6.4   Module 4:   Music for Producers 1

Module Title	Music for Producers 1
Module NFQ Level (only if an NFQ level can be demonstrated)	6
Module number/Reference	BAAMT104
Parent Programme	BA (Hons) in Audio and Music Technology
Stage of Parent Programme	1
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	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
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%

6.4.1 Module Aims and Objectives

This module aims to introduce learners to musical theory and aural training skills. Learners are required to analyse musical forms in a variety of pieces of music in popular and contemporary music genres. It further aims to enable the learner to apply these notational and theoretical skills through technology utilising the variety of functions available from graphic to standard notation. Learners are equipped with the vocabulary to convey musical ideas to instrumentalists.

6.4.2 Minimum Intended Module Learning Outcomes

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

MLO 4.1   Utilise standard musical theory and notation to convey musical ideas, forms and genres.

MLO 4.2   Transcribe musical passages through analysis of recordings or by other aural means using standard notation.

MLO 4.3   Explain specific techniques in orchestration, musical arrangement and also technical details and practicalities of standard instruments.

MLO 4.4   Present and explain structural and harmonic concepts both graphically and verbally to peers and musicians.

MLO 4.5   Compose skilfully using music technology.

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

Music production, Music Technology and Audio Engineering are no longer exclusive to the recording studio. As a result, the skills required to be a successful modern day audio professional have changed. A traditional more technically skilled 'Engineer' needs musical skills. This module focuses on the music theory and aural training skillset required for today's audio professionals. The module addresses Programme Learning Outcomes 1 and 2 while also underpinning knowledge and skills for Outcomes 4 and 5.

6.4.4 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.

6.4.5 Module Content, Organisation, and Structure

The module is organised to deliver theory through lectures and supervised tutorials. 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

Music analysis
- Harmonic and melodic languages, standard and contemporary
- Analysis of rhythm and tempo
- Stylistics
- Instrumentation
- Modulation
- Dynamics

Music theory
- Standard musical notation: note-heads, clefs, repeat bars etc.
- Triads and inversions
- The cycle of fifths: II-V-I harmonic progressions
- Time signatures and key signatures
- Modes
- Aural training and dictation
- Intervals

Arrangement and orchestration
- Sections of the orchestra: woodwind, brass, percussion, strings
- Instrument demonstrations by visiting instrumentalists
- Jazz, classical and popular stylistics
- Film score orchestration

Software Programming
- The parameters of MIDI programming
- Gridlines, quantifying, note on/ off, velocity etc.
- Instrumental plug-ins
- Samplers as acoustic instruments
- Managing Instrumental groups
- Transposing

6.4.6 Module Teaching and Learning Strategy

The module is delivered through a combination of lectures and tutorials. Lectures will bring Tutorials will enable learners to practice analysis of harmonic and melodic languages, music theory/standard notation, time signatures and key signatures. An emphasis will be put on aural training to equip the learner for working in a recording environment.

Activity	Teaching / Learning Strategy	Learning Environment
Lectures (48 hours)	Lectures / participative discussions / demonstration of musical structures and forms using notation and representation / analysis of musical structures	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 music theory skills required for producers	College
Independent Work (82 hours)	Directed and self-directed learning / home study / access to online resources	College / Home
Examination (2 hours)	Evaluation of knowledge and related skills	College

6.4.7 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.

6.4.8 Work-based Learning and Practice-placement

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

6.4.9 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.

6.4.10 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.

6.4.11　　　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.

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

Velard, J. (2015) *Music Theory for Songwriters: Harmony* 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

6.4.12　　　Specifications for 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.

6.4.13　　　Module Summative Assessment Strategy

Name	Description	Weighting	Learning Outcomes
Assignment 1:	For this assignment, learners will take an in-class assessment on Music theory, examining their knowledge on Intervals, Scales, Rhythm, chords and melodic transposition.	30%	4.2 – 4.5
Assignment 2: Aural Assessment	An in-class assessment examine arrangement for piano. Using a DAW, learners will be required to compose a 16-bar piece of music in a style of their choosing. They will then be required to transcribe the piece as notation on a manuscript.	30%	4.2
Exam	During this 3-hour theory exam, learners are required to write and identify Scales and modes. Write and label chords. Add bar lines / add time signatures to identify rhythm. Write harmonic sequences and a short composition.	40%	4.1 – 4.4

6.4.14 Sample Assessment Materials

Music for Producers 1 / December (in class) assignment

Date: T.B.C.
Time: T.B.C.

