MUSIC TECHNOLOGY   2018-2019

Module Title: First Study Music Technology 1 (60 credits)

Assessment

Assignment 1: Techniques portfolio (40%)

Assignment 2: Creative portfolio (60%)

1. Techniques portfolio

Patchwork 1

Study 1 –Solo Voice

You are to produce a recording of a solo, unaccompanied voice. The voice may be performing a spoken text or singing a piece of unaccompanied music. You should use an appropriate single (mono) microphone for this task, with microphone techniques appropriate for your performer. You should use the facilities in Studio 2̶3.

Your recording should be correctly top and tailed. A suitable take should be selected, a suitable artificial reverb/acoustic applied (only if appropriate), and the recording should be mixed down using Pro Tools~~Logic~~ in the iMac suite.

Study 2 –Solo Acoustic Instrument

You are to produce a recording of solo acoustic (not electric) instrument playing a piece, movement of a piece, or study of duration of ca. 1 minute. You should use an appropriate single (mono) microphone for this task, together with the facilities in Studio 3.

Your recording should be correctly top and tailed. A suitable take should be selected, a suitable artificial reverb/acoustic applied (if appropriate), and the recording should be mixed down using Pro Tools~~Logic~~ in the iMac suite.

Study 3 – Basic Close-Mic Recording

In your lab sessions, as a group you will guided through the process of make a recording of a band using close-microphone recording techniques. This will be managed by the group as a collective, and will be supervised by your lab tutor.

When tracking is completed, individually, you should then take the recording through to an appropriate mix.

All three recordings should be tracked using the facilities in the Conservatoire. You may track alone or in groups. All subsequent work (editing, mixing, bouncedown, other file creation) should be done individually.

*Note: You should **not** use any virtual instruments in the production of any of these recordings.*

Patchwork 2

Study 4 - Synthesis and Sequencing Study

Candidates are to produce a sound montage or 'étude' exclusively using sequencing, synthesis, editing and mixing techniques as learned within your MTSR lecture and lab sessions.

Study 5 - Electroacoustic Study

Candidates are to produce a short étude in an electroacoustic style encompassing recording, transformation, editing and mixing techniques.

Study 6 - Instrumental Study

Candidates should present a short 'study-like' composition, lasting approximately one minute, for a single unaccompanied acoustic instrument.   This should be clearly handwritten, not produced using Sibelius or other notation software. The handwritten score should be then scanned to be submitted electronically. Candidates are encouraged to compose "real " music for this module rather than mere technical exercises. The study should be recorded.

Comments

- Each study is equally weighted.

- Candidates should submit a supporting report for each patchwork that outlines the techniques and procedures employed in each of the studies submitted.

- Candidates should bounce down your final versions of works as 44.1 KHz/16 bit Stereo Interleaved WAV files. All files should be numbered and labelled appropriately and put into a single folder. This should be zipped and uploaded to the appropriate Moodle submission point.

2. Creative portfolio

Candidates should present a varied and well balanced portfolio of creative compositional works which may include works in progress. Total duration of audio presented should not exceed 20 mins. Students are encouraged to focus on works that are created to exist for fixed-media ("tape") format, but you may include other work. You should outline the contents of your folio in a clear table of contents that also includes contextual notes about each item submitted.

All works must include versions in 44.1kHz/16bit wav audio format. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your Onedrive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software.

Whilst not encouraged, if necessary you may submit physical artefacts or media as a part of your folio. This should be made explicit in your table of contents.

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate a knowledge of music appropriate to their style of composition and production.

Comments

N.B.: Students must ensure

- that they attend their viva voce. Failure to attend the viva may result in a deduction of up to 10% from the assignment mark.

- that their creative portfolio is handed in on the required date as shown in the student handbook. Marks for work submitted late are governed by the University regulations: students should consult the student handbook and apply in advance to the University for extensions or deferrals where appropriate.

 • that they include a written table of contents for their portfolio.

