



These music technology modules provide students with hands-on practical training combined with creative and critical exploration in professionally equipped studios, guided by a teaching team of active producers, engineers and composers.

Students will work with analogue, digital, and hybrid tools, learning how to record, produce, master and design sound across multiple contexts, from popular music to film sound, games, live sound and performing with tech. This includes Kingston's flagship commercial recording studio, created in partnership with legendary producer Tony Visconti.

Level 4 modules are introductory and allow students to get hands-on with the tools and concepts that underpin modern music technology. This includes creating music with computers, synthesizers and samplers as well as learning studio techniques, from mic placement to mixing in DAWs. They also explore how acoustics and space affect sound, from real-world to imagined environments.

Level 5 modules build upon level 4 and offer students the chance to develop specialist skills in areas such as audio post-production skills for film, TV, and games (Foley, ADR, sound design). Other options include training in the Visconti Studio, developing practical knowledge of production aesthetics and performing with technology, from live electronics to multimedia shows.

Level 6 modules are about professional-level work, by enabling students to refine their studio craft, focusing on industry standard mixing and mastering as well as managing and engineering live events, gaining real-world experience.

Updated April 2026/PJW

Entry requirements: GPA of 2.75 or above (out of 4.0) or equivalent

Pre-requisites:

- **Level 4:** prior experience using recording equipment and software is required, especially if joining in the Spring semester (Study Option 3)
- **Level 5:** prior introductory university-level study/practice of music and prior intermediate experience using recording equipment and software is required, especially if you join in the Spring semester Option 3).
- **Level 6:** substantial prior study of music technology at university level is required.

Taught at: Kingston Hill campus

Key to Module Descriptors and Suitability

Please note that virtually all Kingston modules are whole year in length running over both teaching

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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semesters. In many instances, two previous single-semester modules had been combined. Consequently, each module in this directory has an indicator as to whether it is suitable for single-semester study, as shown below:

1: Indicates module is suitable for students visiting KU on Study Option 1 (Whole Year)

2: Indicates module is suitable for students visiting KU on Study Option 2 (Autumn)

3: Indicates module is suitable for students visiting KU on Study Option 3 (Spring)

Notes:

1. All modules are at undergraduate level only.
2. Students enrolled on Study Option 1 are required to study the entire module.
3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (April 2026), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.
4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are indicative only and may also be subject to change as part of the above policy.

Modules:

CODE	LEVEL	TITLE	SUITABILITY KEY
MU4201	4	Synthesis, Sampling & Sequencing	1, 2, 3
MU4206	4	Recording & Engineering	1, 2, 3
MU4204	4	Sonic Environments	1, 2, 3
MU5201	5	The Visconti Studio	1
MU5205	5	Exploring Music Technology	1
MU5302	5	Audio Post-Production	1, 2, 3
MU5204	5	Performing with Technology	1, 2, 3
MU6307	6	Live Sound & Event Management	1, 2, 3
MU6311	6	Advanced Production	1

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

LEVEL 4 – INTRODUCTORY

Module Code: MU4201
Module Title: Synthesis, Sampling & Sequencing
Credits: <ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level: 4
Prerequisites: Prior experience using recording equipment and software is required.
Suitability: <ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus students as Level 4 (unless home institution agrees)
<p>This module provides students with hands-on instruction and practice in synthesiser programming, sampling, sequencing, electronic composition and orchestration. Students will learn how to create unique instrument patches and sounds and use them effectively in music productions. The musical concepts of melody, rhythm, harmony, and form will be explored as applied to the principles and techniques of writing and arranging using computers.</p> <p>This module is taught using the Logic Pro X DAW software.</p> <p>➤ Topics:</p> <ul style="list-style-type: none"> • The harmonic series and properties of sound • Synthesis: additive, subtractive, FM, wavetable, granular, physical modelling • Sampling, audio editing, instrument building • Sequencing techniques with industry standard software • Analogue synthesis: subtractive, modular systems • Beat making and groove writing: rhythmic recognition, pitch and frequency, melodic characteristics, intervals • Harmony including scales and modes, recognition and notation of chords, harmonic progressions and modulation • Instrumentation, arrangement and basic orchestration in a variety of musical styles • Aural recognition, description and evaluation of instrumentation, sonic characteristics and production techniques • Musical form <p>➤ Autumn Semester: <i>Sound Synthesis, Sampler Instruments, Music Programming and Arrangement</i></p>

