Programme Information & PLOs

Title of the new programme – including any year abroad/ in industry variants

BA Music and Sound Recording

Level of qualification

Please select:	Level 6

Please indicate if the programme is offered with any year abroad / in industry variants	**Year in Industry** Please select Y/N	No
	Year Abroad Please select Y/N	No

Department(s): Where more than one department is involved, indicate the lead department

Lead Department	Music
Other contributing Departments:	N/a

Programme Leader

Please name the programme leader and any key members of staff responsible for designing, maintaining and overseeing the programme.

Dr Federico Reuben

Purpose and learning outcomes of the programme

Statement of purpose for applicants to the programme

This programme acknowledges that music and production are no longer separate activities. At its heart is a contemporary view of the processes and meaning of music production and associated disciplines, that acknowledges the dramatic and ongoing changes in the recording and media industries in recent years. It provides an opportunity to create an individual set of intellectual, technical and creative skills from a core program of artistic and technical development. Our graduates will be able to specialise as well as generalise across a wide range of expression in music (including performance and composition) and studio-based arts, creating as well as accessing opportunities for new audio content creation: we will provide a skill set and cultivate a creative disposition which will highlight enterprise, enabling our students to take creative, design and managerial roles in projects in addition to being thoroughly skilled in their execution. To this end, the course addresses a wide array of contemporary contexts for music production: from pop studio practice, to classical recording of ensembles and instrumentalists. There will also be extensive practical and theoretical coverage of new systems and philosophies for sound and music creation and performance. This will enable next generation tools to be designed, developed and used. Students will benefit from modules in creative entrepreneurship, developing individual work and research under close supervision by a staff with significant industrial and creative experience. This converges in modules that develop and support entrepreneurial creative activities, along with critical reflection, which exemplify the demands of the professional environment in which our graduates should expect to find themselves

Programme Learning Outcomes Please provide six to eight statements of what a graduate of the programme can be expected to do.
Taken together, these outcomes should capture the distinctive features of the programme. They should also be outcomes for which progressive achievement through the course of the programme can be articulated, and which will therefore be reflected in the design of the whole programme.

PLO	On successful completion of the programme, graduates will be able to:
1	Find, develop and deliver individual applications for informed creativity that benefit society, both culturally and economically.
2	Make a wide range of audio media and musical outcomes in a range of production and performance environments.
3	Take a multidisciplinary approach to studying sound and music. Applying an understanding of issues and practice in music (from at least two of performance, composition, history and analysis) and articulating and utilising relevant knowledge and skills in computing, engineering and science.
4	Transfer knowledge of the techniques and technologies of audio capture, production and control across a wide range of applications and interactions with business and industry for a sustainable career in a variety of sound practices and audio professions.
5	Utilise current audio software systems and music programming languages in creative ways to realise artistic work and innovative technical solutions.
6	Place their own theoretical and practical work within a cultural, historical and critical context that understands production and other technological mediation as a musical activity not simply an adjunct to it.

Programme Learning Outcome for year in industry (where applicable)
For programmes which lead to the title 'with a Year in Industry' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year in industry b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year in industry by alteration of the standard PLOs.

N/A

Programme Learning Outcome for year abroad programmes (where applicable)
For programmes which lead to the title 'with a Year Abroad' – typically involving an additional year – please provide either a) amended versions of some (at least one, but not necessarily all) of the standard PLOs listed above, showing how these are changed and enhanced by the additional year abroad or b) an additional PLO, if and only if it is not possible to capture a key ability developed by the year abroad by alteration of the standard PLOs.

