

**UNIVERSITY OF YORK**  
**POSTGRADUATE PROGRAMME SPECIFICATION**

<b>This document applies to students who commence the programme(s) in:</b>		September 2017			
<b>Awarding institution</b>		<b>Teaching institution</b>			
University of York		University of York			
<b>Department(s)</b>					
Music					
<b>Award(s) and programme title(s)</b>			<b>Level of qualification</b>		
MA in Music Production			Level 7 (M)		
PG Diploma in Music Production					
PG Certificate in Music Production					
<b>Award(s) available <i>only</i> as interim awards</b>					
<b>Admissions criteria</b>					
2i in first degree or equivalent Professional Experience					
<b>Length and status of the programme(s) and mode(s) of study</b>					
Programme	Length (years) and status (full-time/part-time)	Start dates/months	Mode		
			Face-to-face, campus-based	Distance learning	Other
MA in Music Production	1 year full time 2 years part time	October entry only	x		
Diploma in Music Production	1 year full time 2 years part time	October entry only	x		
Certificate in Music Production	1 year full time 2 years part time	October entry only	x		
<b>Language of study</b>		English			
<b>Programme accreditation by Professional, Statutory or Regulatory Bodies (if applicable)</b>					
n/a					

### **Educational aims of the programme(s)**

The MA Music Production programme aims to provide practical, theoretical and analytical study of the creation, perception and reception of audio capture and creation for musical purposes. An interdisciplinary approach is adopted which examines how creative practice can be informed, and understood, by perspectives provided by science and engineering (acoustics, psychoacoustics, electroacoustics, signal processing) as well as composition, performance and musicology. Professional competences in various aspects of sound recording practice are developed and assessed, along with the underlying transferable knowledge. This is in addition to a cultural and historical perspective which encourages the understanding of production, with its own notions of style and genre, as an evolving part of music making rather than simply an adjunct to it.

As a multidisciplinary subject there are overlaps with the Masters in Music and Audio Technology programme offered by the Department of Electronics. These overlaps are exploited via module and teaching sharing, enabling Production students to be part of two communities that relate to their studies and strengthening York's long history of cross-departmental teaching and research in audio art and science. The first term embeds an understanding of audio signal behaviour, representation, capture and interaction in addition to the ontological implications of sound recording and its effect on the composition, performance and reception of acoustic art ('classical') music. The second term develops critical listening skills along with an understanding of more overtly interventionist techniques and technologies of production associated with pop, rock and electronic dance forms. Following this thorough grounding in the first two terms, the third term moves towards more independent study and practice via a research exercise and a self-directed portfolio. The final third of the course is an independent research project, that can be analytical, theoretical, practical or any combination of these.

The programme is intended to produce graduates who have a profound grasp of modern production practice and its underpinnings, are able to create and understand production aesthetics, appreciate the broader historical and cultural aspects of their work as well as undertake research activities designed to create new knowledge or practice in the subject area.

Additionally for the Diploma (if applicable):

The Postgraduate Diploma Music Production programme aims to provide practical, theoretical and analytical study of the creation, perception and reception of audio capture and creation for musical purposes. An interdisciplinary approach is adopted which examines how creative practice can be informed, and understood, by perspectives provided by science and engineering (acoustics, psychoacoustics, electroacoustics, signal processing) as well as composition, performance and musicology. Professional competences in various aspects of sound recording practice are developed and assessed, along with the underlying transferable knowledge. This is in addition to a cultural and historical perspective which encourages the understanding of production, with its own notions of style and genre, as an evolving part of music making rather than simply an adjunct to it.

As a multidisciplinary subject there are overlaps with the Masters in Music and Audio Technology programme offered by the Department of Electronics. These overlaps are exploited via module and teaching sharing, enabling Production students to be part of two communities that relate to their studies and strengthening York's long history of cross-departmental teaching and research in audio art and science. The first term embeds an understanding of audio signal behaviour, representation, capture and interaction in addition to the ontological implications of sound recording and its effect on the composition, performance and reception of acoustic art ('classical') music. The second term develops critical listening skills along with an understanding of more overtly interventionist techniques and technologies of production associated with pop, rock and electronic dance forms. Following this thorough grounding in the first two terms, the third term moves towards more independent study and practice via a research exercise and a self-directed portfolio.