Module Title: Professional Portfolio 1: First Study Activities 1 (15 credits)

Your department will run a programme of classes, masterclasses and other first study activities that students are expected to attend. This will constitute a contract which you must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy

For first-year Music Technology students the activities are:

- Music Technology and Sound Recording Lab (Bmus)
- ~~Music Technology and~~ Sound Recording Lecture (Semester 1)
- Sequencing and Synthesis Lecture (Semester 2)

(N.B., these lectures adhere to the B.Sc. MT teaching schedule).

- Year 1 Software Training Sessions (Pro Tools Semester 1; Logic Semester 2)

(N.B., the~~i~~se also ~~lectures~~ adhere~~s~~ to the B.Sc. MT teaching schedule).

- Music Technologists' Seminar
- Composition Studies for Music Technologists
- Music Technology Departmental Assisting (5 events)

Assessment

Reflection and Evaluation patchwork assessment (100%). This tests learning outcomes 1 and 2.

i) initial self-assessment: time management exercise, identification of strengths, areas for improvement and goals for the year, and a list of required, elective and extra-curricular activities (25%). To be submitted in the third week of term.

ii) final self-assessment evaluating and reflecting on progress, setting goals for future improvement and listing all relevant activities in the course of the year (75%). To be submitted at the end of semester 2.

The summative assessment for this module relates to the initial and final self-assessments completed online in Moodle at the start and end of the academic year.

In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 2

Module Title: First Study Music Technology 2 (60 credits)

Assessment

    Assignment 1: Techniques portfolio (40%)

    Assignment 2: Creative portfolio (60%)

1. Techniques Portfolio

Patchwork 1

Study 1 – Sampling Study

Candidates are to produce a studio-based composition of duration 2 minutes approx that is based exclusively around sampling techniques. You should use samples and sample instruments that you have created yourself. The study may be in any musical style, but Pro Tools will be used for much of the practical work. <u>You should not use commercially available sample C.D.s or samples taken from CDs or records for this study.</u>

Study 2 - Instrumental Study

Candidates should present a short 'study-like' composition, lasting approximately one minute, for a single unaccompanied acoustic instrument.

This score should be clearly handwritten, not produced using Sibelius or other notation software. <u>The handwritten score should be then scanned to be submitted electronically.</u> Candidates are encouraged to compose "real " music for this module rather than mere technical exercises. The study should be recorded.

Study 3 - Music and Critical Studies Popular Music Assessment

Candidates should complete this assignment as per the in-class brief that will be distributed in the Autumn Term in the Music and Critical Studies class. This should be submitted independently of Studies 1 and 2 as per instructions in-class.

Study 4 – Music and Critical Studies Reverse Production Assessment

Candidates should complete this assignment as per the in-class brief that will be distributed in Spring Term in the Music and Critical Studies class. This should be submitted independent of Studies 4 and 5 as per instructions in-class.

Patchwork 2

Study 5 – Pro Tools Production Study

Candidates are to submit a recording that has been made with Pro Tools.   These recordings may be in any style, but should demonstrate your ability to record live musicians, edit and mix within the Pro Tools environment.

Study 6 – Instrument and Tape Study

Candidates are to produce a short étude that integrates a live performer with fixed media in an electroacoustic style, encompassing recording, transformation, editing and mixing techniques.

Comments

- Each study is equally weighted.

- Candidates should submit a supporting report for each patchwork that outlines the techniques and procedures employed in each of the studies submitted.
- Candidates should bounce down your final versions of works as 44.1 KHz/16 bit Stereo Interleaved WAV files. All files should be numbered and labelled appropriately and put into a single folder. This should be zipped and uploaded to the appropriate Moodle submission point.

2. Creative Portfolio

Candidates should present a varied and well balanced portfolio of creative compositional works which may include works in progress. Total duration of audio presented should not exceed 25 mins. Students are encouraged to focus on works that are created to exist for fixed-media ("tape") format, but you may include other work. You should outline the contents of your folio in a clear table of contents that also includes contextual notes about each item submitted.

All works must include versions in 44.1kHz/16bit wav audio format. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your Onedrive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software.

