



Module Descriptor

Title	Professional Music Release		
Session	2025/26	Status	
Code	MUSC11009	SCQF Level	11
Credit Points	20	ECTS (European Credit Transfer Scheme)	10
School	Business and Creative Industries		
Module Co-ordinator	R WALLACE		

Summary of Module

Professional Music Release encourages you to embrace the creative and entrepreneurial practices of a self-managing artist in today's local, national, and digital music environments. The module asks you to apply DIY, songwriting, production and industry practices which will lead to the release of a music single. Combining practice led workshops with key theories and concepts, PMR is a crash course in the world of the modern DIY artist.

Professional Music Release presents you with the challenge of responding to various music industry scenarios designed to support the development and completion of live creative outputs. It builds on your professional and academic experience in exploring, developing, and completing creative material that has value for audiences, participants, and markets.

You will work within tight delivery timescales. The module is designed to emulate professional environments and the expectations of industry relating to the delivery of creative work to an industry standard.

You will have the opportunity to develop professional skills in the following areas:

- Songwriting- emulating the industry 'song house' style
- Music industry/entrepreneurial practice – preparing you for a music release
- Professional recording studio practice – introducing you to live studio recording and pre-production practices

Key Content

- Emulating music industry practices
- Collaborative creative practice
- Student led/ inquiry-based learning
- Delivery within timescales
- Creative solutions
- Creative and professional development

Students will have the opportunity to get feedback on their work throughout class time, live critique and drop-in sessions facilitated by module lecturers.

Module Delivery Method	On-Campus¹ ☒	Hybrid² ☐	Online³ ☐	Work -Based Learning⁴ ☐
Campuses for Module Delivery	☒ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☒ Other (specify) Italy-MAST: Bari/Rome	
Terms for Module Delivery	Term 1 ☐	Term 2 ☒	Term 3 ☐	
Long-thin Delivery over more than one Term	Term 1 – Term 2 ☐	Term 2 – Term 3 ☐	Term 3 – Term 1 ☐	

Learning Outcomes	
L1	Demonstrate extensive, detailed and critical knowledge in forming and planning a professional music release
L2	Apply knowledge in planning and executing a significant project of creative inquiry, research or development
L3	Demonstrate the ability to critically review, consolidate and extend knowledge in the context of professional creative practice
L4	
L5	

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	SCQF 9 Understand theoretical and aesthetic systems involved in the creation, delivery and critique of creative texts and products and relate this knowledge to their own and others' practice. Understand the ways in which forms of media and cultural consumption are embedded in everyday life.

¹ Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

² The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

³ Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

⁴ Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

Practice: Applied Knowledge and Understanding	SCQF 11 Demonstrate extensive, detailed and critical knowledge and understanding in one or more specialisms related to set professional briefs, much of which is at, or informed by, developments at the forefront
Generic Cognitive skills	SCQF 11 Practice in a wide and often unpredictable variety of professional level contexts. Demonstrate originality or creativity in the application of knowledge, understanding and/ or practices within the context of set music or creative industries briefs
Communication, ICT and Numeracy Skills	SCQF 11 Develop original and creative responses to problems and issues as defined within a range of specific music or creative industries briefs
Autonomy, Accountability and Working with Others	SCQF 11 Demonstrate leadership and/or initiative and make an identifiable contribution to change and development within the context of creative industries Exercise substantial autonomy and initiative in professional and equivalent activities

Prerequisites	Module Code	Module Title
	Other	
Co-requisites	Module Code	Module Title

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	Student Learning Hours (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	12
Tutorial / Synchronous Support Activity	24
Independent Study	164
Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

SONGWRITING

Bennett, J (2011) [Online] Collaborative Songwriting – The Ontology of Negotiated Creativity In Popular Music Studio Practice Available <http://arpjournal.com/collaborative-songwriting---the-ontology-of-negotiated-creativity-in-popular-music-studio-practice/> [Accessed 9 May 2016]

Bradford, C. (2005), Heart and Soul: Revealing the Craft of Songwriting, Sanctuary: London

Emerson, K. (2006) Always Magic in the Air: The Bomp and Brilliance of the Brill Building Era, Fourth Estate: London

Frith, S. (ed.) (2007) Taking Popular Music Seriously: Selected Essays, Aldershot: Ashgate

Webb, J. (1998), Tunesmith: inside the art of songwriting, Hyperion: New York

PRODUCTION

Gibbs T. (2007) The Fundamentals of Sonic Art & Sound Design.

Katz, B. 2013. Mastering Audio: The Art and the Science. 3rd Ed. London: Focal Press.

Licht A (2007) Sound Art: Beyond Music.

Schafer Murray R. (1994). Our Sonic Environment and the Tuning of the World.

Tozzol R. 2011. Pro Tools Surround Sound Mixing. 2nd Ed. Hal Leonard Corporation.

MUSIC INDUSTRIES

Arditi, D. (2020) Getting Signed: Record Contracts, Musicians, and Power in Society. London: Palgrave Macmillan.

Baym, N.K. (2018) Playing to the crowd: Musicians, audiences, and the intimate work of connection. New York: NYU Press.

Harrison, A. (2017) Music: The Business (7th Edition). London: Virgin Books

Herstand, A. (2016) How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician. New York: Liveright Publishing.

Jones, E. (2020) DIY Music and the Politics of Social Media. London: Bloomsbury

Jones, R. and Heyman, L. (2021) Sound Advice: The Ultimate Guide to a Healthy and Successful Career in Music. London: Shoreditch Press.

Kanai, A. (2018) Gender and relatability in digital culture: Managing affect, intimacy and value. London: Springer

Klein, B. (2020) Selling Out: Culture, Commerce and Popular Music. London: Bloomsbury

Meier, L.M. (2017) Popular music as promotion: Music and branding in the digital age. London: John Wiley & Sons.

Van Dijck, J. (2013) The culture of connectivity: A critical history of social media. Oxford: Oxford University Press.

GENERAL

ARP Journal (2016) [online] Journal on the Art of Record Production <http://arpjournal.com>

Burnard, P (2009) Reflective Practices in Arts Education, Springer: New York

Jeffery, G (2005) The Creative College: Building a successful learning culture in the arts, Trentham Publishing

University of Manchester (2016) [online] Enquiry-Based Learning resources
<http://www.ceebl.manchester.ac.uk/resources/>

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#), Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code](#).

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts Media
Overall Assessment Results	☐ Pass / Fail ☒ Graded
Module Eligible for Compensation	☐ Yes ☒ No If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.
School Assessment Board	Arts and Media
Moderator	Dr C Duffin
External Examiner	K Williams
Accreditation Details	JAMES
Module Appears in CPD catalogue	☒ Yes ☒ No
Changes / Version Number	1

Assessment (also refer to Assessment Outcomes Grids below)

Assessment 1

1. Portfolio (worth 80% of mark) – a response to a series of set briefs

-Song Release and Relevant Press/Industry materials

Assessment 2
2. Report / Blog (worth 20% of mark)
– a critical commentary on your work
Assessment 3
(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed. (ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Component 1							
Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Portfolio	☐	☒	☐	☐	☐	80	28

Component 2							
Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Report	☒	☐	☐	☐	☐	20	8

Component 3							
Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
	☐	☐	☐	☐	☐		
Combined total for all components						100%	36 hours

Change Control

What	When	Who