

## University of the West of Scotland

## Module Descriptor

Session: 2024/25

<b>Title of Module: Audio Mastering</b>			
<b>Code: COMP10007</b>	<b>SCQF Level: 10 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Computing, Engineering and Physical Sciences		
<b>Module Co-ordinator:</b>	Robert Goldie		
<b>Summary of Module</b>			
<p>This module's content covers the areas of audio mastering in terms of the process, aims and objectives and the application of current technological development.</p> <p>Mastering theory and technologies will be discussed through lectures, demonstrations, labs, and weekly guided study tasks (reading).</p> <p>The main topics include:</p> <ul style="list-style-type: none"> <li>• Principles of mastering</li> <li>• Critical listening skills</li> <li>• Advanced processing techniques</li> <li>• Mastering grade technologies</li> <li>• Delivery formats and levels</li> <li>• Listening skills for assessing the technical and creative qualities of a pre-master mix</li> <li>• Audio processing for the purpose of mastering</li> <li>• Current trends in mixing/production in relation to mastering</li> <li>• Current formats for audio distribution and their inherent qualities</li> </ul> <p>This module embeds the key "I am UWS" graduate attributes and in particular: Analytical listening, reflective problem solving, autonomy and creative innovation.</p>			

<b>Module Delivery Method</b>					
<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid0</b>	<b>Work-Based Learning</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>See Guidance Note for details.</b>					

Campus(es) for Module Delivery						
The module will <b>normally</b> be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input checked="" type="checkbox"/>	Term 2	<input type="checkbox"/>	Term 3	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements) These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module. At the end of this module the student will be able to:	
L1	Demonstrate knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of mastering
L2	Apply knowledge, skills and understanding in using a wide range of professional skills, techniques and practices within audio mastering
L3	A critical understanding of the uncertainty and limits of knowledge and how it is developed, and an ability to deploy established techniques of analysis and enquiry within audio mastering.
L4	Use a wide range of routine, advanced and specialised skills in audio mastering to develop a cohesive final product for commercial delivery and distribution.
L5	Click or tap here to enter text.
Employability Skills and Personal Development Planning (PDP) Skills	
<b>SCQF Headings</b>	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	<p>SCQF Level <b>10</b></p> <p>Demonstrate and justify critical and analytical judgements on musical aesthetics</p> <p>A critical understanding of the principal theories, concepts and principles applied to mastering.</p>

Practice: Applied Knowledge and Understanding	<p>SCQF Level <b>10</b></p> <p>Adopt a systematic approach to the processes of audio production using the specialist audio tools applied within the context of mastering.</p> <p>Investigate the currently available equipment, software and facilities for audio mastering.</p>	
Generic Cognitive skills	<p>SCQF Level <b>10</b></p> <p>Assimilate the operating principles of specialised audio tools.</p> <p>Make and justify subjective critical judgements on musical aesthetics.</p> <p>Demonstrate a balance between professional protocol, originality and creativity in dealing with professional level production of audio.</p>	
Communication, ICT and Numeracy Skills	<p>SCQF Level <b>10</b></p> <p>Use a range of professional software to facilitate work in this area.</p> <p>Interpret, use and evaluate numerical and graphical data to make judgements of equipment specification.</p>	
Autonomy, Accountability and Working with others	<p>SCQF Level <b>10</b></p> <p>Exercise autonomy and initiative in professional/ equivalent activities.</p> <p>Take significant responsibility for the processing or audio work of others and for a range of hardware and software resources.</p> <p>Work with peers to bring about new thinking on audio issues.</p>	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b> COMP09061	<b>Module Title:</b> Professional Studio Practice
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<b>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.</b>	
<b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	<b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	12
Tutorial/Synchronous Support Activity	12
Laboratory/Practical Demonstration/Workshop	24
Independent Study	152
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	200 Hours Total
<b>**Indicative Resources: (eg. Core text, journals, internet access)</b>	
<p>The following materials form essential underpinning for the module content and ultimately for the learning outcomes:</p> <p>Studio access</p> <p>Internet access</p> <p>DAW Access</p> <p>Burgess, R (2013) The Art of Music Production: The Theory And Practice. Oxford University Press</p>	

Goknar, E (2020) Major Label Mastering: Professional Mastering Process. Focal Press  
 Hepworth-Sawyer, R (2018) Audio Mastering: The Artists. Routledge  
 Huber, D (2017) Modern Recording Techniques. 9th edn. Routledge  
 Runsey, F (2014) Sound and Recording: Applications and Theory. 7th edn. Routledge

(\*\*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.

#### **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](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(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**

<b>Divisional Programme Board</b>	Computing
<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Creative Computing
<b>Moderator</b>	Derek Turner

<b>External Examiner</b>	N. Auricchio
<b>Accreditation Details</b>	This module forms part of the BSc (Hons) Music Technology, which is accredited by JAMES.
<b>Changes/Version Number</b>	2.11

<b>Assessment: (also refer to Assessment Outcomes Grids below)</b>
<p>This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark). Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment). <b>NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.</b></p> <p>Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc ) and keep the detail for the module handbook. <a href="#">Click or tap here to enter text.</a></p>
Assessment 1 – Critical mix analysis and mastering plan (40%)
Assessment 2 – Portfolio and documentation (60%)
Assessment 3 - N/A
<p>(N.B. (i) <b>Assessment Outcomes Grids</b> 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 <b>indicative schedule</b> listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)</p>

## Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio	X		X			40	4

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio	X	X	X	X		60	4

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
<b>Combined Total for All Components</b>						<b>100%</b>	<b>8 hours</b>

**Change Control:**

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)