N/A

Explanation of the choice of Programme Learning Outcomes Please explain your rationale for choosing these PLOs in a statement that can be used for students (such as in a student handbook). Please include brief reference to:
i) Why the PLOs are considered ambitious or stretching?
The PLOs are formulated so that they place interdiciplinarity and critical awareness at the centre of the study of music and sound recording. Music and technology are studied from multiple perspectives and are examined through different disciplines and methods. The PLOs reflect an approach that combines practical skills in music (composition, performance and improvisation) and audio technologies (practical knowledge of recording techniques and technologies, training in industry standard software, developing new music technology systems) with academic study (music theory, history and analysis, scientific and engineering subjects, critical theories and philosophies of music production). The PLOs are ambitious as they place the development of musical and technological creativity within social, cultural and economic contexts.
ii) The ways in which these outcomes are distinctive or particularly advantageous to the student:
The outcomes are distinctive in that they combine rigorous and detailed study of sound recording with creative, historical and critical appreciation of music and audio technologies. While other recording courses provide scientific and engineering training in sound recording, this course combines this knowledge with the development of creative and critical thinking that is informed through musicology, aesthetics, and philosophy. In addition, entrepreneurship and societal/cultural factors are also considered, giving an emphasis on the reception and societal benefits of informed creativity in the area of music and sound recording.
iii) How the programme learning outcomes develop students' digital literacy and will make appropriate use of technology-enhanced learning (such as lecture recordings, online resources, simulations, online assessment, 'flipped classrooms' etc)?

The staff on this programme are all leading professionals in technologically related areas. However, professional development in the application of these technologies to teaching situations will be achieved through involvement with university teaching and learning events. Coverage of contemporary large scale recording systems will involve issues related to data management, security and archiving as part of the taught programme. This includes technical ability for effective audio/visual presentation. They will also be introduced to the MATLab scientific computing system.

iv) How the PLOs support and enhance the students' employability (for example, opportunities for students to apply their learning in a real world setting)?
The programme's employablity objectives should be informed by the University's Employability Strategy:

http://www.york.ac.uk/about/departments/support-and-admin/careers/staff/

PLO 4 relates directly to employability and the trasfer of knowledge in audio technologies and techniques to applications and interactions with industry and buisness. PLOs 2, 3 and 5 emphasise studio based, programming and performance skills that enhance student's employability in a variety of audio and music professions. We assess not by closed exam, but predominantly on the basis of portfolios of work, as we believe this prepares students better for real-world tasks.

vi) How will students who need additional support for academic and transferable skills be identified and supported by the Department?

We review all applications to the programme carefully, and already have a good idea about students' strengths and weakness before they start the programme. In addition to this, we are a small and close-knit department, and we know all our students well and are therefore very quick to spot when a student is struggling. Almost all teaching takes place in small groups, which allows module leaders to identify struggling students and flag this to their personal supervisors. Personal supervisions take place twice a term, and these contribute directly to student support and the identification of particular needs. Students who face challenges are helped by individual tutors in one-to-one tutorials. In addition, students who struggle with written tasks are often referred to the University Writing Centre. Our BA results show that we have high levels of success in supporting students, since the vast majority of our students achieve a 2.1 or a First.

vii) How is teaching informed and led by research in the department/ centre/ University?

The teaching on all option modules is research led, as is much of the other teaching a student encounters. In Stage 1, students take two recording modules led by a members of staff whose research expertise lies in this area. Additionally, they take 'Software Systems for Music Technology' which is informed by practice-based researchers in creative applications and development of music technology systems. Other Stage 1 modules include 'Making Music, Studying Music' module, and one option music module, all of which are aligned to the research expertise of the module leader in question. Stage 2 modules include two more recording and music production modules and one creative coding modules taught by staff whose research is informed by various aspects of signal analysis and processing, recording of popular music and creative coding for musical applications. Stage 2 students also take two optional music modules, which (as noted above) are always aligned to the research expertise of the module leader. In Stage 3, modules include 'Aural Cultures' and 'Sound Practice and Entrepreneurship', which involve members of staff with a specialism in digital and sound cultures as well as practice-based research in sound practice and with industry experience. Additionally, students choose one music module and have the opportunity to carry out research themselves under the supervision of a staff member whose research most closely matches the student's Independent Project topic.

Stage-level progression

Please complete the table below, to summarise students' progressive development towards the achievement of PLOs, in terms of the characteristics that you expect students to demonstrate at the end of each year. This summary may be particularly helpful to students and the programme team where there is a high proportion of option modules.

Note: it is not expected that a position statement is written for each PLO, but this can be done if preferred (please add information in the 'individual statement' boxes). For a statement that applies across all PLOs in the stage fill in the 'Global statement' box.