❖ **Sound Synthesis**

- Bits, Bleeps, and Bloops: Subtractive Synthesis in Theory and Practice
- FM Synthesis in Theory and Practice
- Wavetable Synthesis, Chord Extensions, & Modes

❖ **Sampler Instruments**

- Sampling Origins, Analogue & Digital: Musique Concrète, Radiophonics, and Found Sound
- Instruments
- Finding the Groove: Sampling Loops in Logic Pro X (Hip-Hop & Lo-fi)

❖ **Music Programming and Arrangement**

- Drum Programming and Rhythm Notation
- Foundations of Song Writing: Harmony & Chord construction
- Functional Harmony 1: Scales, Chord Progressions, & The Circle of 5ths

➤ **Spring Semester Topics: Music Programming and Arrangement; Production Aesthetics**

❖ **Music Programming and Arrangement**

- Functional Harmony 2: Modes and Progressions in Hip-hop & R&B
- Functional Harmony 3: Scoring the Moving Image
- Melody Writing and Voice Leading
- (Electronic) Music & Form – Introduction to Ableton Live

❖ **Production Aesthetics**

- Introduction to Mixing Workflow in Logic Pro
- All Things Drums - drum replacement, doubling and creating room ambience
- Virtual Analogue Aesthetics / Style study: Vangelis

❖ **Sound Synthesis**

- Drum Synthesis & The 808
- Vocoding in Logic Pro

Teaching: weekly 3-hour practical workshops

Assessment:

- Study Option 1:
- Synthesis & Sampling Portfolio (60%)
 - Recorded Production Presentation (40%)

➤ Study Option 2:

- 10-minute group performance from a playtext (100%)

➤ Study Option 3:

- Part of study option 1 assessment

Note: methods of assessment are indicative only and may be subject to change

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Module Code: MU4206

Module Title: Recording and Engineering

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: prior experience using studio equipment and software is required

Suitability:

- Study Options 1 *or* 2 *or* 3
- Not open to Erasmus students, as level 4 (unless home institution agrees)

This module offers hands-on study in modern recording and sound engineering. Students will learn about analogue and digital consoles, microphones, audio signal flow, DAW session management, the principles of signal processing, audio editing and contemporary mixing techniques. Students will also receive training in critical and diagnostic listening.

MU4203 is a predominantly PRACTICAL module. The focus will be on the demonstration of skills in using recording equipment, managing sessions, operating as an effective member of a collaborative team, operating industry standard DAW software (Logic & Pro Tools), students' efficiency in working alone, and with others, in the studio environment.

Note that the running order may occasionally move semesters.

➤ **Autumn Topics: Microphones and Signal Flow, Tracking**

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

❖ **Microphones and Signal Flow**

- Lodge Orientation - recording percussion
- Stereo micing techniques; Recording Upright Piano
- Recording drums - Glyn Johns VS multi mic
- Mic Workshop - guitars and amps, re-amping

❖ **Tracking**

- Tracking workflow 1 - live recording
- Tracking workflow 2 - overdubs, punching in
- Tracking workflow 3 - the lead vocal
- Take management / comping / mutes, edits and crossfades
- Group recording project workshops
- Mix workshop - fixing Loving Is Easy

➤ **Spring Semester: Edit/Mix; Mixing; Mastering**

❖ **Edit/Mix**

- SSL studio induction, console routing
- Organising a Project - mix session using SSL console and analogue hardware
- Organising a Project Mix & Tightening the Performance
- Drum replacement and working with MIDI
- Stem Mix workflow: EQ, compression, bus FX Mixing Vocals

