>. London: Random House.</p> <p>Echols, A. (2011) <i>Hot Stuff: Disco and the Remaking of American Culture</i>. London: W. W. Norton.</p> <p>Hancox, D. (2018) <i>Inner City Pressure</i></p> <p>Harrison, T. (2011) <i>Music of the 1980s</i>. Greenwood.</p> <p>Lynsky D (2012) <i>33 Revolutions Per Minute: A History of Protest Songs</i></p> <p>Meizel, K. L. (2011) <i>Idolized: Music, Media, and Identity in American Idol</i>. Bloomington: Indiana University Press.</p> <p>McDonnell, E (2018) <i>Women who Rock</i></p> <p>Miles, B. (2009) <i>The British Invasion: The Music, The Times, The Era</i>. Stirling.</p> <p>Miller, K. (2012) <i>Playing Along: Digital Games, YouTube, and Virtual Performance</i>. Oxford: Oxford University Press.</p> <p>Moore, A. (2001) <i>Rock: The Primary Text</i>. Aldershot: Ashgate.</p> <p>Moore, A. (2003) <i>Analyzing Popular Music</i>. Cambridge: Cambridge University Press.</p> <p>Oaks, K. (2009) <i>Slanted and Enchanted: The Evolution of Indie Culture</i>. Holt.</p> <p>Shuker, R. (2002) <i>Popular Music: The Key Concepts</i>. London: Routledge.</p> <p>Shuker, R. (2007) <i>Understanding Popular Music Culture</i>. London: Routledge.</p> <p>Stump. P (1997) <i>The Music's All That Matters: A History of Progressive Rock</i>. Quartet Books.</p> <p>Smudits, A (Ed.) (2019) <i>Roads to Music Sociology</i></p> <p>Walsh, R. (2018) <i>Astral Weeks : A Secret History of 1968</i></p>
23.	<p>Preparatory work</p> <p>Prior to the start of the module you are encouraged to listen to a wide variety of music and music genres in preparation for the discussions. Readers will be provided on key topics and should be reviewed before each lecture.</p>

1.	Module code	MPP4003-20
2.	Module title	Musicianship
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	4
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 60
12.	Independent study time: total hours	Total Hours: 140
13.	Semester(s) of delivery	Semester two
14.	Main campus location	UCW Loxton Campus
15.	Module co-ordinator	Susannah Leitch
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module introduces you to the fundamentals of music theory, sound and its application in performing, production, composition, arranging and songwriting.</p> <p>You evidence your understanding and application through the realisation of short pieces of music and/or performance work in the form of a series of phase tests. Key concepts and principles can be explored using manuscript and pencil or a music sequencing and notation computer programme.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Advance your understanding of music theory and sound • Encourage you to consider how you apply music theory within your own practice 	
18.	<p>Outline syllabus</p> <p>The syllabus has been designed to facilitate a developmental approach to learning the fundamentals of music theory considered relevant to music performance, composition and production.</p> <p>Indicative areas of study include:</p> <ul style="list-style-type: none"> • Musical sound • Pitch, notation and tuning • Rhythm, tempo, groove • Note length and syncopation • Time and key Signatures • Circle of 5ths • Scales (major, natural, harmonic, melodic minor, pentatonic, chromatic, whole tone) • Intervals (major, minor, augmented, diminished, scalic intervals) • Chords, triads and inversions 	

	<ul style="list-style-type: none"> • Chord progressions and cadences • Melody and harmony • Dynamics 	
19.	<p>Teaching and learning activities</p> <p>Teaching will take place in the form of lectures, seminars and demonstrations.</p> <p>Seminars and class activities will investigate and analyse how the theory explained is applied to a wide range of genres and styles of music (rock, pop, blues, funk, soul, EDM). Phase tests will enable you to develop a portfolio which evidences your knowledge and understanding of the key concepts covered in class sessions.</p> <p>Assignment two will enable you to demonstrate and exercise critical judgement when contrasting two different examples of the same piece of music.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge of the underlying concepts and principles of music theory 2. The ability to recognise, interpret and evaluate a range of musical devices within music 3. The ability to apply the results of your music theory study accurately and reliably 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F1, S1,</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Completion of phase tests</p> <p>F2. Class discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Portfolio of assessed phase tests</p> <p>S2. Presentation (15 minutes) with full annotated musical analysis</p>	<p>Weighting %</p> <p>50%</p> <p>50%</p>
22.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts:</p> <p>Byrne, D. (2012). <i>How music works</i>. San Francisco [Calif.], McSweeney's.</p> <p>Harding, C. (2015) <i>How We Listen Now: Essays and Conversations About Music and Technology</i>,</p> <p>Harrison, M. (1999) <i>Contemporary Music Theory Level 1 and 2</i>. Milwaukee: Hal Leonard.</p> <p>Hewitt, M. (2008) <i>Music Theory for Computer Musicians</i>, Boston MA</p> <p>Moore, A. (2003) <i>Analyzing Popular Music</i>. Cambridge: Cambridge University Press.</p>	

	<p>Shuker, R. (2002) <i>Popular Music: The Key Concepts</i>. London: Routledge.</p> <p>Shuker, R. (2007) <i>Understanding Popular Music Culture</i>. London: Routledge.</p> <p>Beinhorn, M. (2014) <i>Unlocking Creativity: A Producer's guide to making Music and Art</i></p>
23.	<p>Preparatory work</p> <p>Prior to the start of the module, you are advised to study the fundamentals of music theory, approximately up to grade 5 standard. However, all content will be covered from the very basics so you will have the opportunity to catch up if this is not an option.</p>