Stage 0 (if your programme has a Foundation year, use the toggles to the left to show the hidden rows)

On progression from the first year (Stage 0), students will be able to:	*Global statement*

PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
Individual statements							

Stage 1

On progression from the first year (Stage 1), students will be able to:							
PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
Present, explain and justify practical work to peers and academic staff making useful comparisons with existing art and/or technology.	*Configure basic systems for live acoustic capture and subsequent editing. Be able to solely devise and undertake production and post-production of acoustic western art music (WAM).*	*Plan and undertake analytical, reflective, performing and/or compositional work. Be able to create, and work from, an edit map marked onto a musical score.*	*Explain and utilise relevant acoustic, psychoacoustic and electroacoustic knowledge for mic selection and use.*	*Employ the basics of digital audio synthesis and audio signal processing. Be able to program bespoke musical tools for performance, composition and production within computer music programming packages.*	*Explain major technological developments and dominant aesthetics in recording of WAM.*		
Stage 2							

On progression from the second year (Stage 2), students will be able to:							
PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8
To develop challenging, meaningful and useful observations on technical and aesthetic aspects of contemporary and historical popular music productions. *To make informed, relevant and insightful contributions, as both leader and participant, to discussion and peer-group seminars.* *To create, explain and justify the design choices for a novel musical instrument or interface.*	*Be able to manage and conduct multitrack recording, combining simultaneous and non-simultaneous capture of synchronised audio (i.e. live and overdubbed), and mixing sessions, with appropriate processing and combining of component signals.* *Be able to act with a degree of autonomy in devising and undertaking production and post-production of rock, pop and electronic styles and reflect on the outcomes.*	*Understand and confidently use signal processing tools within typical studio and digital audio workstation (DAW) environments as well as appreciate the different possibilities/constraints when working with nonlinear, linear and object-orientated production systems for musical artefact creation.* *Exhibit a significant understanding of the concepts 'producer as composer' and 'studio as musical instrument'.*	*Explain and use time-frequency representations and processing of audio signals and have knowledge of the underlying approaches to their implementation.* *Utilise, design and program music and audio software for creative and commercial applications.*	*Understand and use with confidence technologies and techniques related to both the academic study of new musical interfaces, creative coding practice and the commercial arena including relevant software and hardware, be able to use different protocols to allow different software and hardware communicate, know a wide variety of existing work in the field, be able to create their own musical interfaces)* *To use Matlab (or similar scientific programming environment) to perform simple analysis and transformation tasks on digital audio signals.*	*Explain to a range of audiences the major developments in sound recording technology, technique and aesthetic in popular musics (including pop, rock and electronic) since the development of consumer stereo formats; Be able to make critical and evidenced observations on technical and aesthetic aspects of contemporary and historical popular music productions.*		
Stage 3							

On completion of third year (Stage 3), students will be able to:	*Sound recording is both underpinned by established principles from music, science and engineering and subject to rapid changes in execution and delivery in fast-moving cultures and disruptive technologies. The modern music recordist and technologist must have a firm grasp of the unchanging physical and psychophysical properties of sound, and the mathematical tools which they require, but also be able to adapt to shifts in roles, aesthetics and methods in production processes. They must have a core set of skills that can be transferred across a wide range of tasks and throughout a long career. As tools for manipulation of musical audio become more varied in nature and atomised/configurable it is important that those entering the profession have practical and theoretical experience of how bespoke systems to solve particular problems in the music studio (including performance and sound art technology) can be devised and created. A distinctive approach of this proposed programme is that it views a broad range of activities that occur within the studio and modern performance spaces as musical acts with aesthetic as well as functional requirements. This focus on current aesthetics, as well as their history and development, in sound recording and use of music technology, as well as in more stablished fields within the discipline of music acknowledges the developments that have taken place, particularly in popular musics but increasingly now in western art music, in the integration of studio techniques and technologies into the act of music making. Important underlying technical competencies and knowledge are combined with scenarios in which students are required to imagine and create new approaches and outcomes so that graduates will have the musical, technical, analytical and entrepreneurial skills to begin a meaningful career and be of benefit to society.*

PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8

Programme Structure

Module Structure and Summative Assessment Map

Please complete the summary table below which shows the module structure and the pattern of summative assessment through the programme.

'Option module' can be used in place of a specific named option. If the programme requires students to select option modules from specific lists these lists should be provided in the next section.

From the drop-down select 'S' to indicate the start of the module, 'A' to indicate the timing of each distinct summative assessment point (eg. essay submission/ exam), and 'E' to indicate the end of the module (if the end of the module coincides with the summative assessment select 'EA') . It is not expected that each summative task will be listed where an overall module might be assessed cumulatively (for example weekly problem sheets).