Whilst not encouraged, if necessary you may submit physical artefacts or media as a part of your folio. This should be made explicit in your table of contents.

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate a knowledge of music appropriate to their style of composition and production.

Comments

NB: Students must ensure Students must ensure

- that they attend their viva voce. Failure to attend the viva may result in a deduction of up to 10% from the assignment mark.
- that their creative portfolio is handed in on the required date as shown in the student handbook. Marks for work submitted late are governed by the University regulations: students should consult the student handbook and apply in advance to the University for extensions or deferrals where appropriate.
- that they include a written table of contents for their portfolio.

Module Title: Professional Portfolio 2: Education, Community and Outreach 2 (15 credits)

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy

For second-year Music Technology students the activities are:

- i. Music Technology and Sound Recording Lab
- ii. Music Technology and Sound Recording Lecture *(N.B., b, the schedule for this lecture adheres to the B.Sc. Music Technology timetable)*
- Year 2 Software Training Sessions (Pro Tools Semester 1; Logic Semester 2)
  - • iii. Music and Critical Studies class (Semester 1) *(N.B., the schedule for this class adheres to the B.Sc. Music Technology timetable)*

- iv. Music Technologists' Seminar
- Music Technology Departmental Assisting and Leading (5 events total)

Assessment

The summative assessment for this module relates to the devised group work and critical evaluation in the Education, Community and Outreach workshops.

In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 3

Module Title: First Study Music Technology 3 (60 credits)

Assessment

Assignment 1: Techniques portfolio (40%)

Assignment 2: Creative portfolio (60%)

1. Techniques portfolio

Patchwork 1

Study 1 and 2 – Surround Studies

You are to produce 2 recordings that utilise surround production techniques. Each piece should be of at least 2-4 minutes in duration.

The first recording should comprise a piece originally conceived in stereo that you have then taken and upmixed into surround. This may be a piece that you have previously submitted in stereo for another assignment, or a new piece that you have produced.

The second piece should be originated using appropriate surround microphone techniques. This should be delivered in 5.1, together with a folded down version to 2-channel stereo.

The music that you record for the two parts of this assignment may be in any style, and you may record in any location. You may however wish to consider spaces with good acoustic properties over dry recording rooms for the surround-originated piece; and consider musical content that is able to showcase your ability in the upmix piece.

<u>Details of the Surround Playback Session</u>

For your surround playback session, you should create a bouncedown that comprises six **48 kHz 16 bit mono** Soundfiles. (**Note: DO NOT CREATE INTERLEAVED FILES)** of each piece**.** Having ensured that you have produced files with the appropriate suffixes [.l .c .r .ls .rs .lfe]; re-import the mix into a new 5.1 **48 kHz 16 bit** Pro Tools session. Tracks 7 and 8 of this session should comprise your stereo version (resampled to 48kHz) synchronous with your 5.1 version. Tracks 7&8 should be muted.

All outputs should be correctly routed. You should insert markers at the start point of each piece. The Pro Tools playback session should be saved with the filename: ***[my trackname]-5.1master***

Patchwork 2

Study 3 – Production-led EP

You are to devise and create a recording-based project whereby you work alongside an artist to produce a coherent number of tracks that will formulate a short album or "EP".

The submission should be the equivalent of an EP, containing 2-4 pieces of total duration 5-10 minutes. The music that you produce may be in any style. It should include a high degree of production input from you as appropriate for the musical style within which you have chosen to work.

Study 4 – Study for Visual Media

Candidates should present a short technology-led composition designed for a visual medium (film, dance, theatre, games, multimedia etc).

Study 5 – Live Electronics Study

Candidates are to produce a compositional étude that employs interaction between live performer(s) and electronics.

Comments

- Each study is equally weighted.
- Candidates should submit a supporting report for each patchwork that outlines the techniques and procedures employed in each of the studies submitted.
- Candidates should bounce down your final versions of works as 44.1 KHz/16 bit Stereo Interleaved WAV files. All files should be numbered and labelled appropriately and put into a single folder. This should be zipped and uploaded to the appropriate Moodle submission point.