1.	Module code	MPP5100-20
2.	Module title	Live Performance 2
3.	Subject	Professional Music Performance and Production
4.	Core for	N/A
5.	Level	5
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	BA (Hons) Professional Music Performance and Production
9.	Excluded combinations	Live Events: Planning and Operation
10.	Pre-requisite or co-requisite	N/A
11.	Class contact time: total hours	Total Hours: 80
12.	Independent study time: total hours	Total Hours: 120
13.	Semester(s) of delivery	Semester one
14.	Main campus location	Loxton Campus
15.	Module co-ordinator	Susannah Leitch
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>In this module you explore the notion of professionalism in the context of live performance and further develop security and confidence in a performance setting.</p> <p>Building on the level 4 Live Performance 1 module, you continue to receive one-to-one instrumental lessons and, therefore, it is expected that you demonstrate and evidence the ability to reflect critically and respond positively to the feedback you receive, through application within your live performance.</p> <p>A feature of this module is that all assessed performance work takes place in front of an audience in a live performance setting.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Advance your performance skills and individual musicianship • Foster self-reflection and critical analysis of personal skill and technique development • Support opportunities for live performance 	
18.	<p>Outline syllabus</p> <p>This module further explores performance techniques, effective rehearsal strategies and ensemble/solo work. You are encouraged to reflect on your practice and apply this to your own development.</p> <p>Indicative content includes:</p> <ul style="list-style-type: none"> • Technical competence of instrument/voice • Performing as a soloist • Repertoire • Artistic expression and communication • Presentation and stage skills • Improvisation and interpretation 	

	<ul style="list-style-type: none"> Ensemble skills: Performing effectively as part of a group <p>Visiting specialists and the analysis of successful performance work will enable you to evaluate your own potential as a practicing musician.</p>	
19.	<p>Teaching and learning activities</p> <p>Through a series of lectures, seminars, workshops and set rehearsal pieces you are supported in your musical development. Lectures and seminars provide you with the training required to perform a variety of styles, in a variety of settings, and develop versatility as a performer.</p> <p>You have the opportunity to perform in a range of workshop and rehearsal situations, culminating in an assessed solo or group performance.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> Effective technical and musical ability with your chosen instrument, in either solo or group contexts The ability to effectively communicate a well-prepared performance to a live audience 	<p><i>How assessed</i></p> <p>F1, F2, S1</p> <p>F1, F2, S2,</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Work-in-progress session and peer review of work</p> <p>F2. Rehearsal observations</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Live performance with a duration of 18-20 minutes and reflective viva voce</p>	<p>Weighting %</p> <p>100%</p>
22.	<p>Learning resources</p> <p>Appleman, R. Reading <i>Contemporary Electric Bass: Performance Studies in Funk, Rock, Disco, Jazz and Other Music Styles</i>. McGraw-Hill Book Co.</p> <p>Baym, N.K. (2018) <i>Playing to the Crowd: Musicians, Audiences and the Intimate Work of Connection</i>. New York: New York University Press</p> <p>Beeching, A. M. (2010). <i>Beyond Talent: creating a successful career in music</i>, Worldcat.</p> <p>Buswell, D. (2006). <i>Performance Strategies for Musicians</i></p> <p>Byrne, D. (2012). <i>How music works</i>. San Francisco [Calif.], McSweeney's.</p> <p>Gordon, S.(2005) <i>Mastering The Art of Performance: A Primer for Musicians</i>. Oxford: Oxford University Press.</p> <p>Harding. C (2015) <i>How We Listen Now: Essays and Conversations About Music and Technology</i>,</p> <p>Kazez, D. (1997) <i>Rhythm Reading</i> (2nd ed.) London: Norton.</p>	

	<p>Kenny D. T. (2011) <i>The psychology of music performance anxiety</i></p> <p>Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i>. Oxford University Press (USA)</p> <p>Inglis, I. (2006). <i>Performance and Popular Music: History, Place and Time</i>. Routledge</p> <p>Jackson, T. <i>Live Music Method</i></p> <p>Oakes, D. (1998) <i>Music Reading for the Guitar: The Complete Method</i>. Milwaukee: Hal Leonard.</p> <p>Phillips, J., Murphy, P. and Marvin, E. and Clendinning, J. P. (2011) <i>The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills</i>, Second Edition. London: Norton.</p> <p>Contextual viewing & listening identified by the tutor.</p>
23.	<p>Preparatory work</p> <p>You are encouraged to listen to a wide variety of popular music in preparation for this module. Ensure you attend all one-to-one instrument lessons and practice as directed, and that all performance pieces have been fully rehearsed before attending the class session.</p>

1.	Module code	MPP5101-20
2.	Module title	Live Events: Planning and Operation
3.	Subject	Music Performance and Production
4.	Core for	N/A
5.	Level	5
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	BA (Hons) Professional Music Performance and Production
9.	Excluded combinations	Live Performance 2
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 80
12.	Independent study time: total hours	Total Hours: 120
13.	Semester(s) of delivery	Semester one
14.	Main campus location	UCW Loxton Campus
15.	Module co-ordinator	Barnabas Yianni
16.	Additional costs involved	None
17.	Brief description and aims of module	<p>This module builds on the skills developed in the level four module, Live Performance 1. You explore the range of live event formats available to music creatives and work collaboratively with others to plan and deliver an event. Specifically, you explore the technical roles and practices that surround a live event.</p> <p>You further develop skills that are applicable to the live events sector. This includes problem solving, utilising technologies, planning and working as part of an interdisciplinary team, and responding to ideas and briefs from artists and clients.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Advance your planning and operational skills in relation to live events • Foster collaboration and individual responsibility as part of team • Enable the application of practical skills to a selected live event scenario • Encourage creativity in the design of live event solutions • Consolidate health and safety awareness and compliance
18.	Outline syllabus	<p>The module explores a range of practical, theoretical and contextual considerations relevant to the production of a live event; for example, logistics, planning and technical operation.</p> <p>Indicative study areas include:</p> <ul style="list-style-type: none"> • Contextual PA setup and operation • Digital desks for live engineering • Stage design, lighting and projections (visuals) • Professional roles and operations • Health and Safety, including risk assessment and method statements • Venue/artist liaison • Marketing and promoting an event • Audience considerations