The programme is intended to produce graduates who have a profound grasp of modern production practice and its underpinnings, yet are also able to create and understand production aesthetics and appreciate the broader historical and cultural aspects of their work.

Additionally for the Certificate:

The Postgraduate Diploma Music Production programme aims to provide practical, theoretical and analytical study of the creation, perception and reception of audio capture and creation for musical purposes. An interdisciplinary approach is adopted which examines how creative practice can be informed, and understood, by perspectives provided by science and engineering (acoustics, psychoacoustics, electroacoustics, signal processing) as well as composition and performance. Professional competences in various aspects of sound recording practice are developed and assessed, along with the underlying transferable knowledge. This is in addition to an introduction to cultural and historical perspective which begin the understanding of production, with its own notions of style and genre, as an evolving part of music making rather than simply an adjunct to it.

As a multidisciplinary subject there are overlaps with the Masters in Music and Audio Technology programme offered by the Department of Electronics. These overlaps are exploited via module and teaching sharing, enabling Production students to be part of two communities that relate to their studies and strengthening York's long history of cross-departmental teaching and research in audio art and science. The first term embeds an understanding of audio signal behaviour, representation, capture and interaction in addition to the ontological implications of sound recording and its effect on the composition, performance and reception of acoustic art ('classical') music. The second term develops an understanding of more overtly interventionist techniques and technologies of production associated with pop, rock and electronic dance forms.

The programme is intended to produce graduates who have a profound grasp of modern production practice and its underpinnings, yet are also able to create and understand production aesthetics and appreciate the broader historical and cultural aspects of their work.

<b>Intended learning outcomes for the programme – and how the programme enables students to achieve and demonstrate the intended learning outcomes</b>	
<i>This programme provides opportunities for students to develop and demonstrate knowledge and understanding qualities, skills and other attributes in the following areas:</i>	<i>The following teaching, learning and assessment methods enable students to achieve and to demonstrate the programme learning outcomes:</i>
<b>A: Knowledge and understanding</b>	
<p><b>Knowledge and understanding</b></p> <p><i>Students will be able to demonstrate knowledge and understanding of:</i></p> <p><b>Texts</b></p> <ol style="list-style-type: none"> <li>1. a range of texts and productions in the field in which they are working (Cert);</li> <li>2. a broader and more sophisticated range of appropriate texts and productions (Dip);</li> <li>3. previous and current texts and productions relevant to their research area (Masters);</li> </ol> <p><b>Development</b></p> <ol style="list-style-type: none"> <li>4. the basic processes involved in developing productions and academic essays (Cert);</li> <li>5. and in incorporating and presenting academic research (Dip)</li> <li>6. and in undertaking academic research activities that may lead to new knowledge or practice (Masters)</li> </ol> <p><b>Tools and Techniques</b></p> <ol style="list-style-type: none"> <li>7. critical tools and techniques in existing music, science and engineering scholarship drawn from the physics and psychophysics of sound, signal capture and processing, musicology of production and related disciplines</li> </ol>	<p><b>Learning/teaching methods and strategies</b> (relating to numbered outcomes):</p> <p>Full class lectures and workshops teach students points 1-3</p> <p>Seminars, workshops and individual tutorials points 4-6</p> <p><b>Types/methods of assessment</b> (relating to numbered outcomes)</p> <p><u>Summative:</u></p> <p>Outcomes 1-4 and 7 are assessed through practical, written and presentation elements of continuous assessments (including the portfolio).</p> <p>Outcomes 5-6 and are assessed through the ‘Engaging with Research’ and ‘Research Project’ modules.</p> <p><u>Formative:</u></p> <p>There are formative assessments, and tutorial exercises with feedback for ‘Music as Audio’ and ‘Production, Techniques, Technologies and Aesthetics’ modules. These relate to outcomes 1 and 4.</p>

