Module Outline   **Part 1- as validated**

1.	Title	Creative Production
2.	Level	5
3.	Credits	20
4.	Indicative Student Study Hours	36 hours group lectures and tutorials 164 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

5. Brief Description of Module (purpose, principal aims and objectives)

This module will develop skills in performance and production in a studio environment. Students will work independently to developing skills in musicianship, composing and arranging in a creative way utilizing recording, production, mixing and mastering skills. The module will allow students to realise a number of production techniques and develop skills in genres which might not be their first choice for composing.

6. Learning Outcomes - On successful completion of this module a student will be able to:

(*Add more lines if required*)

1.	Evaluate and creatively apply digital post production techniques in the production of finished recordings
2.	Evaluate a range of mix and remix production techniques
3.	Produce recorded music that is technically and musically sophisticated
4.	Demonstrate a critical awareness of production values in relation to performance
5.	Demonstrate an assured application of ICT skills
6.	Creatively apply practical skills in a variety of contexts

7. Assessment

Pass on aggregate or Pass all components *(modules can only be pass all components if this is a PSRB requirement)*	**Pass all components**

Summary of Assessment Plan

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Portfolio of two mixes of one multitrack recording	35% each	No	6-8 min	1-6	
2	Evaluation report	30%	No	1000 words	1,2,4	

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

1. Portfolio will consist of two different mixes from one original multitrack recording; each mix will be between 3-4 minutes long. The mixes will need to be very different from each other with regards to genre, tempo, key and feel.

2. Evaluation report of the mixing experience in which students articulate the differences between both versions and reflect critically on the artistic choices made.

8. Summary of Pre and / or Co Requisite Requirements

N/A

9. For use on following programmes

BA (Hons) Popular Music

1.	Module Leader	Mark Roberts

2.	**Indicative Content**
	The module content includes the following sessions: • Creative sampling • Re-edits & Mixdown • Remixing from Stems • Remixing from Sample Packs • Recreating Classic Sounds • Remixing as Composition • Analysing Chord Structure • Glitch & Granular FX

3. Delivery Method (*please tick appropriate box*)

Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
✓					

*If the Delivery Method is **Classroom Based** please complete the following table:*

	Activity **(lecture, seminar, tutorial, workshop)**	**Activity Duration - Mins**	**Comments**	**Learning Outcomes**
1	**Song Writing as a solo artist / Producer 1-3** Using Drum Loops and packs	180		1-6
2	**Song Writing as a solo artist / Producer 2-3** Using Stock Synths v 3rd Party Instruments	180		1-6

3	**Song Writing as a solo artist / Producer 3-3** Recording Transitional Effect	180		1-6
4	**New Recording Techniques** Mid / Side Recording Glynn John Technique Recorder Man Technique XY Technique	180		1-6
5	**Mixing (CLA Techniques)** Drums/Bass/Guitar/ Vocals	180		1-6
6	**Mixing (Andrew Scheps Techniques)** Template and bus	180		1,3,5
7	**Advanced Mixing 1-2** Mid Side Mixing / Sidechaining	180		1-6
8	**Advanced Mixing 2-2** Parallel EQ, Effects and Compression Converting Audio to MIDI	180		1-6
9	**Mix Buss Processing** Console Emulations Master Buss Compression, Saturation, Tape Emulation, EQ	180		1-6

10	**Remixing Techniques 1/2** Builds/Transitions/Filtering	180		1-6
11	**Remixing Techniques 2/2** Drops/Middle sections	180		1-6
12	**Mastering session**	180		1-6
	Total Hours	**36**		

If delivery method is *not* classroom based state lecturer hours to support delivery	Academic tutorials: two 20-minute sessions per student.

4. Learning Resources

To include contextualised Reading List.

Highly recommended

Gibson, D   (1997) The Art of Mixing. Vallejo: Mix Books

Moylan, W.,   (2002) The Art of Recording. Oxford: Focal Press

Owinski, B   (1999) The Mixing Engineer's Handbook. Vallejo, Mix Books