	<ul style="list-style-type: none"> • Environmental impact 	
19.	<p>Teaching and learning activities</p> <p>The module is delivered through a series of lectures, seminars, practical workshops and individual and group tutorials. Tutor and peer critique of rehearsals provide formative feedback of work in progress.</p> <p>For the summative assessment you are required to individually produce a folder evidencing your involvement and activity in the planning and realisation of the event. An individual viva voce will also form part of the final assessment.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical understanding of the roles and responsibilities relevant to the production of a live event 2. The ability to apply specialist practical, technical skills, creativity and contextual awareness within your own practice 	<p>How assessed</p> <p>F1, F2, F3, S1</p> <p>F1, F2, S1</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Practical workshops</p> <p>F2. Participation in preparatory exercises</p> <p>F3. Developmental reviews via individual/group tutorials</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Individual evidence folder and reflective viva voce</p>	<p>Weighting%</p> <p>100%</p>
22.	<p><i>Learning resources</i></p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p><i>Key texts:</i></p> <p>Barlett B. (2014) <i>Recording music on location: capturing the live performance</i></p> <p>Biederman, Raven (2013) <i>Basic Live Sound: A Practical Guide</i>. Focal Press.</p> <p>Bladen, Charles (2012) <i>Events Management. An Introduction</i>. Routledge.</p> <p>Bailey, John (2013) <i>Glastonbury: A Complete History of the Festival</i>. Halsgrove</p> <p>Boonstra, Gregg (2014) <i>Mixing Live Sound: An Application Guide for The Audio Technician</i>. Create Space.</p> <p>Boyce, Teddy (2014) <i>Introduction to Live Sound Reinforcement</i></p> <p>Carver R. K. (2009) <i>Stagecraft fundamentals: a guide and reference for a theatrical production</i></p> <p>Feist J. (2013) <i>Project management for musicians: recordings, concerts, tours, studios, and more</i></p>	

	<p>Gibson, Bill (2011) <i>The Ultimate Live Sound Operator's Book</i>. Hal Leonard.</p> <p>James P. (2002) <i>The Live Sound Manual</i></p> <p>Knab, Chris and Bartley Day (2013) <i>Music Is Your Business</i>. Four Front Media.</p> <p>Reynolds, Andy (2012) <i>Roadie Inc: How To Gain and Keep a Career in the Live Music Industry</i>. Createspace.</p> <p>White, Paul (2014) <i>The SOS Guide TO Live Sound</i>. Focal Press</p> <p>Yakabuski J. (2001) <i>Professional sound reinforcement techniques: tips and tricks of a concert sound engineer</i></p> <p><i>Specialist resources:</i></p> <p>PA equipment Lighting and projection equipment Equipment transport</p>
23.	<p>Preparatory work Before commencing this module you may wish to consider the role you will undertake. You might consider attending and/or viewing a variety of live events to inspire your potential direction. You will be required to attend a health and safety seminar before commencing this module.</p>

1.	Module code	MPP5000-20
2.	Module title	Individual Project in Music Performance and Production
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	5
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 80
12.	Independent study time: total hours	Total Hours: 120
13.	Semester(s) of delivery	Semester one
14.	Main campus location	UCW Knightstone Campus
15.	Module co-ordinator	Lee Sullivan
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module provides you with the opportunity to advance your autonomous learning by independently initiating, researching and developing a project within a professional context. The choice of proposed subject, subsequent research and all relevant activity is defined by you, in consultation with academic staff.</p> <p>The module aims to</p> <ul style="list-style-type: none"> • Develop your skills and understanding of different research methods • Foster independent enquiry using appropriate research techniques • Enable you to relate theoretical and technical understanding to your own practice 	
18.	<p>Outline syllabus</p> <p>You engage with guided learning activities and mentorship, which is further supported by visiting lecturers, industry specialists and field trips. You are expected to apply the underlying concepts and principles of project management, underpinned with critical theoretical and technical understanding, to realise the project.</p> <p>Specific areas of study will include:</p> <ul style="list-style-type: none"> • Developing self • Defining, planning and proposing a project • Project management • The application of specific skills relevant to the project • Project presentation / final performance / final product <p>The module also provides the opportunity for collaboration between performance and production specialists, whilst allowing for each to fulfil the intended learning outcomes. The module provides opportunity to work in partnership, respond to leadership and lead others in teamwork scenarios, developing the key communication and interaction skills required to work effectively in the music industry.</p>	

19.	<p>Teaching and learning activities</p> <p>Teaching and learning activities will include lectures, seminars, group work and tutorials, presentations, practical workshops and one-to-one tutorials.</p> <p>Educational visits, employer engagement and specialist visiting lecturers drawn from regional and national contacts will further support on-campus learning activities.</p> <p>Within this module you will use peer and self-assessment at formative assessment points to review progress and identify areas for improvement.</p> <p>Summative assessment is through final presentation of the project. This might include:</p> <ul style="list-style-type: none"> • Participation in the organisation of the final event and own performance in an event • A portfolio of recordings, songs or other composition pieces 	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to identify, select and apply a range of established theories, techniques and processes to your own work. 2. Effective application of creative enquiry and self-management in the realisation of a final product. 3. The ability to effectively analyse and evaluate critically the appropriateness of the different approaches you have applied to your project. 	<p><i>How assessed</i></p> <p>F1, F2, S1</p> <p>F2, F3, S1</p> <p>F2, S2</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Project planning presentations to an audience, class discussion/debate</p> <p>F2. Milestone Presentations to an audience, class discussion/debate</p> <p>F3. Tutor and peer review of work in progress</p> <p><i>Summative assessments:</i></p> <p>S1. Individual Portfolio and final product</p> <p>S2. Presentation (10 minutes)</p>	<p>Weighting %</p> <p>80%</p> <p>20%</p>
22.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts:</p> <p><i>*Reading list will be specific to the area of specialism realised</i></p> <p>Bassot, B. (2013) <i>The reflective journal</i>. Basingstoke: Palgrave Macmillan</p>	

	<p>Bassot, B. (2015) <i>The reflective practice guide: An interdisciplinary approach to critical reflection</i>. London: Routledge</p> <p>Beeching, A. (2005) <i>Beyond talent: creating a successful career in music</i>. Oxford: Oxford University Press</p> <p>Bolton, G. (2014) <i>Reflective practice: Writing and professional development</i>. London: Sage</p> <p>Cottrell, S. (2015) <i>Skills for success: personal development and employability</i>. Palgrave Macmillan</p> <p>Feist, J. (2013) <i>Project management for musicians: Recordings, performances, tours, studios and more</i>. Berklee: Berklee Press</p> <p>Purkiss, J. & Royston-Lee, D. (2012) <i>Brand you: Turn your unique talents into a winning formula</i>. London: Pearson</p> <p>Ryan et al (ed) (2004) <i>Teaching reflective learning in Higher Education</i></p>
23.	<p>Preparatory work</p> <p>On completion of level four and level five (semester one) you will have developed the technical/musical/artistic ability to produce an independent project in the field of music performance and/or production. During semester one in year two, you begin to think how your skills might be applied to your own devised project. You should begin to identify the scope of the proposed project and commence some initial enquiries including consultation with academic staff.</p>