Music theory test

- Intervals: identify simple and compound and their inversions
- Scales, modes, pentatonic and whole note scales: write scales and modes in Treble, Bass, Alto or Tenor Clef
- Rhythm: add bar-lines / add time signatures to given rhythm extracts (Regular or Irregular time)
- Chords (Triads, root position and inversions): write chords in treble and Bass Clef
- Melodic Transpositions: rewrite melody extract in tenor or alto clef, key transposition

1. Intervals

Recognise the interval and write its inversion (next 2 lines below)

2. Scales

major

Eb major

e melodic minor (↑↓)

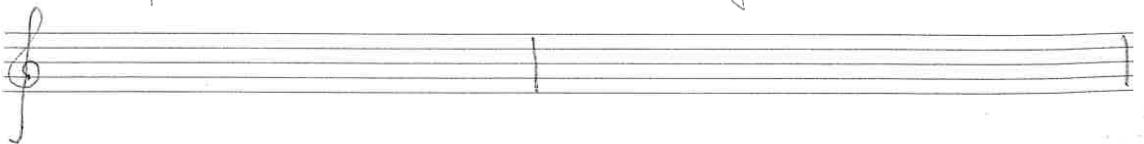Whole note scale

A Major Pentatonic
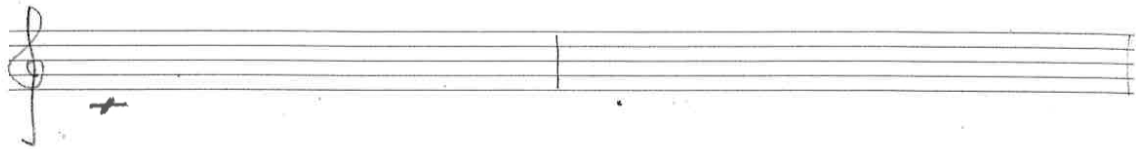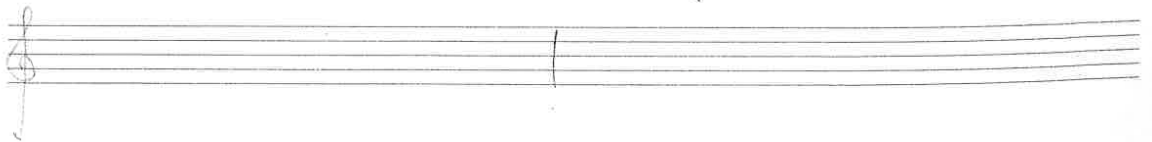
F# major
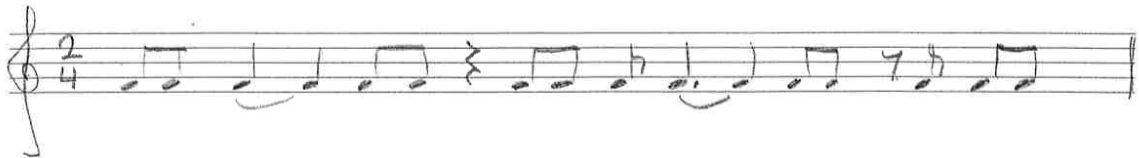
e harmonic minor
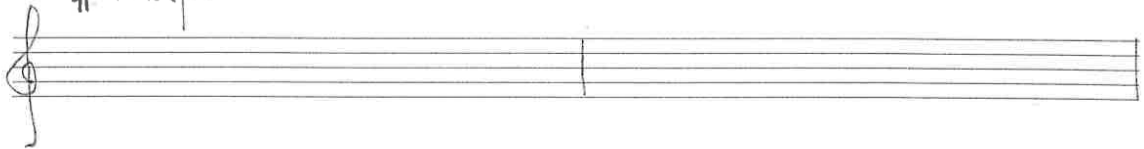
G Dorian

