

## Module Specification

**Module Title:** Contextual Studies 2: Introduction to Music Technology

<b>Module code:</b>	HBASHR032	<b>NQF level:</b>	Level 5
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Business, Classical, Film Music, Folk, Jazz, Popular and Songwriting	<b>Pre-requisites:</b>	None

### Module overview

Students will explore the fundamental and principal areas of the following:

- Microphones, types, polar patterns, capture techniques
- Mixing Console principles and functionality
- Digital Audio Principles (sample rate, bit depth, Nyquist Theorem).
- Dynamic Processing, Compression, Gating
- EQ (Equalisation)
- Audio editing and manipulation including Flex time/Elastic Audio
- Effects Processing using both hardware and software plugins (Reverb, Delay, etc)

### Aims

All contemporary musicians should have an opportunity to understand how music technologies can enhance their practice since composers and performers are likely to require recordings or demos at certain points throughout their career. This optional module is designed for musicians undertaking any genre in order for them to develop a range of core skills.

The module aims to:

1. Enable students to attain a fundamental knowledge of music technology.
2. Promote an understanding of the principal production techniques.
3. Enable the student to acquire practical knowledge of procedures and equipment used in areas of music technology/production.

### Learning outcomes

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

1. Demonstrate knowledge relating to the capture and recording of various audio sources/instrumentation and fundamental audio processing techniques.
2. Demonstrate an understanding of the fundamental working principles relating to analogue and digital recording technology.
3. Apply knowledge and understanding of appropriate technology, including fundamental console controls/functions, and various microphone types and related recording techniques.
4. Evidence contributions to group work through assignment specific contribution targets.

### Learning and teaching methods

Delivery will be in a **computer lab environment** to facilitate technical demonstrations and explanations. All students will have their own dedicated mac-based computer so they can independently study how DAW and associated music technologies, such as the use and manipulation of sample libraries. Students will be given in-class practical DAW tasks pertaining to the topics covered in each lecture/demonstration.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Students will receive regular formative feedback through their lab sessions.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
In-class technical assessment	TBC	50%	1, 2, 3
Production project	5 minutes	50%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
In-class technical assessment	TBC	50%	1, 2, 3
Production project	5 minutes	50%	1, 2, 3, 4

### Indicative Reading List

- Borwick, J (ed.). (1996) Sound Recording Practice, 4th ed. Oxford: OUP.
- Critch, T. (2005) Recording Tips For Engineers. Focal Press.
- Huber, D. (1997) Modern Recording Techniques, 4th ed. Oxford: Focal Press.
- Rumsey and McCormick. (2014) Sound and Recording, Application and Theory. Focal Press.