1.	Module code	MPP5001-40
2.	Module title	Music Business, Enterprise and Entrepreneurship
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	5
6.	UK credits	40
7.	ECTS credits	20
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 120
12.	Independent study time: total hours	Total Hours: 280
13.	Semester(s) of delivery	Year long
14.	Main campus location	UCW Knightstone Campus
15.	Module co-ordinator	Lee Sullivan
16.	Additional costs involved	There may be variable start-up costs depending on the projects undertaken.
17.	Brief description and aims of module	<p>An understanding of how the business side of the music industry works is essential for a sustainable career in music. This includes finance, contracts and promotion. You explore mechanisms and strategies to identify niche markets, potential customers and networking opportunities and how to stand out in the market place.</p> <p>This module provides the opportunity for you to develop your ability to apply the underlying concepts and principles of music business skills, enterprise and entrepreneurship within the context of your own specialism.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Develop your critical understanding and knowledge of core music business and enterprise skills which are relevant to commencing and sustaining a career as a self-employed/freelance musician, composer/songwriter and engineer/producer. • Provide you with the opportunity to reflect on your career ambitions and formulate a strategy for moving this forward.
18.	Outline syllabus	<p>Key aspects of music business practice which relate to self-employment will be explored. Specifically, portfolio and practice-based assessment outcomes provide you with the opportunity to apply your knowledge and understanding to a real-world enterprise project.</p> <p>There are two parts to this module. In the first part of the module you explore core music business skills and practices. The syllabus includes:</p> <ul style="list-style-type: none"> • Idea and production development • Brand identity and aesthetic • Brand communication,

	<ul style="list-style-type: none"> • Social media marketing • Essential finance management for freelance musicians (e.g. budgeting, pricing, accounts, contracts, annual returns) • Essential legal requirements for freelance musicians (insurance, PAYE) • Intellectual property and copyright • Public relations, promotion and marketing • The nature of enterprise and entrepreneurship <p>In the second part of the module you undertake a music enterprise project. The syllabus includes:</p> <ul style="list-style-type: none"> • Networking and communicating with clients • Market research • Testing an idea and/or concept • Producing an electronic press kit • Promotion and marketing 	
19.	<p>Teaching and learning activities</p> <p>Taught sessions include lectures, seminars and input from visiting specialists. You undertake exercises in predicting and calculating turnover; estimate profit and losses and complete mock annual return exercises. You explore the most appropriate marketing and promotion strategy that relate to your own professional ambitions and activities.</p> <p>You are required to reflect on your career ambitions and formulate ideas for moving this forward. You explore the notion of enterprise and entrepreneurship and evidence these in the realisation of an enterprise project. For example, the release of a product or provision of a service.</p> <p>Visiting specialists provide focused advice on industry practice, careers guidance, potential networking opportunities and work with you on specific areas of business practice.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Knowledge and critical understanding of business practice and marketing methods relating to music. 2. The ability to apply underlying concepts and principles of enterprise and entrepreneurship in the realisation of a commercial project 3. The ability to reflect and evaluate critically on your own enterprise project 	<p><i>How assessed</i></p> <p>F1, F2, S1</p> <p>F3, S2</p> <p>F3, S2</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Presentation of key finances F2. Presentation on legal issues F3. Progress report</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Portfolio of evidence</p>	<p>Weighting % 50%</p>

	S2. Music enterprise project, including evaluation	50%
22.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts:</p> <p>Allen, P. (2014) <i>Artist Management for the music business</i>. London: Routledge</p> <p>Anderton, C. (2013) <i>Understanding the Music Industries</i>. London: Sage</p> <p>Bassot, B. (2013) <i>The reflective journal</i>. Basingstoke: Palgrave Macmillan</p> <p>Bassot, B. (2015) <i>The reflective practice guide: An interdisciplinary approach to critical reflection</i>. London: Routledge</p> <p>Beeching, A. (2005) <i>Beyond talent: creating a successful career in music</i>. Oxford: Oxford University Press</p> <p>Bolton, G. (2014) <i>Reflective practice: Writing and professional development</i>. London: Sage</p> <p>Cottrell, S. (2015) <i>Skills for success: personal development and employability</i>. Palgrave Macmillan</p> <p>Feist, J. (2013) <i>Project management for musicians: Recordings, performances, tours, studios and more</i>. Berklee: Berklee Press</p> <p>Hallam, S. (2015) <i>The power of music</i>. London: iMerc</p> <p>Harrison, A. (2014) <i>Music: The Business</i>. 6th ed. London: Virgin</p> <p>King, M. (2009) <i>Music Marketing: Press, promotion, distribution and retail</i>. Berklee: Berklee Press</p> <p>Mulligan, M. (2015) <i>Awakening: The music industry in the digital age</i>. CreateSpace</p> <p>Purkiss, J. & Royston-Lee, D. (2012) <i>Brand you: Turn your unique talents into a winning formula</i>. London: Pearson</p> <p>Current Journals and Popular Music/Music Production Press:</p> <p>Popular Music (print at Weston, BSU online)</p> <p>Popular Music History (BSU online)</p> <p>Popular Music and Society (BSU online)</p> <p>Music Trades (BSU online)</p> <p>The Song Writing magazine [online] www.songwritingmagazine.co.uk</p> <p>Rolling Stone magazine www.rollingstone.com (print subscription to be confirmed)</p> <p>Q Magazine www.qthemusic.com (print subscription)</p> <p>Sound On Sound Magazine www.soundonsound.com</p> <p>Resolution - Audio Production Magazine www.resolutionmag.com</p> <p>Key web-based and electronic resources:</p>	

	<p>Oxford Music Online (BSU) Naxos Music Library (BSU) Garland Encyclopaedia of World Music Online (BSU) Rock's Backpages (BSU) Mintel (Weston and BSU)</p>
23.	<p>Preparatory work</p> <p>Before commencing this module you should reflect on your successes in all level 4 modules of study. You should ensure you have attended all HE Library+ sessions and seek additional support should you require a refresher session on writing essays and Harvard referencing.</p>

