

<b>A GENERAL INFORMATION</b>																			
<i>Please complete a module specification for each module included in this application for validation of provision</i>																			
<b>1</b>	<b>Module Title</b>																		
	Post production Mixing and Mastering																		
<b>2</b>	<b>Module Code</b> <i>(if known)</i>																		
	X_MMP7C004R																		
<b>3</b>	<b>Module Level</b>																		
	Level 7																		
<b>4</b>	<b>Programme</b> <i>(the home programme for this module)</i>																		
	MA Music Production																		
<b>5</b>	<b>Credit Value</b>																		
	30 credits																		
<b>6</b>	<b>Module Leader</b> <i>(name and email)</i>																		
	Simon McGrath <a href="mailto:s.mcgrath@lcm.ac.uk">s.mcgrath@lcm.ac.uk</a>																		
<b>7</b>	<b>Predicted Number attending Module</b> <i>Note:</i>																		
	<ul style="list-style-type: none"> <li>• Please detail if there is a maximum number of students per module and if so, why.</li> <li>• The use of optional modules should be clearly linked to the number of students taking the module.</li> <li>• For optional modules, please state the minimum number of students required for viability and equitable student experience.</li> </ul>																		
	15																		
<b>8</b>	<b>Trimester</b> <i>(Please tick as many as appropriate)</i>																		
	<table border="1"> <tr> <td>Trimester 1 – T1</td> <td></td> </tr> <tr> <td>Trimester 2 – T2</td> <td>X</td> </tr> <tr> <td>Trimester 3 – T3</td> <td></td> </tr> </table>	Trimester 1 – T1		Trimester 2 – T2	X	Trimester 3 – T3													
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Trimester 2 – T2	X																		
Trimester 3 – T3																			
<b>9</b>	<b>Module Delivery Mode</b> <i>(Please tick as many as appropriate)</i>																		
	<table border="1"> <tr> <td>Face to Face</td> <td>x</td> <td>Online</td> <td>x</td> <td>Collaborative</td> <td></td> </tr> <tr> <td>Blended</td> <td>x</td> <td>Distance Taught</td> <td></td> <td>Placement</td> <td></td> </tr> <tr> <td colspan="4"></td> <td>Year/Trimester Abroad</td> <td></td> </tr> </table>	Face to Face	x	Online	x	Collaborative		Blended	x	Distance Taught		Placement						Year/Trimester Abroad	
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<b>10</b>	<b>Mandatory Constraints</b> <i>(e.g. Disclosure and Barring Service Check)</i>																		
	N/A																		

## B MODULE DESIGN

For further information please refer to the UoH [Quality and Standards](#) webpages – ‘Curriculum Design’ under the ‘Programme Development and Management’ heading.

### 11 Module Indicative Content

*Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethnic, LGBTQ).*

This module empowers students to strengthen and advance their skills, cultivated through the Critical Perspectives on Music Production module. The goal is to enhance their knowledge and comprehension of professional practices, all while further honing their technical proficiency and creative flexibility in the realm of Postproduction. Students will focus on assembling portfolios that showcase their work as part of their submission.

The module will explore a range of postproduction techniques and processes allowing the student to best present their individual works produced throughout the course of Trimester 2 . Students shall consider format outputs both from historical and contemporary perspectives exploring areas such as Immersive Audio/Dolby Atmos and other industry broadcast standards. The integration of conceptual understanding and practical application progresses towards the Major Project module where students undertake their most ambitious work.

### 12 Rationale

*Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.*

Postproduction Mixing & Mastering allows students to explore in depth mixing and mastering practice and seeks to provide the platform for specific skills refinement while expanding abilities to make and execute critical postproduction decisions.

This module content provides a conduit through which a student's work can be suitably presented for the purposes of consumption. The module runs concurrently with Creative Music Production 2, where students focus on the practical understanding and realisation of intricate aspects of music production, with a primary emphasis on creative and artistic vision. This concurrent study supports the practical application learnt in Creative Music Production 2 and leads into trimester 3 module and the Major Project module.

### 13 Learning and Teaching Methods

*Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.*

Through critical listening seminars students will analyse a variety of postproduction practices and processes with a view to evaluating and incorporating relevant methodologies in their work. A range of examples and case studies will be examined in order to support the critical and evaluative process, with consideration being given to current ‘real world’ mix and mastering projects. The nature of group seminars allows for peer-to-peer discussion as well as providing an opportunity for critical feedback. For on campus students, workshops will take place in the conservatoire’s Digital Audio Workstation (DAW) labs and will provide a practical exploration and an in-depth breakdown of technique and practice. Students will utilise a range of material to explore and evaluate relevant methodologies and techniques within the DAW paradigm. In addition to this, the sharing of original material and associated production techniques shall be encouraged to cultivate a strong sense of community and encourage collective exploration and critical engagement. This module provides a crucial springboard for the students’ Major Project.

