

6.12 Module 12: Music for Producers 2

Module Title	Music for Producers 2
Module NFQ Level (only if an NFQ level can be demonstrated)	7
Module number/Reference	BAAMT203
Parent Programme	BA (Hons) in Audio and Music Technology
Stage of Parent Programme	2
Semester	1 and 2
Module Credit Units (FET/HET/ECTS)	ECTS
Module Credit number of Units	10
List the teaching and learning modes	FT
Entry requirements (statement of knowledge, skill and competence)	Learner has earned Level 5 qualification. No previous applications technology ability is required.
Pre-requisite module titles	None
Co-requisite module titles	None
Is this a capstone module? (Yes or No)	No
Staff qualifications (academic, pedagogical and professional/occupational) and experience required. (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Staff are required to have at least a Bachelor of Arts (Honours) qualification in Music Technology or related discipline. Industry experience would be a benefit but is not a requirement. Staff are expected to have the Certificate in Training and Education qualification from Griffith College or its equivalent.
Staff/learner ratio per centre (or instance of the module)	For lecture load, ratio of 1:50 lecturer to learner is required and in lab sessions the maximum allowed is 1:25 The lecturer will also have 1 hour per week set aside in their timetable for 1:1 contact with learners who require it or have particular items they want to discuss.
Maximum number of learners per centre (or instance of the module)	50
Duration of the Module	Two Academic Semester, 24 weeks teaching
Average (over the duration of the module) of the contact hours per week.	3
Physical resources and support required per centre (or instance of the module)	One lecture hall with capacity at least 50 and one computer lab with capacity of 25.

Analysis of Required Learning Effort									
Effort while in contact with staff									
Classroom and Demonstrations	Mentoring and small group tutoring	Other (Specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total Effort (hours)	
		Hours	Minimum ratio teacher/learner						Hours
48	1:50	24	1:25		178			250	
Allocation of marks (within the module)									
				Continuous Assessment	Supervised Project(s)	Proctored practical	Proctored Written Examination	Total	
Percentage contribution					60%		40%	100%	

6.12.1 Module Objectives

This module aims to further develop the learner's foundational knowledge of musical theory aural training skills. Musical forms in popular and contemporary music genres require analysis. Notational and theoretical skills are applied through technology, utilising both graphic to standard notation. Learners are equipped with the vocabulary to convey musical ideas to instrumentalists.

6.12.2 Minimum Intended Module Learning Outcomes

On successful completion of this module the learner will be able to:

- MLO 12.1 Apply the concepts of music theory and its elements of notation, form, rhythm, harmony and melody in a variety of music genres.
- MLO 12.2 Learners will develop transcribing and aural analysis skills.
- MLO 12.3 Evidence the principles of modern arranging and orchestration and employ its practical applications in music technology and studio environments.
- MLO 12.4 Develop advanced musical ideas using current music technologies.

6.12.3 Rationale for inclusion of the module in the programme and its contribution to the overall IPLOs

To become a successful audio professional, confidence and versatility are vital. This module will develop the skills taught in Music for Producers 1. Learners will be taught the skills required to be able to handle larger projects involving multiple instrumentalists. The module addresses Programme Learning Outcomes 1 and 2 while also underpinning knowledge and skills for Outcomes 4 and 5.

6.12.4 Information Provided to Learners about the Module

Learners enrolled on this module will receive a copy of the module descriptor and assignment briefs, including an outline of the criteria for assessment.

Previous examples of assignments are also presented to the class.

6.12.5 Module Content, Organisation, and Structure

The module is organised to deliver theory through lectures (2 hours) and supervised tutorials (1 hours). During tutorials, each learner will have a workstation allowing the lecturer to work individually with learners to demonstrate and explain the material.

The lectures each week will combine lecture delivery and discussion on the material.

Each lecturer has a time allocated for one-to-one meetings with learners as required. These are not mandatory sessions but available either where the lecturer wishes to discuss an element of the module with a learner, or a learner requests a meeting to discuss a particular topic. These sessions focus on academic issues only.

Module Content

Aural Training Skills Music for music production/ audio engineering learners

- Reading music and scores
- Aural Training
- Pitch and Tuning
- Intervals
- Scales
- Rhythmic and Melodic analysis and recognition
- Vocal and Instrumental Skills
- Timbre analysis
- Sound and Style Analysis in Popular Music

Introduction to Rhythm Studies throughout different Musical Styles

- Classical, Contemporary Music
- World Music
- Popular Music, Jazz, Latin Music
- Rhythmic Style demonstrations by visiting instrumentalists

Theory

- Working Knowledge of Musical Notation
- Chords (Triads, inversions and extended voicings)
- Scales and Modes
- Harmony and Texture

Arrangement and Orchestration

- Orchestration and Instrumentation
- Song Construction
- Improvisation within the studio environment

6.12.6 Module Teaching and Learning Strategy

The module is delivered through a combination of lectures, tutorials and practical lab computer sessions. Tutorials will enable learners to practice analysis of musical styles and genres while also serving to further develop their aural skillset. Lab sessions will allow learners to practice transcription skills and engage with music technology software.