**B: (i) Skills – discipline related**

**Discipline-related skills - students will be able to:**

1. produce work based on academic and creative exploration (Cert) which shows some originality (Dip) and contributes substantially to the field (Masters).
2. show skill in production and knowledge of relevant science and engineering concepts and tools (Cert) along with a breadth in the understanding of production craft (Dip) which approaches professional expectations (Masters).
3. use critical tools to reflect on academic work (Cert); their own work (Dip); and their own work in context (Masters).
4. reflect on the production process (Cert); with an increasing understanding of the contexts in which it takes place (Dip); and an awareness of the new contributions that they might make to the field in which they are working (Masters).
5. access and use research tools to explore general areas of interest (Dip) and more specific, substantial research projects (Masters).
6. contextualize and critically assess their research findings (Dip) in increasingly sophisticated ways (Masters).
7. articulate research findings through development of audio examples, writing or presentation (Dip) in increasingly sophisticated ways (Masters).
8. use written and sounding materials and other research tools with ease to explore a wide palette of previous and current work relevant to a specified research area and be able to present such research to a high standard (Masters).

**Learning/teaching methods and strategies**  
(relating to numbered outcomes):

Outcomes 1-4 are taught through lectures, seminars and tutorials and the independent study modules (Dip/Masters)

Outcome 5 is taught through individual lessons or tutorials.

**Types/methods of assessment**  
(relating to numbered outcomes)

Outcomes 1 – 4 are assessed through the practical, written and presentation elements of continuous assessments

Outcomes 5-8 are assessed through the 'Engaging with Research' and 'Research Project' modules.

**B: (ii) Skills - transferable**

**Students will be able to:**

1. work in a team and make contributions for the general good;
2. organise themselves and their work over time in order to create a finished product by a stated deadline;
3. reflect on their performance;
4. present to an audience;
5. express themselves through prose in a manner which shows an increasing degree of sophistication;
6. become fluent in various IT skills including expression via a high level text-based language.

**Learning/teaching methods and strategies**

(relating to numbered outcomes):

Outcomes 1 and 2 are learned via the organisation of production work with performers and composers and group exercises undertaken in workshops.

**Types/methods of assessment**

(relating to numbered outcomes)

Outcomes 1-4 are assessed directly through the 'Engaging with Research' module, as well as across earlier modules.

Outcome 5 is assessed across all modules.

Outcome 6 is assessed in the 'Audio Signals' module.

**C: Experience and other attributes**

**Experience**

*For the Masters, Diploma and Certificate:*

**By the end of the course(s), students will have had experience of:**

- 1) being responsible for the realisation of a number of audio productions within different studio environments
- 2) developing audio signal processors using a scripting language ;
- 3) giving presentations to a group of peers;
- 4) (optionally) performing in an ensemble including at public concerts.

*Additionally for the Masters and Diploma:*

- 5) organising all aspects of a formal conference and presenting a formal paper;

**Learning/teaching methods and strategies**  
(relating to numbered outcomes):

Outcome 1 is taught through lectures, seminars, workshops and individual tutorials;

Outcome 2 is through the 'Audio Signals' module;

Outcome 3 is taught through a number of modules

Outcome 4 is not taught formally as part of the course but all members of the Department are encouraged to participate in some way in one or more of its many forms of music making.

Outcome 5 is taught via the 'Engaging with Research' module.

**Types/methods of assessment**  
(relating to numbered outcomes)

Outcome 1 is assessed through continuous assessments for modules and the portfolio independent study module;

Outcome 2 is assessed via a processor development and testing assignment;

Outcome 3 is formally assessed in a number of modules.

Outcome 4 is not formally assessed.

Outcome 5 is assessed through the Conference module.

**Relevant Quality Assurance Agency benchmark statement(s) and other relevant external reference points** (e.g. National Occupational Standards, or the requirements of Professional, Statutory or Regulatory Bodies)

Not applicable

### **University award regulations**

To be eligible for an award of the University of York a student must undertake an approved programme of study, obtain a specified number of credits (at a specified level(s)), and meet any other requirements of the award as specified in the award requirements and programme regulations, and other University regulations (e.g. payment of fees). Credit will be awarded upon passing a module's assessment(s) but some credit may be awarded where failure has been compensated by achievement in other modules. The University's award and assessment regulations specify the University's marking scheme, and rules governing progression (including rules for compensation), reassessment and award requirements. The award and assessment regulations apply to all programmes: any exceptions that relate to this programme are approved by University Teaching Committee and are recorded at the end of this document.