For the online variant, the programme is designed to be accessed entirely remotely. The weekly delivery model is made up of asynchronous activities, with synchronous teaching support, online student forums fostering peer to peer learning opportunities and masterclass access to enrich the student experience. Further information regarding the online learning approach can be found in the conservatoire’s ‘Online Learning Framework’.

Online students will be provided with a DAW software licence such as Pro Tools that provides the capability to explore themes such as immersive audio and Dolby Atmos mixing/mastering to be explored. In addition to this, studio grade headphones will be provided enabling students to critically evaluate sonic differentiation remotely. This is to ensure the critical nature of the module content can be considered with a common reference point and sonic parity.

#### 14 Programme Competencies

Please list the levelled programme competencies which this module meets.

- Making clear to staff and students what is being assessed in the module
- Enabling staff and students to realise/recognise the constructive alignment of assessment to competence
- Competencies should be articulated at the appropriate level

PC No.	Programme Competency Statement
2	<p><b>Knowledge Management</b></p> <p>K2 Communicate through written, digital &amp; media technologies professionally and confidently</p>
4	<p><b>Disciplinary &amp; professional experience</b></p> <p>D1 Apply and integrate advanced knowledge and skills in response to complex real-world challenges through research and/or creative endeavour</p>
5	<p><b>Disciplinary &amp; professional experience</b></p> <p>D2 Work professionally, confidently and with integrity, independently across a variety of contexts</p>
6	<p><b>Disciplinary &amp; professional experience</b></p> <p>D3 Develop and consistently apply a distinctive, robust and imaginative artistic personality or 'production voice' through produced musical works.</p>
7	<p><b>Self-awareness</b></p> <p>S1 Take initiative to act with individual autonomy and responsibility in relation to tackling and solving complex issues and problems</p>

#### 15 Breakdown of Learning and Teaching Hours

Student time associated with the module	%
Guided independent study including online	90%
Placement/Study abroad	0%
Scheduled learning and teaching activities	10%
Total	100%

On Campus:

10 x 1.5hr Critical Listening Seminar

	<p>10 x 1.5hr Mac Lab Workshops 2 x 0.5hrs Review tutorial</p> <p>Online:</p> <p>10 x 1hrs – Online Webinar 10 x 2hrs –Online Activities and Peer Collaboration.</p>
<b>16</b>	<p><b>For Modules with PSRB and/or Apprenticeship Standard Requirements</b> <i>Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</i></p>
	N/A
<b>17</b>	<p><b>Ethical Issues</b> <i>Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).</i></p> <p>Due to the nature of critical engagement embedded within this module, sensitive topics relating to, for example, cultural identity, race, gender, and politics may be explored throughout the course of the trimester. Advanced messages will be circulated to ensure students are informed as appropriate, such discussions relate to music's power and status as an artform to articulate, capture, convey, and animate complex and sensitive issues.</p> <p>Ethical handling of data management will be essential in certain instances. The module coordinator, along with module tutors and other supervisory staff, will ensure the timely completion of all ethical approval processes.</p>
<b>18</b>	<p><b>What are the risks associated with this module and any plans for mitigation against these?</b></p> <p>As a critical listening based module, the risks associated with the teaching and learning approaches are in line with other modules that commonly take place across the conservatoire.</p> <p>The inclusion of critical/analytical listening will involve auditioning music that will be amplified. Volume levels will be monitored to remain comfortable. Sessions will not be long enough to pose a risk in terms of long exposure to sound. Disposable earplugs are readily available at the conservatoire-as an additional H&amp;S measure.</p> <p>In the event of institution closure/lockdown the module content may be delivered online as either pre-recorded or live online sessions via Zoom.</p>
<b>19</b>	<p><b>Equality and Diversity</b> <i>Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.</i></p> <p>All staff teaching on the module will ensure all training related to equality and diversity is up to date.</p> <p>Teaching spaces are selected to ensure all students can access them easily and safely. Provision of information via the conservatoires VLE (SPACE) and other digital tools will be provided to be accessible to</p>

all students. Regular formal and informal meetings with students will ensure that any individual needs are considered.

The blended delivery approach to learning and teaching will give students the ability to review module materials in their own time and at their own pace. The assessment methods are broad in scope and will allow students the opportunity to deliver submissions in a variety of formats.