❖ **Mixing**

- *Big Mix 1: Aux/Bus FX, harmonic, spatial & timed effects
Production Analysis*
- Mix Workshop 2: You, Me & The Radio

❖ **Mastering**

- Mastering Workshop: Logic & Pro Tools

Teaching: weekly 3-hour practical workshops

Assessment:

➤ **Study Option 1:**

- portfolio original production: recording and mixing a 3'30" track (100%)

➤ Study Options **2/3**:

Part of assessment for study option 1

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Module Code: MU4204

Module Title: Sonic Environments

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: prior experience using studio equipment and software

Suitability:

- Study Options 1 or 2 or 3
- Not open to Erasmus students as Level 4 (unless home institution agrees)

Content:

This module provides an introduction to the science and aesthetics of real and imagined environments, their acoustics and spatial phenomena. Students will engage in creative practice research that will consider a wide range of inter-connected practices: from location recording and measuring impulse responses in real environments, to examining how sound behaves in virtual spaces, soundtracks and soundscapes.

Students will learn the fundamentals of acoustics, sound diffusion and absorption, and get to grips with the basic operation of physical modelling software applications.

➤ **Overall topics:**

- introduction to acoustics and psychoacoustics
- Soundscape and listening modes
- Basic sound perception
- Location recording
- Convolution reverb and impulse responses
- Creative uses of sonic movement and spatialisation cues

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Physical modelling
- How to create convincing virtual environments
- Research skills
- Video and podcast production skills
- Multidisciplinary uses of spatial audio
- Introduction to sound design and Foley
- Introduction to sound art and auditory installations

Note that the running order may occasionally move between semesters.

➤ **Autumn Semester:**

- Off-site recording
- Musical memory, listening modes and acousmatic/electroacoustic music
- Impulse responses, reverb and virtual spaces
- Binaural recording and postproduction
- Postproduction for virtual environment demo
- Virtual environment demo checklist
- Sound design and Foley
- Podcasts and video editing for practice research investigation
- Principles of acoustics
- Psychoacoustics and auditory masking

➤ **Spring Semester:**

- 5.1 mixing and postproduction
- Sound installations and sound art
- Spatialisation in other media
- Studio design
- Sonic continuity
- Soundscapes, soundwalks and acoustic ecology
- Physical modelling
- Creative Uses of Microphones

Teaching: weekly 3-hour workshops

Assessment:

➤ **Study Option 1:**

- Practice research investigation: composing a fixed media composition where sound spatialisation is a key feature using either a binaural or 5.1 format.
- Creative spatialisation project (60%): composing a fixed media composition where sound spatialisation is a key feature using either a binaural or 5.1 format.

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

➤ **Study Option 2:**

- Practice research investigation: composing a fixed media composition where sound spatialisation is a key feature using either a binaural or 5.1 format (100%)

➤ **Study Option 3:**

- Part of Study Option 1 assessment (100%)

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LEVEL 5 – INTERMEDIATE

Module Code: MU5201

Module Title: The Visconti Studio

Credits:

- Full Year: 8 (US) 15 (ECTS)

Level: 5

Prerequisites: successful completion of study in music technology at university level

Suitability: study option 1 only

Module Content:

Building on recording and engineering skills developed in year 1 (level 4), this module will focus on the aesthetics of production from a range of genres, using the Visconti Studio live room and instrument collection.

Students will research and critically engage with 20th century recording and production legacies by attempting to recreate configurations and set ups associated with 'signature' sounds of the past: Jazz, Soul, R&B, Rock n Roll, Reggae and Pop Techniques and technologies of the past continue to impact and define the production

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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aesthetics of today; whether that be through the use of vintage equipment, or the referencing of historical styles in contemporary contexts.

This module will equip students with the critical and practical skills to engage thoughtfully with 20th Century practices They will record and produce music in a variety of styles using a mixture of analogue and digital techniques and will learn how to master to ¼-inch tape.