### **Departmental policies on assessment and feedback**

Detailed information on assessment (including grade descriptors, marking procedures, word counts etc.) is available in the written statement of assessment which applies to this programme and the relevant module descriptions. These are available in the student handbook and on the Department's website:  
<http://music.york.ac.uk/>

Information on formative and summative feedback to students on their work is available in the written statement on feedback to students which applies to this programmes and the relevant module descriptions. These are available in the student handbook and on the Department's website: <http://music.york.ac.uk/>



**Diagrammatic representation of the programme structure, showing the distribution and credit value of core and specialist components**

**Full time Masters**

Term 1, yr 1	Term 2, yr 1	Term 3, yr 1	Summer period, yr 1
Music as Audio (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)	Production Portfolio (30 credits)	Research Project (60 credits)
Audio Signals (20 credits)	Music Perception and Critical Listening (10 credits) The Musicology of Production (10 credits)	Engaging with Research (10 credits)	

**Part time Masters**

Term 1, yr 1	Term 2, yr 1	Term 3, yr 1
Audio Signals (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)	
Music as Audio (20 credits)		
Term 1, yr 2	Term 2, yr 2	Term 3, yr 2 and Summer period
	Music Perception and Critical Listening (10 credits) The Musicology of Production (10 credits)	Engaging with research (10 credits) Research Project (60 credits)
Production Portfolio (30 credits)		

**Full time Diploma**

Term 1, yr 1	Term 2, yr 1	Term 3, yr 1
Music as Audio (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)	Production Portfolio (30 credits)
Audio Signals (20 credits)	Music Perception and Critical Listening (10 credits) The Musicology of Production (10 credits)	Engaging with Research (10 credits)

### Part time Diploma

Term 1, yr 1	Term 2, yr 1	Term 3, yr 1
Audio Signals (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)	
Music as Audio (20 credits)		
Term 1, yr 2	Term 2, yr 2	Term 3, yr 2
	Music Perception and Critical Listening (10 credits) The Musicology of Production (10 credits)	Engaging with research (10 credits)
Production Portfolio (30 credits)		

### Full time Certificate

Term 1, yr 1	Term 2, yr 1
Music as Audio (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)
Audio Signals (10 credits)	Critical listening (10 credits)

### Part time Certificate

Year 1	Year 2
Music as Audio (20 credits)	Production Techniques, Technologies and Aesthetics (20 credits)
Audio Signals (10 credits)	Critical listening (10 credits)

**Diagrammatic representation of the timing of module assessments and reassessments, and the timing of departmental examination/progression boards**

**Full time Masters**

<p><b>Music as Audio</b> Assessment due week 1, T2 Retake week 10, T2</p>	<p><b>Production Techniques, Technologies and Aesthetics</b> Assessment due week 1, T3 Retake week 10, T3</p>	<p><b>Production Portfolio</b> Assessment due week 4 of Summer period Retake 8 weeks later</p>	<p><b>Research Project</b> Assessment due in final week of campus accommodation availability No retake Progression bd: week 7, T1[yr after]</p>
<p><b>Audio Signals</b> Assessment due week 10, T1. Retake week 10, T2</p>	<p><b>Music Perception and Critical Listening</b> Assessed presentation week 10, T2. Written assessment due week 2, T3</p> <p><b>The Musicology of Production</b> Assessed presentation week 9/10, T2. Retake week 3, T3 Written assessment due week 1, T3. Retake week 10, T3.</p>	<p><b>Engaging with Research</b> Assessed presentation week 7-8, T3. Retake week 10, T3.</p>	
	<p>Progression board: week 7, T3</p>		

