

**Module Outline**

**Part 1- as validated**

<b>1. Title</b>	<b>Music Technology</b>
<b>2. Level</b>	<b>4</b>
<b>3. Credits</b>	<b>20</b>
<b>4. Indicative Student Study Hours</b>	<b>36 hours group lectures and tutorials 164 hours independent study</b>
<b>5. Core (must take and pass), Compulsory (must take) or Optional</b>	<b>Compulsory</b>

**5. Brief Description of Module (purpose, principal aims and objectives)**

This module will develop production skills in a studio and mixing environment. Students will develop skills in recording, production, mixing and mastering through lectures, workshops and in-class tasks. A central part of the students experience is to explore traditional and modern recording/production techniques, and to develop an understanding of the requirements to complete a finished recording through appropriate terminology and practical application of theoretical principles.

**6. Learning Outcomes - On successful completion of this module a student will be able to:**

*(Add more lines if required)*

1.	Demonstrate a working knowledge of audio recording theory through the effective use of appropriate software/hardware
2.	Demonstrate a working knowledge of sequencing and sampling production processes through the effective use of a digital audio workstation
3.	Apply mixing techniques effectively
4.	Creatively apply digital post-production techniques in the production process
5.	Apply practical skills in a variety of contexts
6.	Demonstrate competency in the application of ICT skills

**7. Assessment****Pass on aggregate or Pass all components***(modules can only be pass all components if this is a PSRB requirement)***Pass on aggregate****Summary of Assessment Plan**

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Portfolio. 2 multitrack recordings (one with sequenced material, one with acoustic sources)	50% per multi-track recording	No	6-8 min each	1-6	

**Further Details of Assessment Proposals**

Give brief explanation of each assessment activity listed

The portfolio will consist of 2 original or creative covers, each between 6-8 minutes long. One will be created using mostly sequenced material with some acoustic sources the other will be predominantly made by recording acoustic sources.

**8. Summary of Pre and / or Co Requisite Requirements**

N/A

**9. For use on following programmes**

BA (Hons) Music for Media

BA (Hons) Performance and Teaching

BA (hons) Popular Music

<b>1.</b>	<b>Module Leader</b>	<b>Rhett Moir</b>
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<b>2.</b>	<b>Indicative Content</b>
	<p>The following topics are an indicative list of items covered in this module:</p> <ul style="list-style-type: none"> <li>• DAW overview</li> <li>• Drum Programming</li> <li>• Recording &amp; Editing MIDI</li> <li>• Basic Music Theory</li> <li>• Recording Audio</li> <li>• Editing Audio</li> <li>• Flex Time &amp; Flex Pitch</li> <li>• Sampling</li> <li>• The Mixer</li> <li>• Intro to FX Processors</li> <li>• Finishing Your Track</li> </ul>

**3. Delivery Method** *(please tick appropriate box)*

Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
✓					

*If the Delivery Method is **Classroom Based** please complete the following table:*

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
<b>1</b>	<p><b>Introduction to the module</b></p> <p>Studio procedure induction</p> <p>Basic microphone setup</p> <p>Multitrack recording in Logic Pro X</p>	<p>20</p> <p>20</p> <p>20</p> <p>120</p>		1-6

<b>2</b>	<b>Drum Recording 1</b>			
	Basic Drum Recording	60		1-6
	Basic Drum Bussing	60		
Introduction to using EQ, FX and Compression on an instrument	60			
<b>3</b>	<b>Drum Recording 2</b>			
	Modern Drum Recording (Close Miking, Stunt Mics and Room mics)	40		1-6
	Wurst Mic	20		
	Advanced Drum Bussing	60		
Using EQ, FX and Compression for a specific purpose and in Parallel	60			
<b>4</b>	<b>Drum Recording 3</b>			
	Drum Triggering	40		1-6
	Multiband compression, Gating and Side-chaining	100		
	Using Bus effects and Parallel techniques (1176 Crush Technique)	40		
<b>5</b>	<b>Guitar Recording</b>			
	Acoustic Guitar Recording (1 Mic, 2 Mic, 2 Mic and DI)	60		1-6
	Electric Guitar Recording (1 Mic, 2 Mic, 2 mic and DI)	60		
Mixing Guitars	60			
<b>6</b>	<b>Bass Recording</b>			
	Electric Bass (1 Mic, 2 Mic, 2 Mic and DI)	90		1-6
	Electric Bass Mixing	90		
<b>7</b>	<b>Vocal Recording</b>			
	Microphone choices and placement	60		1-6
	Layering	30		
	Auto Tune	30		
	Mixing	30		
Send Effects	30			

<b>8</b>	<b>Whole Band Recording 1</b>			
	Drum Recording	120		1-6
	Guide Tracks	30		
	Playing to a Click / Audio Quantizing	30		
<b>9</b>	<b>Whole Band Recording 2</b>			
	Recording Guitars	60		1-6
	Recording Bass	60		
	Layering	60		
<b>10</b>	<b>Whole Band Recording 3</b>			
	Recording Vocals	60		1-6
	Recording Backing Vocals	60		
	Layering Vocals	60		
<b>11</b>	<b>Creating a Sequenced track</b>			
	MIDI Drums	60		1-6
	Logic and AU Instruments	60		
	Effects and Presets	60		
<b>12</b>	<b>Whole Band Mixing and Mastering</b>			
	Balancing Levels	60		1-6
	Panning and Automation	60		
	Insert Effects/Send Effects	60		
Bus Compression and Limiting	60			
<b>Total Hours</b>		<b>36</b>		

If delivery method is *not* classroom based state lecturer hours to support delivery

Academic tutorials: two 20-minute sessions per student.

#### 4. Learning Resources

*To include contextualised Reading List.*

### **Highly Recommended**

Thompson, D. (2005) *Understanding Audio – Getting the Most Out of Your Project*.

Boston: Berklee Press

Watson, S. (2011) *Using technology to Unlock Musical Creativity*. USA: OUP

White, P. (2002) *Recording and Production Techniques*. London: Sanctuary

White, P. (2003) *Creative Recording, Part 2*. London: Sanctuary

### **Recommended**

Senior, M. (2011) *Mixing Secrets for the Small Studio*. NL: Focal Press

Gallagher, M. (2008) *The Music Tech Dictionary: A Glossary of Audio-Related Terms and Technology*. UK: Course technology PTR 1

Rumsey, F. and McCormick, T. (2004) *Sound and Recording: An introduction, 5th edn*.

Woburn: Focal Press

### **Background Reading**

Bartlett, B. and Bartlett, J. (2002) *Practical Recording Techniques:*

*The Step By Step Approach to Professional Audio Recording*. United Kingdom: Focal Press

Massey, H. (2000) *Behind the Glass*. Milwaukee: Backbeat Books

White, P. (2000) *Basic Mixing Techniques*. London: SMT

Russ, M. and Rumsey, F. (2004) *Sound Synthesis and Sampling, 2nd edn*.

Oxford: Butterworth-Heinemann