Activity	Teaching / Learning Strategy	Learning Environment
Lectures (48 hours)	Lectures / participative discussions / demonstrations of musical structures and forms using notation and representation / use of audio examples	College
Tutorial (24 hours)	In-depth focus on music theory elements / music theory exercises and demonstrations using audio material / practicing skills	College / Mac lab
Assignment (96 hours)	Practice learning and perfecting advanced music for producers skills	College
Independent Work (82 hours)	Directed and self-directed learning / home study	College / Home
Examination (3 hours)	Evaluation of knowledge and related skills	College

6.12.7 Timetabling, Learner Effort and Credit

The module is timetabled as one 3-hour session to the whole class. This will consist of the 2-hour lecture, and a 1-hour lab tutorial. In the labs, the learners engage directly with music notation and editing software, while also being able to listen to material required for aural training.

The number of credits assigned to this module is our assessment of the learner effort required. It is our view that 10 ECTS of learner effort is required by learners coming new to the material to achieve the learning outcomes required.

6.12.8 Work-based Learning and Practice-placement

There is no work based learning or practical placement involved in the module.

6.12.9 E-Learning

The College VLE is used to disseminate notes, advice and online resources to support the learners. The learners are also given access to Lynda.com as a resource for reference.

6.12.10 Module Physical Resource Requirements

Requirements are for a fully equipped lecture hall and access for each group to 3 hour sessions in a computer lab. Software required for this module is a standard score editor / sequencer and music playback device. The lecturers station should be equipped with a fully weighted MIDI keyboard.

6.12.11 Reading lists and other learning materials

Recommended Reading

Delamont, G. (1990) *Modern harmonic technique: The elements of harmony: 001*. Delevan; New York: Kendor Music.

Rooksby, R. (2007) *Arranging songs: how to put the parts together*. New York NY: Backbeat Books.

Taylor, E. (1989) *The AB guide to music theory [2 Vol.s]*. London: Associated Board of the Royal Schools of Music.

Schmunk, R. (2016) *Learning Music Notation* Lynda.com

Velard, J. (2015) *Music Theory for Songwriters: The Fundamentals* Lynda.com

Secondary Reading

Adler, S. (2002) *The study of orchestration.*, London: W. W. Norton & Company.

Cole, B. (1996) *The composer's handbook*. London: Schott Educational.

Cole, B. (2006) *The pop composer's handbook: a step by step guide to the composition of melody, harmony, rhythm and structure*. London: Schott.

Hewitt, M. (2009) *Composition for computer musicians*. Boston: Course Technology.

Rumsey, F. (2004) *Desktop audio technology: digital audio and MIDI principles*. Oxford: Focal

6.12.12 Specifications of Module Staffing Requirements

For each instance of the module, there will be one lecturer qualified to at least Bachelor of Arts (Honours) level in Music or equivalent, and with a relevant third level teaching qualification (e.g. Certificate in Training and Education). Depending on numbers a lab assistant may be required. Where this is the case the Assistant will be required to have a sound understanding of music theory, either through industry experience or academic qualification. For example, a final year Bachelor of Music Production (Honours) learner may be suitable to assist the lecturer in lab sessions. Any lab assistant will work under the supervision of the lecturer.

6.12.13 Module Summative Assessment Strategy

The assessment is based on a combination of written assignment, aural examination and written examination.

Name	Description	Weighting	Learning Outcomes
Assignment 1	For this assignment, learners will take an in-class assessment testing their ability to recognise chords and chord inversions, intervals, time signatures, melodic and rhythmic dictation.	30%	11.3
Assessment 2	Learners will take an in-class assessment testing their ability to recognise more advanced chords (chord inversions), scales, melodic and rhythmic dictations.	30%	11.2
Examination	Written and Aural examination process to evidence a developing musical ear and theoretical understanding.	40%	11.1, 11.4

6.12.14 Sample Assessment Methods

Assignment 1 brief: Aural skills test:

- Melodic transcription: simple melodies will be given (played on piano) in two different pitch registers
- Intervals recognition: simple and compound intervals (played on piano)
- Scales, modes and Pentatonic scales recognition: scales and modes will be played on piano
- Rhythm transcription: the 4 to 8 bar rhythm will be clapped (simple or Compound time)
- Chords recognition: (Triads root position and inversions) chords will be played on piano

Assignment 2 Brief: Aural skills test 2

- Melodic transcription (including rhythm): the 8 bar melodies will be given (played on piano) different pitch registers
- Scales, modes, chromatic, whole tone and pentatonic scales recognition: scales and modes played on piano.
- Rhythm transcription: the 8 bar rhythm samples will be clapped (simple or compound time)
- Chords recognition (triads – major, minor augmented / root position and inversion, played on piano)