

Module Specification

Module Title: Audio and MIDI Sequencing 1

Module code:	TBC	NQF level:	Level 4
Credit value:	30 credits	Semester of study:	1 and 2
Applicable pathways:	Foundation Degree – Music Production	Pre-requisites:	None

Module overview

The module is designed for students to learn how to record and edit MIDI and digital audio through industry relevant music production software. The module will also examine the principles of mixing along with dynamic and effects processing. Students will evaluate their work and topics covered in the module as part of their coursework. The knowledge attained in this module will relate and support work undertaken in the Recording Studio Techniques 1 module.

Areas of study include:

- Digital Audio Recording and Editing;
- MIDI Recording and Editing;
- Dynamic Processing;
- Effects Processing;
- Fundamental Mix Principles.

Aims

The module is designed to explore industry standard computer music software for music production (e.g. ProTools & Logic) and to equip students with the computer music production skills needed to work within the creative industries. Students will explore appropriate MIDI and digital audio recording and editing techniques and will contextualise these skills within a vocational setting.

The module aims to:

1. Explore industry standard computer music software suitable for music production.
2. Explore a range of computer music production techniques.
3. Evaluate Computer music software and associated techniques in the context of their application to music production.

Learning outcomes

On successful completion of this module, students will be able to:

1. Apply theoretical understanding of the operations and principles of industry standard computer music software for music production.
2. Apply practical skills using industry standard software that include the fundamental working practices of MIDI and audio recording, editing and data manipulation.
3. Apply computer music production software and associated techniques with relationship to music production and compositional context.

Learning and teaching methods

The sessions in this module will be delivered as tutor led workshops in computer music suite and will include technical demonstrations and in-class practical exercises. There will be lecture elements to the module as a way of providing context to topics. Students will be assigned tasks that will be supported by digital worksheets and will be expected to engage in-group discussions. Assignment design and assessment will take place in collaboration with industry partners. The work produced by students in this module will be used to develop the student's emerging professional profile (e.g. show-reel).

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	40 hours
Indicative hours of directed study	260 hours
Total hours (100hrs per 10 credits)	300 hours

Opportunities for formative feedback

Regular formative assessment through workshops, in class tasks and electronic worksheets.

Assessment method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
1a – In Class Practical Assessment	90 minutes	30%	2
1b – In Class Online Assessment	20 minutes		1
2a – In Class Practical Assessment	90 minutes	30%	2
2b – In Class Online Assessment	20 minutes		1
3 - Production Portfolio	6 minutes	40%	2, 3

Re-Assessment method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
1a – In Class Practical Assessment	90 minutes	30%	2
1b – In Class Online Assessment	20 minutes		1
2a – In Class Practical Assessment	90 minutes	30%	2
2b – In Class Online Assessment	20 minutes		1
3 - Production Portfolio	6 minutes	40%	2, 3

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

Indicative Reading List

- Cook, F. (2013) An Introduction to Pro Tools 11 (Avid Learning). Delmar Centage Learning.
- Collins, D. (2004) Pro-Tools for Music Production: Recording, Editing and Mixing (Second Edition). Focal Press.
- Nahmani, D. (2015) Apple Pro Training Series: Logic Pro X 10.1 Professional Music Production. Peachpit Press.
- Dvorin, D. (2015) Logic Pro X Advanced Audio Production, Composing and Producing Professional Audio. Peachpit Press.
- Maguire, S. (2014) Modern MIDI: Sequencing and Performing Using Traditional and Mobile Tools. Focal Press
- Pejrolo, A and DeRossa, R. (2007) Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra. Focal Press.
- Pejrolo, A. (2011) Creative Sequencing Techniques for Music Production: A Practical Guide to Pro-Tools, Logic, Digital Performer and Cubase. Focal Press.
- Collins, D. (2004) Pro-Tools for Music Production: Recording, Editing and Mixing (Second Edition). Focal Press.
- Pohlmann, Ken C, (2005) Principles of Digital Audio, McGraw-Hill.
- Hepworth-Sawyer, Russ & Mark Cousins (2010), Logic Pro 9: Audio & Music Production, Focal Pres

e-resources

- <https://www.lynda.com>
- <https://www.macprovideo.com>
- <http://www.soundonsound.com>
- <http://www.musicradar.com/futuremusic>