Topics:

- Visconti Studio equipment, instruments & acoustics
- Approaches to live recording
- Practice-led research, analysis and documentation
- Jazz recording techniques
- Phil Spector, Joe Meek, Motown sound
- Reggae and Dub
- Abbey Road, Olympic, Trident studio practices
- Contemporary applications of vintage techniques
- Pro Tools Recording
- Mixing techniques, analogue and digital
- Mastering to ¼-inch tape, line up, operations and maintenance
- Critical writing and presentation techniques for podcasting and video blogging
- Research and referencing skills
- Essay writing, podcast and video blog production and skills

Teaching: weekly 3-hour workshops

Assessment:

➤ Study Option 1:

- Research project: 1,500-word report on historical production techniques (40%)
- Final digitally mixed and mastered project (60%)

Note: methods of assessment are indicative only and may be subject to change

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Module Code: MU5205

Module Title: Exploring Music Technology

Credits:

- Full Year: 8 (US) 15 (ECTS)

Level: 5

Prerequisites: Successful completion of level 4 (introductory) or equivalent study/practice of music technology

Suitability: study option 1 only

Module Content:

This module will develop a student's graduate attributes and the Future Skills Explore Learning Outcomes are delivered in this module. They will also build on prior learning, and to engage with personal development activities which will strengthen their professional identity and global citizenship and provide opportunities to expand their knowledge of the industrial and professional contexts for their practice.

This will enable them to further develop their professional skills, including cross-disciplinary collaboration, in preparation for future employment, which will require them to be able to work with people from other disciplines.

You will study a range of topics including copyright law; contracts and legals; performing, publishing and synchronisation rights; publicity and social media; income streams for musicians and music technologists; publishing and the internet income; management, agents, promoters; live music events and merchandising; self-assessment and tax; and the role of unions.

➤ **Topics:**

- Contemporary industrial contexts (including sustainable practice), professional networks, and co-creative practice
- Equity, Diversity, and Inclusion (EDI) in collaborative contexts, (including discussion of different positions from which to engage an audience, and developing inclusive practice through the consideration of different experiences and perspectives)
- The UN's Sustainable Development Goals
- Communication skills, including how to give and receive feedback, and professional language and behaviours
- Project-planning and management
- Team-working and team co-ordination (e.g., Belbin model)
- How to use Future Skills graduate attributes (Creative Problem Solving, a Questioning Mindset, Self-awareness, Adaptability, Collaboration, Empathy, Resilience, Enterprise, and Digital Competence) to explore problems and generate ideas
- Professional networking
- Writing and maintaining a CV

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Creating and maintaining a professional profile
- Collaborative pitching and presentation skills
- Reflection and critical evaluation skills
- How to evaluate your/their individual contribution as a member of a team.
- How to research, identify and access career opportunities available to music graduates
- Helping students identify and articulate their transferable skills in order to move beyond the music industry.
- Developing administrative, planning, marketing and other management tools including use of social media platforms to promote music (e.g. TikTok)
- Developing work experience through either a professional placement or a research project
- Report and workplace journal writing
- The live music industry – roles, logistics, legalities, health & safety, promotion of events

Teaching: weekly 3-hour lectures and workshops

Assessment:

➤ **Study Option 1:**

- A reflective account of a project brief submitted as a 1000-word written with relevant accompanying evidence (40%)
- An employability portfolio which will include (60%):
 - 500-word Personal Development Plan
 - One page CV
 - Workplace Journal of 1000 words OR Research Project of 2000 words

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Module Code: MU5302

Module Title: Audio Post-Production

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: successful completion of level 4 (introductory) or equivalent study/practice of music technology

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Suitability: study options 1 or 2 or 3

Module Content:

Study on this module will see students creating, editing and manipulating music and sound in a range of media post production scenarios, including trailers, TV, advertising, film and games. Students will develop practical skills in Foley and ADR recording, editing, design and creation of sound effects, as well as creating audio assets for game soundtracks and interactive media.

