UNIVERSITY OF HULL

LEEDS COLLEGE of MUSIC

Module Specification

Module Title: Specialist Group Study Music Production 2

Module code:	HBAMPR005	**NQF level:**	Level 5
Credit value:	30 credits	**Semester of study:**	1 and 2
Applicable pathways:	Production	**Pre-requisites:**	None

Module overview
Students will learn how to operate and manage sequencing, sampling and synthesis software/applications intended for use in music production. These may include applications such as Pro Tools, EastWest and other sample libraries and music editing software. Students will explore the advanced functionality, operation and processes of principal DAW software. Topics may include:

- Advanced digital audio production techniques.
- Advanced Audio editing and manipulation.
- Dynamic and FX processing utilising software plug-ins.
- Applying and editing music to picture.
- MIDI sequencing and Editing.
- Software Instruments and sample libraries.
- Mixing in the DAW.

Aims
This module is designed to further develop students' skills and knowledge to attain an advanced practical and theoretical understanding of music production software that complements work undertaken within a recording studio environment. This is achieved by further studying principal industry standard software. Students will also refine their knowledge and skills using a variety of production techniques and processes, leading towards the creation of a high quality musical output.

The module aims to:

1. Further develop students' skills and knowledge to attain an advanced practical and theoretical understanding of music production software.
2. Study and refine students' knowledge and skills using a variety of production techniques.
3. Study and refine students' knowledge and skills and processes, leading towards the creation of a high quality musical output.

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

1. Work to an advanced level within principal DAW environments.
2. Demonstrate advanced competence in the use and manipulation of MIDI & Audio editing.
3. Apply an advanced and sophisticated practical and theoretical understanding of music production by exercising significant judgement, analysis and evaluation in the realisation of a portfolio of music.
4. Manipulate and manage an advanced understanding of applicable software.

Learning and teaching methods
Advanced concepts, principles and theories will be explored and demonstrated in formal **practical** workshops. Hosted in mac lab environments students will study how DAW and associated music technologies, such as the use and manipulation of sample libraries, are used. Students will be given advanced in-class practical DAW tasks pertaining to the topics covered in each workshop. These will correspond to industry level practice.

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	39 hours
Indicative hours of directed study	261 hours
Total hours (100hrs per 10 credits)	300 hours

Opportunities for formative feedback

Students will receive regular formative assessment in a lab environment as they work towards each assessment.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
In class assessment	TBC	25%	1, 2, 4
Coursework	10 minutes of music	75%	3

Re-Assessment Method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
In class assessment	TBC	25%	1, 2, 4
Coursework	10 minutes of music	75%	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

- Collins, M. (2014) Pro Tools 11: Music Production, Recording, Editing and Mixing. Focal Press.
- Hepworth-Sawyer, R & Mark Cousins (2014), Logic Pro X:
- Audio & Music Production. New York: Focal Press.
- Lyons, R.G. (2004) Understanding Digital Signal Processing. Prentice Hall.
- Pohlmann, Ken C. (2005) Principles of Digital Audio. McGraw-Hill.
- Rumsey and McCormick. (2014) Sound and Recording, Application and Theory. Focal Press.
- Russ, M. (2002) Sound Synthesis and Sampling. Focal Press.