If summative assessment by exams will be scheduled in the summer Common Assessment period (weeks 5-7) a single 'A' can be used within the shaded cells as it is understood that you will not know in which week of the CAP the examination will take place.

Stage 0 (if you have modules for Stage 0, use the toggles to the left to show the hidden rows)

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10

Stage 1

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
20		Introduction to Sound Recording		S								E	A																			
20		Software Systems for Music Technology							S													E	A									
20		Making Music, Studying Music		S				E					A																			
20		Practical and Ensemble Studies 1		S																						E			A			
20		Music module (w300 option)												S								E	A									
20		Sound Recording Techniques and Aesthetics												S									A	A	A	EA					A	

Stage 2																															
Credits	**Module**		**Autumn Term**										**Spring Term**										**Summer Term**									
	Code	**Title**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
20		Audio Assemblage and Processing		S					A			E	A																			
20		Music Module (W300 option)		S								E	A																			
20		Pop Rock and Electronic Production Techniques and Aesthetics												S									A	A	A	EA					A	
20		Practical and Ensemble Studies 2		S																						E			A			
20		Interfacing and Creative Code												S												E					A	
20		Music Module (W300 option)												S								E	A									
Stage 3																															

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
20		Sound Practice and Entrepreneurship		S								E	A																			
20		Music Module (W300 option)												S								E	A									
20		Aural Cultures																					S			E					A	
40		Independent Study Module		S																		E					A					
20		Practical and Ensemble Studies 3		S																						E					A	

Stage 4

Credits	Module		Autumn Term										Spring Term										Summer Term									
	Code	Title	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10

Optional module lists If the programme requires students to select option modules from specific lists these lists should be provided below. If you need more space, use the toggles on the left to reveal ten further hidden rows.

Option List A	Option List B	Option List C	Option List D	Option List E	Option List F	Option List G	Option List H

Management and Admissions Information

This document applies to students who commenced the programme(s) in:	2017/18

Interim awards available Interim awards available on undergraduate programmes (subject to programme regulations) will normally be: Certificate of Higher Education (Level 4/Certificate), Diploma of Higher Education (Level 5/Intermediate), Ordinary Degree and in the case of Integrated Masters the Bachelors with honours. Please specify any proposed exceptions to this norm.

Certificate of Higher Education (Level 4/Certificate) Generic
Diploma of Higher Education (Level 5/Intermediate) Generic

Admissions Criteria

TYPICAL OFFERS
A levels AAB/ABB
IB Diploma Programme
35/34 points including HL 6
in essential subjects
BTEC Extended Diploma
DDD/DDM

Length and status of the programme(s) and mode(s) of study

Programme	Length (years)	Status (full-time/part-time) Please select	Start dates/months (if applicable – for programmes that have multiple intakes or start dates that differ from the usual academic year)	Mode				
				Face-to-face, campus-based		Distance learning		Other
BA (Hons) in Music and Sound Recording	3	Full-time	n/a	Please select Y/N	Yes	Please select Y/N	No	n/a

Language(s) of study

English.

Language(s) of assessment

English.

Programme accreditation by Professional, Statutory or Regulatory Bodies (PSRB)

Is the programme recognised or accredited by a PSRB

Please Select Y/N:	No	if No move to next Section if Yes complete the following questions

Name of PSRB

Are there any conditions on the approval/ accreditation of the programme(s)/ graduates (for example accreditation only for the full award and not any interim award)

Additional Professional or Vocational Standards

Are there any additional requirements of accrediting bodies or PSRB or pre-requisite professional experience needed to study this programme?		
Please Select Y/N:	No	if Yes, provide details

(max 200 words)

University award regulations

The University's 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.

Are students on the programme permitted to take elective modules?

(See: https://www.york.ac.uk/media/staffhome/learningandteaching/documents/policies/Framework%20for%20Programme%20Design%20-%20UG.pdf)

Please Select Y/N:	No	

Careers & Placements - 'With Placement Year' programmes

Students on all undergraduate and integrated masters programmes may apply to spend their third year on a work-based placement facilitated by Careers & Placements. Such students would return to their studies at Stage 3 in the following year, thus lengthening their programme by a year. Successful completion of the placement year and associated assessment allows this to be recognised in programme title, which is amended to include 'with Placement Year' (e.g. BA in XYZ with Placement Year'). The Placement Year also adds a Programme Learning Outcome, concerning employability. (See Careers & Placements for details).