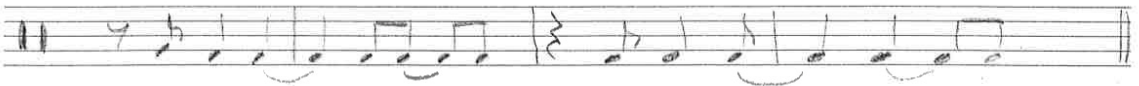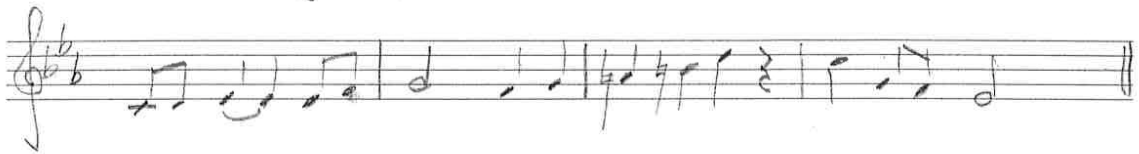D Aeolian
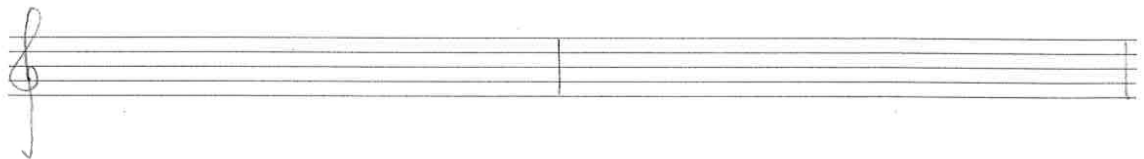
B major
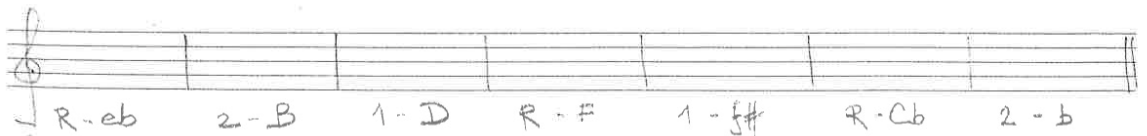
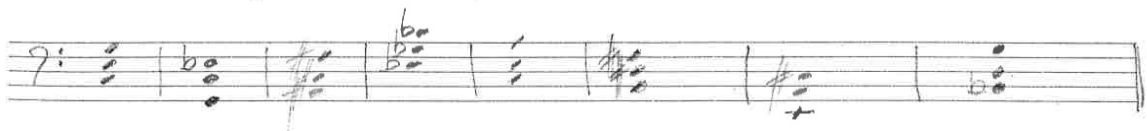E Mixo-lydian

b minor Pentatonic

F Thrygian

3. Rhythm

Add bar lines

Add time signature

4. Chords

R - root   1 - first inversion   2 - second inversion

R - eb   2 - B   1 - D   R - F   1 - f#   R - Cb   2 - b

1 - g#   2 - Eb   R - ab   2 - Db   1 - Ab   R - c#   2 - C#

5. Transposition: Write this passage an octave lower in each clef.

Assignment 2 brief:

Music for Producers 1 / April (in class) assignment

Date: T.B.C.
Time: T.B.C.

Task 1

Using Logic, create a new session (with your name). Choose a song (pop, rock, folk, jazz, trad)
Write a 16-bar simplified version of you chosen song **for piano**.
Use the Grand Staff, Chord progression ending with the cadence: choose your key signature, choose your time signature, use the rests in melody

Task 2

Re-Write your version into music manuscript sheet.

Save the Logic file for submission. (mp3 track).