**Part time Masters**

**Year 1**

<p><b>Audio Signals</b> Assessment due week 10, T1. Retake week 10, T2</p>	<p><b>Music as Audio</b> Assessment due week 1, T3 Retake week 10, T3</p>	<p><b>Production Techniques, Technologies and Aesthetics</b> Assessment due week 1, Summer period Retake final week of academic year Progression bd: week 7, T1[yr after]</p>
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**Year 2**

	<p><b>Music Perception and Critical Listening</b></p> <p>Assessed presentation week 10, T2.</p> <p>Written assessment due week 2, T3</p> <p><b>The Musicology of Production</b></p> <p>Assessed presentation week 9/10, T2. Retake week 3, T3</p> <p>Written assessment due week 1, T3. Retake week 10, T3.</p>	<p><b>Engaging with Research</b></p> <p>Assessed presentation week 7/8, T3.</p> <p>Retake week 10, T3.</p> <p><b>Production Portfolio</b></p> <p>Assessment due week 4 of Summer period</p> <p>Retake 8 weeks later</p>	<p><b>Research Project</b></p> <p>Assessment due in final week of campus accommodation availability</p> <p>No retake</p>
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**Full time Diploma**

<p><b>Music as Audio</b></p> <p>Assessment due week 1, T2</p> <p>Retake week 10, T2</p>	<p><b>Production Techniques, Technologies and Aesthetics</b></p> <p>Assessment due week 1, T3</p> <p>Retake week 10, T3</p>	<p><b>Production Portfolio</b></p> <p>Assessment due week 4 of Summer period</p> <p>Retake 8 weeks later</p>
<p><b>Audio Signals</b></p> <p>Assessment due week 10, T1.</p> <p>Retake week 10, T2</p>	<p><b>Music Perception and Critical Listening</b></p> <p>Assessed presentation week 10, T2.</p> <p>Written assessment due week 2, T3</p> <p><b>The Musicology of Production</b></p> <p>Assessed presentation week 9/10, T2. Retake week 3, T3</p> <p>Written assessment due week 1, T3. Retake week 10, T3.</p>	<p><b>Engaging with Research</b></p> <p>Assessed presentation week 7/8, T3.</p> <p>Retake week 10, T3.</p>
	<p>Progression board: week 7, T3</p>	

**Part time Diploma**

**Year 1**

<b>Audio Signals</b> Assessment due week 10, T1. Retake week 10, T2	<b>Music as Audio</b> Assessment due week 1, T3 Retake week 10, T3	<b>Production Techniques, Technologies and Aesthetics</b> Assessment due week 1, Summer period Retake final week of academic year Progression bd: week 7, T1[yr after]
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**Year 2**

	<b>Music Perception and Critical Listening</b> Assessed presentation week 10, T2. Written assessment due week 2, T3 <b>The Musicology of Production</b> Assessed presentation week 9/10, T2. Retake week 3, T3 Written assessment due week 1, T3. Retake week 10, T3.	<b>Engaging with Research</b> Assessed presentation week 7/8, T3. Retake week 10, T3.
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**Full time Certificate**

<b>Music as Audio</b> Assessment due week 1, T2 Retake week 10, T2	<b>Production Techniques, Technologies and Aesthetics</b> Assessment due week 1, T3 Retake week 10, T3
<b>Audio Signals</b> Assessment due week 10, T1. Retake week 10, T2	<b>Music Perception and Critical Listening</b> Assessment due week 10, T2. Retake week 10, T3

**Part time Certificate**

**Year 1**

<b>Audio Signals</b> Assessment due week 10, T1. Retake week 10, T2	<b>Music As Audio</b> Assessment due week 1, T3 Retake week 10, T3
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<b>Music Perception and Critical Listening</b> Assessment due week 10, T2. Retake week 10, T3	<b>Production Techniques, Technologies and Aesthetics</b> Assessment due week 1, Summer Period Retake final week of academic year Progression bd: week 7, T1[yr after]
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## Overview of modules