In exceptional circumstances, UTC may approve an exemption from the 'Placement Year' initiative. This is usually granted only for compelling reasons concerning accreditation; if the Department already has a Year in Industry with criteria sufficiently generic so as to allow the same range of placements; or if the programme is less than three years in length.

Programme excluded from Placement Year?	No	If yes, what are the reasons for this exemption:

Study Abroad (including Year Abroad as an additional year and replacement year)

Students on all programmes may apply to spend Stage 2 on the University-wide North America/ Asia/ Australia student exchange programme. Acceptance onto the programme is on a competitive basis. Marks from modules taken on replacement years count toward progression and classification.

Does the programme include the opportunity to undertake other formally agreed study abroad activities? All such programmes must comply with the Policy on Study Abroad

https://www.york.ac.uk/staff/teaching/procedure/programmes/design/__

Please Select Y/N:	No

Additional information

Transfers out of or into the programme

ii) Transfers into the programme will be possible? (please select Y/N)	Yes	
Additional details:		

Students may transfer into or out of the programme in accordance with University Regulations. Transfers will be dependent upon student numbers and available places.

ii) Transfers out of the programme will be possible? (please select Y/N)	Yes	
Additional details:		

Students may transfer into or out of the programme in accordance with University Regulations.

Exceptions to University Award Regulations approved by University Teaching Committee

Exception Please detail any exceptions to University Award Regulations approved by UTC	**Date approved**

Date on which this programme information was updated:

Dec 201[illegible] 5

Programme Map: Module Contribution to Programme Learning Outcomes

This table maps the contribution to programme learning outcomes made by each module, in terms of the advance in understanding/ expertise acquired or reinforced in the module, the work by which students achieve this advance and the assessments that test it. This enables the programme rationale to be understood:

· Reading the table vertically illustrates how the programme has been designed to deepen knowledge, concepts and skills progressively. It shows how the progressive achievement of PLOs is supported by formative work and evaluated by summative assessment. In turn this should help students to understand and articulate their development of transferable skills and to relate this to other resources, such as the Employability Tutorial and York Award;

· Reading the table horizontally explains how the experience of a student at a particular time includes a balance of activities appropriate to that stage, through the design of modules.

Stage	Module		Programme Learning Outcomes							
			PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8
			Find, develop and deliver individual applications for informed creativity, both culturally, and economically.	**Produce a wide range of audio media and musical outcomes, in a range of production and performance environments**	**Take a multidisciplinary approach to studying sound and music.**	**Transfer understandings of the techniques and technology of music production to a wide range of applications and interactions with business and industry for a sustainable career.**	**Utilise modern software systems in creative ways to realise innovative artistic work and technological solutions**	**Situate individual theoretical and practical work within a cultural, historical and critical context.**		
1	Introduction to Sound Recording	Progress towards PLO		Yes		Yes				
		By working on (and if applicable, assessed through)		Practical experience of capture of acoustic sources in real spaces with microphones (instruction and group work).		Practical and theoretical coverage of the application of acoustics, psychoacoustics and electroacoustics to sound capture and reproduction.				
1	Sound Recording Techniques and	Progress towards PLO		Yes	Yes	Yes		Yes		

	Aesthetics	By working on (and if applicable, assessed through)		Individual experience (with support) of the entire programme chain (excluding manufacture) for WAM ('classical') recording.	Combining score reading, music listening, technical listening, use of technology, application of both genre-related and technical knowledge.	Through individual completion of a comprehensive WAM recording project understand different roles in this production sector.		By guided technical and aesthetic listening to a wide range (in terms of both genre and era) of WAM recordings combined with peer and instructor-led review		
1	Music Module (choice from W300 Music Programme)	Progress towards PLO	Yes		Yes	Yes	Yes	Yes		
		By working on (and if applicable, assessed through)	All W300 modules involve an individual submission. By developing a practical application of research techniques, students will work to devise their own response to the topic chosen. This can be carried out through written scholarship, or a combination of scholarship and practical work.		On W300 modules, students will be introduced to the broader cultural position of their subject. The techniques to analyse cultural situation as well as musical information are introduced in w300 module teaching.	Students will work towards producing an individual submission for these modules. J931 students are encouraged to combine their knowledge gained in J931 related modules with practical and theoretical knowledge from w300 modules, taking a production-informed response to w300 modules.	Software systems, encountered within other modules from earlier in this stage should be applied where possible and appropriate within the submission of the chosen w300 module.	W300 modules aim to provide culture situation as part of their learning outcomes. The exact method of application will vary by module from practical engagement, to scholarly critical comment.		
1	Sodtware Systems for	Progress towards PLO								