1.	Module code	MPP5002-40
2.	Module title	Composition and Songwriting
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	5
6.	UK credits	40
7.	ECTS credits	20
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 120
12.	Independent study time: total hours	Total Hours: 280
13.	Semester(s) of delivery	Year long
14.	Main campus location	UCW Loxton Campus
15.	Module co-ordinator	Susannah Leitch
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module is designed to advance your understanding and ability to identify, develop and use a range of musical and production techniques applied within different compositions and original songs.</p> <p>Specifically the module aims to provide an environment in which you can engage creatively and critically in songwriting and/or composing. You do this through a range of workshops, performance and recording activities liaising closely with your tutors and a variety of composition and instrumental specialists.</p> <p>Creativity and flexibility will be encouraged in the implementation of new ideas and skills. It is envisaged that songwriting and composition work will relate to your own path of interest; for example, music for media and original compositions and songs. The module aims to:</p> <ul style="list-style-type: none"> • Foster creativity and self-critique in the process of songwriting and composition • Advance your songwriting and composition technique and skills • Provide opportunities for you to create original work 	
18.	<p>Outline syllabus</p> <p>You are encouraged to explore and engage with a variety of musical styles, and identify the compositional techniques used. Specifically, you analyse the work of others that will inform your approach to the creation of your own original work.</p> <p>Indicative content includes:</p> <ul style="list-style-type: none"> • Lyric writing • Meaning and purpose • Instrumentation • Using software to develop composition ideas • Arranging • Developing melodies 	

	<ul style="list-style-type: none"> • Exploring harmonic structures • Chord progressions <p>Weekly workshops will provide you with the opportunity to explore composition techniques in a number of contexts.</p>	
19.	<p>Teaching and learning activities</p> <p>Teaching will take place in the form of lectures, seminars and workshops. Lectures and class activities facilitate the analysis of a broad range of various composition and songwriting work spanning a range of genres, styles and applications.</p> <p>Seminar sessions and peer critique sessions will provide you with the opportunity to give and receive critical feedback on your ideas.</p> <p>Demonstrations and workshops in using computer software to realise composition work will be provided.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to critically evaluate a range of compositional principles, styles and genres within original work (including songs) 2. The ability to apply underlying concepts and principles of structure, form and musicality in the creation of your own composition work. 3. Knowledge and critical understanding of professional standards in the context of music presentation and performance 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F2, S2</p> <p>F2, S1, S2</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Draft assessment</p> <p>F2. Work-in-progress session and peer review of work</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Presentation (individual) 15 minutes with full annotated and musical analysis</p> <p>S2. Portfolio of compositions with viva voce</p>	<p>Weighting %</p> <p>25%</p> <p>75%</p>
22.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts: Baker, D. (1988) <i>David Baker's Arranging & Composing: For the Small Ensemble, Jazz, R & B, Jazz-Rock</i>: Alfred</p> <p>Black, D. (1998) <i>The Essential Dictionary of Orchestration</i>. London: Alfred Publishing Company.</p>	

	<p>Braheny, J. (2006) <i>The Craft and Business of Songwriting</i> (3rd ed.) Cincinnati: Writer's Digest Books.</p> <p>Blume, J. (2008) <i>Six Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs</i>: Crown Publishing Group</p> <p>Davis, R. (2010) <i>Complete Guide to Film Scoring</i>: Berklee Press</p> <p>Davis, S. (1992) <i>The Songwriter's Idea Book</i>: ASIN: B008PMIH2S</p> <p>Deena, K. & Lesbrecht, J. (2009) <i>Sound and Music for the Theatre</i>: Focal Press</p> <p>Fergusson, R. (1985) <i>The Penguin Rhyming Dictionary</i>: Penguin</p> <p>Frederick, R. (2008) <i>Shortcuts to Hit Songwriting: 126 Proven Techniques for Writing Songs That Sell</i>: Taxi Music Books</p> <p>Gerou, T. (1999) <i>Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips: The Most Practical and Comprehensive</i>: Alfred Music Publishing</p> <p>Harrison, M. (1999) <i>Contemporary Music Theory Level 1 and 2</i>. Milwaukee: Hal Leonard.</p> <p>Pattinson, P. (1991) <i>Essential Guide to Lyric Form and Structure: Tools and Techniques for Writing Better Lyrics</i>: Berklee Press</p> <p>Pattinson, P. (2010) <i>Writing Better Lyrics: The Essential Guide to Powerful Songwriting</i>. Cincinnati: Writer's Digest Books</p>
23.	<p>Preparatory work</p> <p>Prior to the start of the module, you are advised to have thought about possible sources of inspiration</p>

24.	Module code	MPP6000-40
25.	Module title	Professional Development
26.	Subject	Professional Music Performance and Production
27.	Core for	BA (Hons) Professional Music Performance and Music
28.	Level	6
29.	UK credits	40
30.	ECTS credits	20
31.	Optional for	N/A
32.	Excluded combinations	N/A
33.	Pre-requisite or co-requisite	None
34.	Class contact time: total hours	Total Hours: 120
35.	Independent study time: total hours	Total Hours: 280
36.	Semester(s) of delivery	Year long
37.	Main campus location	UCW Knightstone Campus
38.	Module co-ordinator	Lee Sullivan
39.	Additional costs involved	None
40.	Brief description and aims of module	
	<p>The module provides a supportive educational framework that forges the development of advanced creative processes and/or the development of new skills, informed by individual critical reflection and evaluation. You develop a portfolio of work-based evidence within your chosen specialism (such as a performer, producer, engineer or composer).</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Foster reflective critical analysis and evaluation of your professional skills development requirements • Allow you to explore appropriate career opportunities relevant to your specialism • Develop commercial awareness and entrepreneurial skills, alongside communication and personal management skills 	
41.	Outline syllabus	
	<p>In addition to the development of skills, you receive training in, and explore, employment opportunities within your chosen discipline, critically analysing potential career trajectories. This includes practical workshops, group exploration tasks and lectures delivered by industry and academic practitioners. The module is enriched through work-related projects, work-placements and/or real-world project scenarios; encouraging the development of an in-depth understanding of project management, professional engagement, and effective collaboration with professionals in your chosen sector.</p> <p>Indicative areas of study include:</p> <ul style="list-style-type: none"> • How to identify and analyse career opportunities and specifically how these relate to chosen path of development • Professionalism in the workplace • Higher level communication skills (both written and verbal) • Reflective practice and how this relates to the development of new skills 	