### Masters

Module title	Module code	Credit level <sup>1</sup>	Credit value <sup>2</sup>	Prerequisites	Assessment rules <sup>3</sup>	Timing (term and week) and format of main assessment <sup>4</sup> <i>[Part time in italics]</i>	ISM? <sup>5</sup>
Audio Signals		7	20			Devise, implement, test and describe a signal processing system for music applications.  Submit wk 10, AuT	
Music as Audio		7	20			Stereo edited microphone recording of an ensemble with commentary.  Submit Wk 1, SpT <i>[Wk 1, SuT]</i>	
Music Perception and Critical Listening		7	10			Piece of critical analysis and evaluation of a chosen portfolio of music/audio.  Submit Wk 2, SuT <i>[Wk 2, SuT, yr 2]</i>	
The Musicology of Production		7	10			Essay which may be the study of an individual work, set of works, producer or group of producers, or of theories relating to the musicology of production.  Submit Wk 1, SuT <i>[Wk 1, SuT, yr 2]</i>	

<sup>1</sup> The **credit level** is an indication of the module's relative intellectual demand, complexity and depth of learning and of learner autonomy. Most modules in postgraduate programmes will be at Level 7/Masters. Some modules are permitted to be at Level 6/Honours but must be marked on a pass/fail basis. See University Teaching Committee guidance for the limits on Level 6/Honours credit.

<sup>2</sup> The **credit value** gives the notional workload for the module, where 1 credit corresponds to a notional workload of 10 hours (including contact hours, private study and assessment)

<sup>3</sup> **Special assessment rules** (requiring University Teaching Committee approval)

P/F – the module is marked on a pass/fail basis (NB pass/fail modules cannot be compensated)

NC – the module cannot be compensated

NR – there is no reassessment opportunity for this module. It must be passed at the first attempt

<sup>4</sup> AuT – Autumn Term, SpT – Spring Term, SuT – Summer Term, SuVac – Summer vacation

<sup>5</sup> **Independent Study Modules** (ISMs) are assessed by a dissertation or substantial project report. They cannot be compensated (NC) and are subject to reassessment rules which differ from 'taught modules'. Masters programmes should include an ISM(s) of between 60 and 100 credits. This is usually one module but may be more.

<b>Production Techniques, Technologies and Aesthetics</b>		7	20			Distribution-ready multitracked audio production and remix with commentary. Submit Wk 1, Su <i>[Wk 1, SuVac]</i>	
<b>Engaging with Research</b>		7	10			Presentation of a conference paper - Wk 7/8, SuT <i>[Wk 7/8, SuT, y2]</i>	
<b>Production Portfolio</b>		7	30			Portfolio with commentary Submit Wk 4, SuVac <i>[Wk 4, SuVac, y2]</i>	Y
<b>Research Project</b>		7	60			Dissertation, practice-based work with commentary or combination of the two. Submit final week of campus accommodation availability <i>[Submit final week of campus accommodation availability, y2]</i>	Y



## Diploma

Module title	Module code	Credit level <sup>6</sup>	Credit value <sup>7</sup>	Prerequisites	Assessment rules <sup>8</sup>	Timing (term and week) and format of main assessment <sup>9</sup> <i>[Part time in italics]</i>	ISM? <sup>10</sup>
Audio Signals		7	20			Devise, implement, test and describe a signal processing system for music applications. Submit wk 10, AuT	
Music as Audio		7	20			Stereo edited microphone recording of an ensemble with commentary. Submit Wk 1, SpT <i>[Wk 1, SuT]</i>	
Music Perception and Critical Listening		7	10			Piece of critical analysis and evaluation of a chosen portfolio of music/audio. Submit Wk 2, SuT <i>[Wk 2, SuT, yr 2]</i>	
The Musicology of Production		7	10			Essay which may be the study of an individual work, set of works, producer or group of producers, or of theories relating to the musicology of production. Submit Wk 1, SuT <i>[Wk 1, SuT, yr 2]</i>	

<sup>6</sup> The **credit level** is an indication of the module's relative intellectual demand, complexity and depth of learning and of learner autonomy. Most modules in postgraduate programmes will be at Level 7/Masters. Some modules are permitted to be at Level 6/Honours but must be marked on a pass/fail basis. See University Teaching Committee guidance for the limits on Level 6/Honours credit.