	Music Technology	By working on (and if applicable, assessed through)	Students will start work on defining core technological skills. By regularly practising aspects of software development, appropriate to musical contexts, they will be able to understand core technological systems.	Students will be exposed to a variety of software techniques and platforms. Through working on assignments which have diverse practical needs, they will be encouraged to think flexibility about technological applications.	As part of the module, students will be engaging in the application of the techniques and systems they are designing. PLO 3 encourages a multidisciplinary response to these issues.	Throughout the module, students will engage with understanding of acoustic and electroacoustic practices in order to benchmark their own work in software development.	Students will begin work on developing technologies which are appropriate to musical applications. The applications they propose as part of their summative assessment will be grounded in real-world practice.	Students will practice applying critical skills to their software designs.		
1	Core Music Skills	Progress towards PLO								
		By working on (and if applicable, assessed through)	Students will start to learn the skills necessary to identify what an 'informed contribution' to contemporary culture is. This is accomplished through introducing individual research skills and practices.		Students are encouraged to work across genre and style boundaries, and given the theoretical tools to equip them to understand and analyse connections between disciplines.	Research skills underpin the notion of individual enquiry. Students will become more confident in identifying how their musical work might map onto individual production situations.		Research skills in music will be adopted which encourage students to start gaining a personal understanding of the cultural and aesthetic context of their work. This is expressed through case study work and individual assignments.		
1	Practical and Ensemble Studies	Progress towards PLO	yes	yes	yes			yes		

	1	By working on (and if applicable, assessed through)	Students will learn the basics of sustained individual work and start to develop the specific techniques to enable this.	Students will progressively learn how to work with others in a variety of different situations. They will encounter team-building and leadership challenges.	By encouraging engagement across a wide range of styles, genres, and musical outcomes. Students in stage 1 will develop an understanding of how these styles and performance practices work together in contemporary musical cultures.			By preparing for a variety of challenging performances in different settings, students will come to an applied understanding of the cultural relevance of music.		
2	Audio Assemblage and Processing	Progress towards PLO	yes	yes		yes				
		By working on (and if applicable, assessed through)	Understanding of different formats and modalities of audio presentation/delivery.	Practical experience of multitrack (simultaneous and non-simultaneous) recording and post-production (instruction and group work).	Understanding of the use of studio based audio processors for musical outcomes.	Understanding of time-frequency representations and processes and how they can be applied to a wide variety of music production problems.	Instruction and subsequent use of Matlab to perform basic analysis and processing tasks.			
2	Music Module (choice from W300 Music Programme)	Progress towards PLO	yes		yes	yes	yes	yes		
		By working on (and if applicable, assessed through)	***See above***		***See above***	***See above***	***See above***	***See above***		
2	Pop, Rock and Electronic	Progress towards PLO	yes	yes	yes			yes		

	Production Techniques and Aesthetics	By working on (and if applicable, assessed through)	Introduced to, and participating in evaluation of, a wide range of pop/rock/electronic artefacts with focus on technical, cultural and economic influences and outcomes.	Experience of devising and producing a program of multitrack and processing-orientated productions.	Develop technological awareness and technical skills whilst understanding how these processes and tools produce musical (compositional and performance) outcomes.			By guided technical and aesthetic listening to a wide range (in terms of both genre and era) of pop/rock/electronic recordings combined with peer and instructor-led review of own productions.		
2	Music Module (choice from W300 Music Programme)	Progress towards PLO								
		By working on (and if applicable, assessed through)	*See above*		*See above*	*See above*	*See above*	*See above*		
2	Interfacing and Creative Code	Progress towards PLO								
		By working on (and if applicable, assessed through)	Students will develop their technological skills and gain hands on experience of modern musical interface technology through the creation of their own software and hardware based devices.	Students will produce audio outputs as demonstration materials and the quality of audio products will be evaluated.	This module will focus on the technical aspects of the discipline but will do so in a creative way, allowing students to create a new musical interface. The success of such an interface requires multidisciplinary thinking.	Technical skills will be developed which will inform students' knowledge of the inner workings of the technology of music production for commercial and creative applications.	Students will be introduced to different programming systems and will gain the skills to realise innovative artistic work and technological solutions.	Interfaces will be contextualized and critically analysed.		
2	Practical and Ensemble Studies	Progress towards PLO	yes	yes	yes			yes		