➤ **Topics (whole year):**

- Audio editing for post-production
- Sound design for trailers, games, film/TV
- Foley & ADR
- Atmospheres, Stingers, Reveals, Accents
- Advertising music and sound
- Documentary music and sound
- Library music
- Audio assets for interactive applications
- Archiving
- Industry standards, expectations
- Collaborative creativity in visual media projects

Note that, for operational reasons, the running order may occasionally move between semesters.

➤ **Autumn Semester:**

- Case Study: Why Hollywood?
- The Foley studio
- Intro to Foley - feet, moves, specifics
- Spotting cut effects and Foley
- Effects: hard, background, wild track
- Working with effects
- How to catalogue
- Post Production Edit, SFX
- Creature SFX
- Workshop: horror, gore, impacts, punches
- Sound, Music & The Brain
- Uncanny sound design
- Atonal Techniques, Shepard Tones & atmospheric cues
- Retro sound design - cinematic synth wave

➤ **Spring Semester:**

- ADR - why, techniques & practical workshop

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Music and audio post-production
- Trailers
- Case study: horror and the electronic score
- Creating themes for moving image: composition / musical sound design workshop
- Library music & working with found music
- Cinematic Scoring Techniques & Tips: Cue Sync, Structure
- Original sound design in orchestration & arrangement
- Perception, Emotion & Sonic Representation
- Design an interactive music system: intro to FMOD
- Interactive Sound & Music part 2 - Game engine

Teaching: weekly 3-hour workshops

Assessment:

➤ **Study Option 1:**

- Sound Effects & Foley - students must perform and record Foley and create appropriate sound effects for a given scene (40%)
- Interdisciplinary Project Portfolio: students work as part of a larger audio post-production team and fulfil a specialist role/s (60%)

➤ **Study Option 2:**

- Sound effects and Foley project (100%)

➤ **Study Option 3:**

Part of study option 1 assessment

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Module Code: MU5204

Module Title: Performing with Technology

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Level: 5

Prerequisites: prior intermediate experience using live sound equipment and software.

Suitability: study options 1 or 2 or 3

Module Content:

From performing with laptops, interfaces, rigs, triggers, live effects manipulation, electronics and video, this module will encourage diversity through a range of performance and collaborative practice. Students will also examine case studies, a range of historical and contemporary performance practices across a variety of cultures and styles.

➤ **Topics (whole year):**

- Aesthetic issues relating to performance practice
- Creative practice, performance preparation and presentation skills
- Historical and contemporary uses of technology in live musical performances with a specific focus on electronica, hip-hop, popular and experimental styles
- Performance skills
- Live music performance software
- Live multimedia performance practice
- Using MIDI controller and other external equipment, such as drum machines, in performances
- Sampling techniques and practices
- Headphone mixes and auditory routing
- Live audio effects
- Synthesis
- Outboard equipment
- Research and presentation skills
- Object-orientated programming

Note that, for operational reasons, the running order may occasionally move between semesters.

➤ **Autumn Semester: Ableton Live Introduction; Max for Live**

- Multimedia performances
- Live audio capture and manipulation
- MIDI control/mapping/macros
- Collaboration practices
- Backing tracks in live performances
- Using clips and audio in Ableton
- Click tracks and headphone mixes
- Extending instruments

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Ableton live effects

- **Spring Semester: Ableton Live Advanced; Multimedia**
- Synchronising multiple laptops
- Video in Ableton
- Max for Live
- Stage lighting tutorial
- Extending instruments
- Djing practice
- Principles of sound reinforcement
- Circuits, sensors and remote control
- Outboard pedals and effects

Teaching: weekly 3-hour workshops

Assessment:

- **Study Option 1:**
- Podcast/video presentation (7'00") (25%)
- Performance portfolio (10'00" video log and 15'00" recorded performance) (75%)

- **Study Option 2:**
- Performance - around 7-12 minutes in duration (75%)
- 1,000-word report on multi-media performance (25%)

- **Study Option 3:**
- Part of study option 1 assessment

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LEVEL 6 – ADVANCED

Module Code: MU6307

Module Title: Live Sound and Event Management

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 6

Prerequisites: prior study of music technology including advanced experience using live sound equipment

Suitability: study options 1 or 2 or 3

Module Content:

This module provides hands on experience in live sound reinforcement and event management, covering monitoring, lighting and projection, stage design, professional conventions, working with performers and promoters, and logistics. Students will train on live mixers and gain experience engineering live sound at events held in a variety of external venues. Students will put on shows and organise a small tour, working with local venues and promoters. There will be opportunities to work with local partners in Kingston where possible.