From a pedagogic perspective, this module aims to deliver materials and additional support in such a way that teaching staff can make prompt identification of any questions or uncertainties about specific topics. This is further reinforced by the small class size and the strong relationships between staff and students. Culturally, the module seeks to offer diverse voices and viewpoints when exploring subjects intersecting politics, arts, history, and events.

## C MODULE ASSESSMENT

### 20 Rationale for Assessment Methods Chosen Including Inclusivity

*Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.*

The assessment strategy for Postproduction Mixing and Mastering comprises two points of summative assessment supported by one point of formative assessment. The weighting of the summative assessments is 50/50 for this module. Both summative assessments are submitted in the form of an e-portfolio including the mixed/mastered audio material and analytical discussion in the form of a Vlog, whereby students provide in depth critical evaluation of the processes supported by relevant primary and secondary sourced research.

The musical material for the purposes of both portfolios could derive from related modules in trimester 2 (Creative Production 2 and Critical Perspectives on Music Production). Students will be expected to delve into various musical materials to apply a diverse set of postproduction techniques, fostering a broader and more advanced skill set.

FA1 (2 x 0.5hrs Review Tutorial) – Formative assessment will be conducted throughout the trimester, involving the review of both practical and academic work. Students will not receive written or grade-based formative assessment. Instead, this activity serves as an opportunity for tutors to offer advice, addressing all program competencies. The insights gained will support students in their development throughout the remainder of the module.

### 21 Assessment Model for this Module (Formative and Summative)

	Programme Competencies Addressed	Summative Assessment Type and Title (where relevant)	%	Formative Assessment that aligns to the Summative
SA1	PC2, PC4, PC5, PC6, PC7	Mix Portfolio + Analytical Vlog	50	
SA2	PC2, PC4, PC5, PC6, PC7	Mastering Portfolio + Analytical Vlog	50	
FA1				2 x 0.5hrs Review tutorial

**22 Module Resubmission or Reassessment**

*Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required.*

*Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.*

	<b>Programme Competencies addressed</b>	<b>%</b>	<b>Assessment Type and Title (where relevant)</b>
<b>SA1</b>	PC2, PC4, PC5, PC6, PC7	50	Mix Portfolio + Analytical Vlog
<b>SA2</b>	PC2, PC4, PC5, PC6, PC7	50	Mastering Portfolio + Analytical Vlog

**D MODULE RESOURCES****23 Reading List**

*Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc.*

*Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBTQT).*

<b>Essential</b>	<ul style="list-style-type: none"> <li>- Owsinski, Bobby - (2022) The mixing engineer's handbook, Burbank (CA), Bobby Owsinski Media Group.</li> <li>- Moylan, W. (2014) - <i>Understanding and Crafting the Mix</i>. 3rd edn. Taylor and Francis.</li> <li>- Katz, Robert A - (2015) Mastering audio: the art and the science. Abingdon: Focal Press.</li> <li>- Oltheten, W. (2018) <i>Mixing with Impact</i>. 1st edition, Taylor and Francis.</li> <li>- Roginska, A., &amp; Geluso, P. (Editors). (2017) - <i>Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio (1st ed.)</i>, Routledge.</li> </ul>
<b>Recommended</b>	<ul style="list-style-type: none"> <li>- Savage, Steve (2014) Fergusson, Iain - <i>Mixing and mastering in the box : the guide to making great mixes and final masters on your computer</i>, Oxford University Press.</li> <li>- Gibson, David (1997) - <i>The art of mixing: a visual guide to recording, engineering and production</i>.</li> <li>- Katz, Robert A (2013) - <i>iTunes music : mastering high resolution audio delivery : produce great sounding music with Mastered for iTunes</i> . Burlington, MA : Focal Press.</li> <li>- Izhaki, R. (2023) - <i>Mixing Audio: Concepts, Practices, and Tools (4th ed.)</i>. Focal Press.</li> <li>- Bradock, JP (2024) – <i>Audio Mastering – Separating the science from fiction (1<sup>st</sup> edition)</i>, Focal Press.</li> </ul>
<b>Background</b>	<ul style="list-style-type: none"> <li>- Case, A. (2012) - <i>Mix Smart</i>, 1st edition, Taylor and Francis, Focal Press.</li> <li>- Baxter, D. (2022) - <i>Immersive Sound Production: A Practical Guide</i>, 1st edition, Focal Press.</li> </ul>

<b>24</b>	<b>Other Resources Required</b> <i>Please list any further resources that may be required for the delivery of this module.</i>
<b>25</b>	<b>Additional Costs</b> <i>Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.</i>
	<ul style="list-style-type: none"> <li>- Online students would require DAW software such as Pro Tools Studio/Ultimate or Logic Pro studio and studio grade stereo headphones, both of which will be provided by Leeds Conservatoire.</li> </ul>