	<ul style="list-style-type: none"> • Employment and enterprise • Building, developing and maintaining effective working relationships • Identifying and forecasting industry market trends (locally, nationally and globally) • How to consider and develop a careers portfolio • How a sample of industry sectors are structured and operate <p>You carry out independent study and have one to one tutorials (with a designated supervisor) to check progress throughout the duration of the module. The chosen area of development must be agreed with the designated supervisor and you can expect tutor support throughout the professional development process.</p>		
42.	<p>Teaching and learning activities</p> <p>Teaching and learning activities include lectures, seminars, group work and tutorials, presentations, practical workshops, one-to-one tutorials. Educational visits, employer engagement and specialist visiting lecturers drawn from regional and national contacts will further support on-campus learning activities. You are encouraged to explore, and engage in, a range of activities such as forums, performances, careers fairs and employer engagement exercises (local, regional, national and international). Relevant topics, such as legal and financial aspects of the music industry, and business planning will be delivered as part of the syllabus for this module.</p> <p>Through a process of defined research based activities, you implement self-evaluation in your chosen discipline, defining the market you aspire to work in. You produce a portfolio that evidences, collectively, a sequenced approach to personal and professional development.</p> <p>The module also provides the opportunity for collaboration between performance and production specialists, whilst allowing for each to fulfil the intended learning outcomes. The module provides opportunity to work in partnership, respond to leadership and lead others in teamwork scenarios, developing the key communication and interaction skills required to work effectively in the music industry.</p>		
43.	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; padding: 5px;"> <p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Advanced skills in analytical research and critical enquiry 2. The ability to design, develop and implement an effective professional development project 3. Critical reflection and evaluation of self and your own professional development requirements </td> <td style="width: 30%; padding: 5px; vertical-align: top;"> <p><i>How assessed</i></p> <p>F1, S1, S2, F1, S1, S2</p> <p>F2, S1, S2,</p> </td> </tr> </table>	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Advanced skills in analytical research and critical enquiry 2. The ability to design, develop and implement an effective professional development project 3. Critical reflection and evaluation of self and your own professional development requirements 	<p><i>How assessed</i></p> <p>F1, S1, S2, F1, S1, S2</p> <p>F2, S1, S2,</p>
<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Advanced skills in analytical research and critical enquiry 2. The ability to design, develop and implement an effective professional development project 3. Critical reflection and evaluation of self and your own professional development requirements 	<p><i>How assessed</i></p> <p>F1, S1, S2, F1, S1, S2</p> <p>F2, S1, S2,</p>		
44.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Project research presentations to an audience, class discussion/debate</p> <p>F2. Milestone Presentations to an audience, class discussion/debate</p>		
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; padding: 5px;"> <p><i>Summative assessments:</i></p> <p>S1. Project Proposal (2000 words)</p> </td> <td style="width: 30%; padding: 5px; vertical-align: top;"> <p>Weighting %</p> <p>20%</p> </td> </tr> </table>	<p><i>Summative assessments:</i></p> <p>S1. Project Proposal (2000 words)</p>	<p>Weighting %</p> <p>20%</p>
<p><i>Summative assessments:</i></p> <p>S1. Project Proposal (2000 words)</p>	<p>Weighting %</p> <p>20%</p>		

	S2. Individual Portfolio with viva voce	80%
45.	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key Texts:</p> <p>Allen, P. (2014) <i>Artist Management for the music business</i>. London: Routledge</p> <p>Anderton, C. (2013) <i>Understanding the Music Industries</i>. London: Sage</p> <p>Bassot, B. (2013) <i>The reflective journal</i>. Basingstoke: Palgrave Macmillan</p> <p>Bassot, B. (2015) <i>The reflective practice guide: An interdisciplinary approach to critical reflection</i>. London: Routledge</p> <p>Beeching, A. (2005) <i>Beyond talent: creating a successful career in music</i>. Oxford: Oxford University Press</p> <p>Bolton, G. (2014) <i>Reflective practice: Writing and professional development</i>. London: Sage</p> <p>Cottrell, S. (2015) <i>Skills for success: personal development and employability</i>. Palgrave Macmillan</p> <p>Feist, J. (2013) <i>Project management for musicians: Recordings, performances, tours, studios and more</i>. Berklee: Berklee Press</p> <p>Hallam, S. (2015) <i>The power of music</i>. London: iMerc</p> <p>Harrison, A. (2014) <i>Music: The Business</i>. 6th ed. London: Virgin</p> <p>King, M. (2009) <i>Music Marketing: Press, promotion, distribution and retail</i>. Berklee: Berklee Press</p> <p>Mulligan, M. (2015) <i>Awakening: The music industry in the digital age</i>. CreateSpace</p> <p>Purkiss, J. & Royston-Lee, D. (2012) <i>Brand you: Turn your unique talents into a winning formula</i>. London: Pearson</p> <p>Current Journals and Popular Music/Music Production Press:</p> <p>Popular Music (print at Weston, BSU online)</p> <p>Popular Music History (BSU online)</p> <p>Popular Music and Society (BSU online)</p> <p>Music Trades (BSU online)</p> <p>The Song writing magazine [online] www.songwritingmagazine.co.uk</p> <p>Rolling Stone magazine www.rollingstone.com (print subscription to be confirmed)</p> <p>Q Magazine www.qthemusic.com (print subscription)</p> <p>Sound On Sound Magazine www.soundonsound.com</p> <p>Resolution - Audio Production Magazine www.resolutionmag.com</p>	

	<p>Key web-based and electronic resources:</p> <p>Oxford Music Online (BSU) Naxos Music Library (BSU) Garland Encyclopaedia of World Music Online (BSU) Rock's Backpages (BSU) Mintel (Weston and BSU)</p>
46.	<p>Preparatory work</p> <p>At levels 4 and 5 you will have begun to consider your career trajectory. You may reflect on your previous experiences and career intent to inform an approach to this module.</p> <p>Independent thinking, reading and research relating to aspects of the music industry will provide a broad context for the module. You should consider your career options and understand the importance of developing a 'portfolio' career. Familiarity with developments in the industry is considered valuable, therefore you are encouraged to read journals, blogs etc.</p>