➤ **Overall Topics:**

- Managing live sound (microphones, mixing desks, public address systems)
- Acoustic properties of live spaces
- Monitoring – wedges, drum and side fills, in-ears, splits, the monitor desk
- Mixing strategies (dynamic processing, equalisation, effects)
- Event team roles – including Front of House and monitor engineers, backline technicians, riggers, stage manager, tour manager, lighting, visuals, promoters, merchandise
- Team management skills
- Delegation skills
- Organisational skills
- Time management skills
- Production design – including staging, lighting, projection and special effects
- Event management and health and safety
- Location recording
- Event and tour logistics – planning, band, crew, backline, production and merchandise transport, specialist freight, international travel, carnets and visas
- Budgeting
- Working within live sound team
- Reflective writing skills

➤ **Autumn Semester: *Basic and Advanced Live Sound Engineering***

- Tuning a PA System
- Signal Flow
- Live sound mixing
- Compression and EQ
- FXs and post-fader sends

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Stage monitoring, pre-fader sends and PFAL
- Groups, Matrix mixes and speaker delay
- Wireless technology
- Operations presentation checklist
- **Spring Semester: *Acoustics and Amplification; Event Planning***

❖ ***Acoustics and Amplification***

- Other live desks
- Acoustic properties of live spaces
- Speaker types, design and crossover
- Amplification, modes and power

❖ ***Event Planning***

- Live sound roles and stakeholders for live events
- Budgeting live events
- Marketing live events
- Large scale concerts and outdoor events
- Touring logistics

Teaching: practical workshops, lectures, technical rehearsals, performances

Assessment:

Study Option 1:

- Operations Presentation – 15-minute video (35%)
- Live Sound Event Portfolio: portfolio of live sound events comprising of planning materials, budgets, communications, footage and audio from the events and a 2000-word critical/reflective account of the different live sound experiences (65%)

➤ **Study Option 2:**

- Stage live event and document its setup and performance, including 750-word reflection (100%)

➤ **Study Option 3:**

- Part of Study Option 1 assessment (100%)

Note: methods of assessment are indicative only and may be subject to change

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: MU6311

Module Title: Advanced Production

Credits:

- Full Year: 8 (US) 15 (ECTS)

Level: 6

Prerequisites: prior study of music technology including advanced experience using live sound equipment

Suitability: study option 1 only

As part of this module, students will develop a comprehensive theoretical and practical grounding in professional recording, mixing and mastering practices. The module will be taught in the Visconti Studio, with a mixture of lecture demonstrations and practical workshops during which students will learn to record, mix and master and develop a comprehensive understanding behind the science, technology and traditions that underpin these practices.

➤ **Topics:**

- Analogue approaches to sound recording
- Analogue vs. digital – the pros and cons
- How to explore the sonic possibilities offered by recording spaces
- Advanced recording techniques
- Refining, preparing and editing a multitrack session for mixing
- Digital mixing
- Analogue mixing
- Professional use of outboard equipment
- Industry standard client mixes
- Metering terminology
- Approaches to audio mastering
- Mastering for different formats

Teaching: weekly 3-hour lecture demonstrations and practical workshops in the Visconti studio

Assessment:

➤ **Study Option 1:**

- Original individual production (including recording & mixing) of a track. Minimum duration of 3'30'' (50%)
- A portfolio of three separate Masters of the same track (50%)

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Study Option 3 = Spring

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