2. Creative portfolio

Candidates should present a varied and well balanced portfolio of creative compositional works which may include works in progress. Total duration of audio presented should not exceed 30 mins. You should outline the contents of your folio in a clear table of contents that also includes contextual notes about each item submitted.

All works must include versions in 44.1kHz/16bit wav audio format. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your OneDerive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software.

Whilst not encouraged, if necessary you may submit physical artefacts or media as a part of your folio. This should be made explicit in your table of contents.

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate a knowledge of music appropriate to their style of composition and production.

Comments

NB: Students must ensure

- that they attend their viva voce. Failure to attend the viva may result in a deduction of up to 10% from the assignment mark.
- that their creative portfolio is handed in on the required date as shown in the student handbook. Marks for work submitted late are governed by the University regulations: students should consult the student handbook and apply in advance to the University for extensions or deferrals where appropriate.
- that they include a written table of contents for their portfolio.

Module Title: Professional Portfolio 3: Planning and Pedagogy (15 credits)

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy

For third-year music technology students the activities are:

- i. Music Technology and Sound Recording Lecture *(Nb, the schedule for this lecture adheres to the B.Sc. Music Technology timetable)*
- ii. Music Technology and Sound Recording Lab
- iii. Music Technologists' Seminar
- Music Technology Departmental Assisting and Leading (5 events total)
  iv. Media Music Sessions.

Assessment

50% of this year's mark is generated via a viva-voce lasting 20 minutes. This will test the student's pedagogical skills and knowledge. Students will be required to submit a short report prior to the viva.

In addition to the summative assessment, this module also has an **attendance requirement**. Students should read the module document carefully and note the penalties for unreliable attendance.

Note: the second item of assessment for this module is the draft learning contract for the Major Project (50%). There is a weekly whole-year group lecture for the Professional Portfolio module that covers this side of the module and its assessment.

BMus Year 4

Module Title: Final Music Technology Portfolio (minor) (30 credits)

Candidates should present a varied and well-balanced portfolio that will comprise technology-led creative compositional works, and recording productions in a variety of musical styles. Duration should be the equivalent of ca. 30 minutes of music. The contents of the portfolio should be agreed with the Head of department.

All media submitted should be in plug-and-go format as appropriate. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your Onedrive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

Any scores should be bound and presented to a professional standard. If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software. Failure to adhere to professional standards of presentation and file structuring may result in a reduction of marks (see Appendix C of the Student Handbook).

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate knowledge of music appropriate to their style of composition and production.

Module Title: Final Music Technology Portfolio (45 credits)

Candidates should present a varied and well-balanced portfolio that will comprise technology-led creative compositional works, and recording productions in a variety of musical styles. Duration should be the equivalent of ca. 45 minutes of music. The contents of the portfolio should be agreed with the Head of Department.

All media submitted should be in plug-and-go format as appropriate. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to another file hosting site (Dropbox, Soundcloud, YouTube or similar), notably if you are including work with a video component. If doing so, it is the candidates' responsibility to ensure that this is available for at least 1 month after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

Any scores should be bound and presented to a professional standard. If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software. Failure to adhere to professional standards of presentation and file structuring may result in a reduction of marks (see Appendix C of the Student Handbook).

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate knowledge of music appropriate to their style of composition and production.

Module Title: Final Music Technology Portfolio (60 credits)

Candidates should present a varied and well-balanced portfolio that will comprise technology-led creative compositional works, and recording productions in a variety of musical styles. Duration should be the equivalent of ca. 60 minutes of music. The contents of the portfolio should be agreed with the Head of department.

All media submitted should be in plug-and-go format as appropriate. The folio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your Onedrive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your folio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

Any scores should be bound and presented to a professional standard. If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius or equivalent music software. Failure to adhere to professional standards of presentation and file structuring may result in a reduction of marks (see Appendix C of the Student Handbook).

Candidates will also be required to undertake a viva voce in which their works will be discussed. They should also demonstrate knowledge of music appropriate to their style of composition and production.