1.	Module code	MPP6001-40
2.	Module title	Specialist Skills Portfolio
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	6
6.	UK credits	40
7.	ECTS credits	20
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 120
12.	Independent study time: total hours	Total Hours: 280
13.	Semester(s) of delivery	Year long
14.	Main campus location	UCW Knightstone Campus
15.	Module co-ordinator	Lee Sullivan
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module evidences your technical and creative abilities in the pursuit of realising a final product or artefact. The outcome will be informed by your own professional aspiration and creative identity, culminating in a specialist skills portfolio to present to future employers, clients and audiences.</p> <p>The specialist skills portfolio could include:</p> <ul style="list-style-type: none"> • A performance or collection/evidence of numerous live performance work • A collection of compositions and/or song writing work • An album of studio recorded work • A portfolio of sound design examples (film, TV, computer games) • Work that combines specific specialisms <p>In all cases the content of the portfolio will be discussed and agreed with the module tutor and subject specialist.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Allow you to consolidate and demonstrate your competence in the practices, processes, techniques and methodologies required in the study of music performance or music production • Develop your personal methodologies for self-reflection and critique • Foster individual creativity and self-expression. 	
18.	<p>Outline syllabus</p> <p>The module explores the use of appropriate practice-led research techniques, such as: critical analysis; case studies; practice-based research; and aural investigation (non-exclusively). You are supported in applying advanced music production and/or music performance techniques, alongside the necessary associated project management skills required to produce a comprehensive skills portfolio that demonstrate a professional level of technical and creative ability.</p>	

	<p>Indicative areas of study will include:</p> <ul style="list-style-type: none"> • The application of theory to practice • Identify purpose and meaning of your product • Research informed practice • Self-evaluation and reflective practice • Working with others in the creative domain • Project management skills • Critiquing the work of others and the peer review process • Time management skills • Project panning for logistics and resources <p>The chosen area/s studied will be negotiated with academic staff to ensure a breadth of study at level 6. Portfolio contents could include:</p> <ul style="list-style-type: none"> • A collection of song writing examples • An album of studio recordings • A show reel of live performance work • A portfolio of sound design/composition work • Composition for visual media • A score for a musical or play 	
19.	<p>Teaching and learning activities</p> <p>Teaching and learning activities will include: one-to-one tutorials, lectures, seminars, presentations, peer critique and specialist workshops from visiting lecturers and industry specialists.</p> <p>You carry out independent study and have one to one tutorials (with a designated supervisor) to check progress throughout the duration of the module.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. A systematic understanding in processes of design, development and production of a major project 2. The ability to select and deploy established research methodologies and critical enquiry in the realisation of a defined portfolio 3. Conceptual understanding and technical/practical ability in music performance, composition, production 	<p><i>How assessed</i></p> <p>F1, S1,</p> <p>F1, F2, S1,</p> <p>F2, F3, S1</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Project proposal presentation F2. Milestone Presentation 1 F3. Milestone Presentation 2</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Specialist Skills Portfolio</p>	<p>Weighting%</p> <p>100%</p>

22.	<p>Learning resources</p> <p>Individual reading will be dependent on topic of specialist enquiry and recommendations made.</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Key texts:</p> <p>Bassot, B. (2013) <i>The reflective journal</i>. Basingstoke: Palgrave Macmillan</p> <p>Bassot, B. (2015) <i>The reflective practice guide: An interdisciplinary approach to critical reflection</i>. London: Routledge</p> <p>Billingham, V. (2008) <i>Project Management: Planning and delivering a successful project</i>. [eBook] Abergele: StudyMates</p> <p>Bolton, G. (2014) <i>Reflective practice: Writing and professional development</i>. London: Sage</p> <p>Cottrell, S. (2015) <i>Skills for success: personal development and employability</i>. Basingstoke: Palgrave Macmillan</p> <p>Feist, J. (2013) <i>Project management for musicians: Recordings, performances, tours, studios and more</i>. Berklee: Berklee Press</p> <p>Current Journals and Popular Music Press:</p> <p>Popular Music (print at Weston, BSU online) Popular Music History (BSU online) Popular Music and Society (BSU online) Music Trades (BSU online) The Song writing magazine [online] www.songwritingmagazine.co.uk (individual subscriptions required for full text) Rolling Stone magazine www.rollingstone.com (print subscription to be confirmed) Q Magazine www.qthemusic.com (print subscription) Music Theory (details TBC – several similar with this name)</p> <p>Key web-based and electronic resources:</p> <p>Oxford Music Online (BSU) Naxos Music Library (BSU) Garland Encyclopedia of World Music Online (BSU) Rock's Backpages (BSU) Mintel (Weston and BSU) MACProvideo.com Groove3.com Musicnotes.com Linda.com</p> <p>Specialist resources: The programme area has a wide range of music resources available for study.</p>
23.	<p>Preparatory work</p> <p>You should give consideration to longer term career or study plans prior to the start of the module in order to make appropriate choices for the areas of specialist enquiry.</p>

<p>You should analyse your results and feedback achieved/received at levels 4 and 5 and explore the potential to further develop in your chosen specialism. You should exercise sound judgement in developing your ideas by looking for possible links to the Professional Practice and Research Project modules of study.</p>
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1.	Module code	MPP6002-20
2.	Module title	Industry Engagement
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	6
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 60
12.	Independent study time: total hours	Total Hours: 140
13.	Semester(s) of delivery	Semester two
14.	Main campus location	UCW Winter Gardens Campus
15.	Module co-ordinator	Barnabas Yianni
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module builds on the level 5 module, Music Business, Enterprise and Entrepreneurship.</p> <p>Operating within an area of interest and specialism (performance, production, composition) you source professional opportunities (with academic support) and engage with industry and/or others in a professional setting/context. This may take the form of a work placement; series of performances; realisation of a product for a client or collaborating with others.</p> <p>All activities are underpinned by evidence of sound professional practice, demonstrating an understanding of the key aspects of your chosen sector of the Music industry.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Provide the opportunity to develop and evidence professionalism in the workplace • Facilitate the further development of your own specialist skills • Provide the opportunity to explore and secure career opportunities and/or enterprise projects 	
18.	<p>Outline syllabus</p> <p>You undertake work-based activity where you engage with the processes, timescales and expectations of industry.</p> <p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word account of practice; a placement and/or project of equivalent scale; or a portfolio of evidence that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>Industry engagement might be evidenced through a broad range of activities such as:</p>	