	2	By working on (and if applicable, assessed through)	Students continue to develop individual work and the specific techniques to enable this.	Students will expand their skills on how to work with others in a variety of different situations. They will encounter team-building and leadership challenges.	By encouraging engagement across a wide range of styles, genres, and musical outcomes. Students in stage 2 will continue developing an understanding of how these styles and performance practices work together in contemporary musical cultures.			By preparing for a variety of challenging performances in different settings, students will come to an applied understanding of the cultural relevance of music.		
3	Sound Practice and Entrepreneurship	Progress towards PLO								
		By working on (and if applicable, assessed through)	By identifying individual professional practice and developing individual work considering cultural and economic contexts with particular emphasis on informed creativity and entrepreneurship.	Producing practical work for identified sound practices and audio professions that will include a variety of audio media and musical outputs.	Sound practices and audio professions will be examined through case-studies and will include various multidisciplinary approaches to sound.	By studying a variety of sound practices students will identify different areas of audio in which they can specialise focusing on current industries, business and art professions.	Individual practical work may include software development for musical and audio applications as well as creative approaches to digital technology for artistic work.	Case-studies in the work of various sound practitioners and audio professionals will be considered critically within historical and cultural contexts.		
3	Music Module (choice from W300 Music Programme)	Progress towards PLO								
		By working on (and if applicable, assessed through)	*See above*		*See above*	*See above*	*See above*	*See above*		

3	Aural Cultures	Progress towards PLO								
		By working on (and if applicable, assessed through)	Through individual submission students are asked to deliver and critically reflect on creative work that considers aesthetic and cultural aspects of contemporary sound and music practices.	Practical creative work will include creative outcomes from different sound and musical practices for a variety of audio and visual media.	Students will become familiar with a variety of multidisciplinary approaches to studying sound in relationship to how it is captured, created, stored, manipulated, consumed and experienced.	Through the development of individual practice students will apply technical knowledge to creative outputs to be presented to a professional standard.	Software systems and recent technological tools can be utilised and developed to realise individual artistic work.	By engaging with complex texts and ideas about various aural cultures and sound practices and situating them within a cultural context.		
3	Independent Project	Progress towards PLO								
		By working on (and if applicable, assessed through)	In this module students undertake a substantial piece of written and/or practical work that develops research skills and creativity to a high standard and delivers professional outputs informed by cultural and economic contexts.	Through an individual project students will engage in scholarly research on an audio or music subject or will produce a substantial creative outcome that will consider a wide range of media platforms and environments.	Students will choose their own subjects for the individual project and will be encouraged to apply knowledge and methodologies from a variety of disciplines.	Through individual practice students will reflect on and engage with techniques and technologies of music production applying them to a variety of professional contexts.	Students will utilise and develop software systems through creative practice, product development or academic research requiring lateral thinking both for artistic and technical solutions.	Students will engage in independent research and practice that will critically examine their chosen subject through cultural and historical contexts and current academic and artistic debates.		
3	Practical and Ensemble Studies	Progress towards PLO	yes	yes	yes			yes		

	3	By working on (and if applicable, assessed through)	Students continue to develop individual work to a high level including the specific techniques to enable this.	Students will develop advanced methods to to work with others in a variety of different situations. They will encounter team-building and leadership challenges.	By encouraging engagement across a wide range of styles, genres, and musical outcomes. Students in stage 3 will have developed an understanding of how these styles and performance practices work together in contemporary musical cultures.			By preparing for a variety of challenging performances in different settings, students will come to an applied understanding of the cultural relevance of music.		