<sup>7</sup> The **credit value** gives the notional workload for the module, where 1 credit corresponds to a notional workload of 10 hours (including contact hours, private study and assessment)

<sup>8</sup> **Special assessment rules** (requiring University Teaching Committee approval)

P/F – the module is marked on a pass/fail basis (NB pass/fail modules cannot be compensated)

NC – the module cannot be compensated

NR – there is no reassessment opportunity for this module. It must be passed at the first attempt

<sup>9</sup> AuT – Autumn Term, SpT – Spring Term, SuT – Summer Term, SuVac – Summer vacation

<sup>10</sup> **Independent Study Modules** (ISMs) are assessed by a dissertation or substantial project report. They cannot be compensated (NC) and are subject to reassessment rules which differ from 'taught modules'. Masters programmes should include an ISM(s) of between 60 and 100 credits. This is usually one module but may be more.

<b>Production Techniques, Technologies and Aesthetics</b>		7	20			Distribution-ready multitracked audio production and remix with commentary. Submit Wk 1, SuT <i>[Wk 1, SuVac]</i>	
<b>Engaging with Research</b>		7	10			Presentation of a conference paper - Wk 7/8, SuT <i>[Wk 7/8, SuT, y2]</i>	
<b>Production Portfolio</b>		7	30			Portfolio with commentary Submit Wk 4, SuVac <i>[Wk 4, SuVac, y2]</i>	Y

## Certificate

Module title	Module code	Credit level <sup>11</sup>	Credit value	Prerequisites	Assessment rules	Timing (term and week) and format of main assessment <sup>12</sup> [Part time in italics]
<b>Audio Signals</b>		7	20			Devise, implement, test and describe a signal processing system for music applications. Submit wk 10, AuT
<b>Music as Audio</b>		7	20			Stereo edited microphone recording of an ensemble with commentary. Submit Wk 1, SpT [Wk 1, SuT]
<b>Production Techniques, Technologies and Aesthetics</b>		7	20			Distribution-ready multitracked audio production and remix with commentary. Submit Wk 1, SuT <i>[Wk 1, SuVac]</i>

Transfers out of or into the programme	
By arrangement of Department Graduate Board. Done on an individual, case-by-case basis.	
Exceptions to University Award Regulations approved by University Teaching Committee	
Exception	Date approved
None.	

<sup>11</sup> The **credit level** is an indication of the module's relative intellectual demand, complexity and depth of learning and of learner autonomy. Most modules in postgraduate programmes will be at Level 7/Masters. Some modules are permitted to be at Level 6/Honours but must be marked on a pass/fail basis. See University Teaching Committee guidance for the limits on Level 6/Honours credit.

<sup>12</sup> AuT – Autumn Term, SpT – Spring Term, SuT – Summer Term, SuVac – Summer vacation

## Quality and Standards

The University has a framework in place to ensure that the standards of its programmes are maintained, and the quality of the learning experience is enhanced.

Quality assurance and enhancement processes include:

- The academic oversight of programmes within departments by a Board of Studies, which includes student representation
- The oversight of programmes by external examiners, who ensure that standards at the University of York are comparable with those elsewhere in the sector
- Annual monitoring and periodic review of programmes
- The acquisition of feedback from students by departments.

More information can be obtained from the Academic Support Office: <http://www.york.ac.uk/admin/aso/>

Departmental Statements on Audit and Review Procedures are available at:  
<http://www.york.ac.uk/admin/aso/teach/deptstatements/index.htm>

<b>Date on which this programme information was updated:</b>	November 2014
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<b>Departmental web page:</b>	<a href="http://music.york.ac.uk">http://music.york.ac.uk</a>
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### Please note

The information above provides a concise summary of the main features of the programme and learning outcomes that a typical students might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Detailed information on learning outcomes, content, delivery and assessment of modules can be found in module descriptions.

The University reserves the right to modify this overview in unforeseen circumstances, or where processes of academic development, based on feedback from staff, students, external examiners or professional bodies, requires a change to be made. Students will be notified of any substantive changes at the first available opportunity.