	<ul style="list-style-type: none"> • A work placement or series of work experience opportunities • A series of live performances • The realisation of a product either for a client or for general release • The development of a business idea • Volunteering in the community 	
19.	<p>Teaching and learning activities</p> <p>There is some initial lecture delivery around careers planning, conducting a review of opportunities and professional approaches but in the main tutor contact is through advisory tutorials to support the placement and/or activity. There are a number of progress checks throughout the span of the module.</p> <p>Producing an accurate account of your activities and generating an evidence base is key to the success of this module.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical awareness of the professional requirements in the workplace 2. Effective application of transferable skills reflecting best industry practices 3. Communicate effectively and appropriately to a range of audiences 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Industry engagement portfolio</p>	<p>Weighting%</p> <p>100%</p>
22.	<p>Learning resources</p> <p>Individual reading will be dependent on topic of specialist enquiry and recommendations made.</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <p>Bolton, G., (2010) <i>Reflective Practice: Writing and Professional Development</i> London: Sage Publications</p> <p>Fanthome, C., (2004) <i>Work Placements: A Survival Guide for Students</i>, London: Palgrave Macmillan.</p> <p>Herbert, I., Rothwell, A., (2004), <i>Managing Your Placement: A Skills-Based Approach</i>, Hampshire, Palgrave MacMillan</p> <p>Sweitzer, H. F., and King, M. A., (2014) <i>The successful internship: personal, professional and civic development in experiential learning</i>, Cengage.</p>	

	<p><i>Key web-based and electronic resources</i></p> <p>National Council for Work experience, http://www.work-experience.org/ncwe.rd/index.jsp</p> <p>Grad South West – http://www.gradsouthwest.com</p> <p>Tool Kits for Success - http://www.disabilitytoolkits.ac.uk/students/before.asp</p> <p>Business Source Complete, Newsbank and Mintel (accessible through the library)</p> <p>Bath Spa CareerHub (http://www.careerhub.bathspa.ac.uk/)</p> <p>National Council for Work Experience (http://www.work-experience.org/)</p> <p>Prospects: Work Experience and Internships (http://www.prospects.ac.uk/work_experience.htm)</p>
23.	<p>Preparatory work</p> <p>We advise you to prepare for this module over the summer prior to the start of your final year. You should do this by scoping the sector for opportunities and laying the foundations for a successful placement. Advice and guidance from the UCW Careers Advice Team will be provided to you at the end of your second year studies.</p>

1.	Module code	MPP6003-20
2.	Module title	Independent Research Project
3.	Subject	Professional Music Performance and Production
4.	Core for	BA (Hons) Professional Music Performance and Production
5.	Level	6
6.	UK credits	20
7.	ECTS credits	10
8.	Optional for	N/A
9.	Excluded combinations	N/A
10.	Pre-requisite or co-requisite	None
11.	Class contact time: total hours	Total Hours: 60
12.	Independent study time: total hours	Total Hours: 140
13.	Semester(s) of delivery	Semester 1
14.	Main campus location	UCW Knightstone Campus (Winter Gardens)
15.	Module co-ordinator	Barnabas Yianni
16.	Additional costs involved	None
17.	<p>Brief description and aims of module</p> <p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> • Provide a collaborative environment in which to develop an area of independent study • Foster a positive approach to lifelong learning and career development • Facilitate the expression of ideas within a professional and/or academic context 	
18.	<p>Outline syllabus</p> <p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>You can work individually on a single study, or choose to work collaboratively on a piece of shared research, performance or blended project. Staff encourage such collaboration.</p> <p>For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p>How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a</p>	

	performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment. It could be a portfolio of work, but this must not exceed the word count or equivalent.	
19.	<p>Teaching and learning activities</p> <p>This study module focuses on independent learning. There is some initial lecture delivery around research and planning, but in the main, tutor contact is through advisory tutorials to support your study choice and planning. There are subsequent check-up points scheduled throughout the module. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.</p>	
20.	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to deploy coherent and detailed knowledge of a discipline of music in order to carry out a project 2. Planning and time-management skills necessary for the completion of a project 3. The ability to apply the methods and techniques you have learned in order to solve problems and make judgements 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
21.	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Final project (5,000 words or equivalent)</p>	<p>Weighting%</p> <p>100%</p>
22.	<p>Learning resources</p> <p>Workshops, Seminars, Reference Materials (books, journal articles, etc.), VLE, DVDs, live performances, etc. Given that this is an independent module, the reading list is minimal and centres on study and research skills. You should develop a subject specific reading list as part of their research.</p> <p>University Library print, electronic resources and Minerva:</p> <p>Allison, B. 1997. <i>The Students' Guide to Preparing Dissertations and Theses</i>. London: Routledge</p> <p>Bowdin, G. (2006) <i>Project Management</i>. London: Butterworth-Heinemann</p> <p>Denscombe, M. (2014) <i>The Good Research Guide</i> OUP (ebook)</p> <p>Berry, R. (2004) <i>The Research Project – How to Write It</i>. London: Routledge</p>	

	<p>Greetham, B. (2009) <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan</p> <p>Hill, L. & Paris, H. 2004. <i>The Guerilla Guide to Performance Art: How to make a living as an Artist</i>. London: Continuum</p> <p>Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p> <p>Parrish, D. (2007) <i>T-shirts and Suits: A Guide to the Business of Creativity</i>. Liverpool: Merseyside ACME</p> <p>Schwalbe, K. (2005) <i>Introduction to Project Management</i>. London: Thomson Course Technology</p>
23.	<p>Preparatory work</p> <p>We advise you to precede this module by considering areas you wish to explore. You should have considered how you can best present your ideas and have undertaken wider reading around the subject. Ideally, you will arrive for your first tutorial with an initial reading list; an indication of the kind project you would like to submit; any potential for collaborative work; and some idea of timescales. These will maximise the tutorial time.</p>