



## Module Definition Form (MDF)

**Module Code:** MOD000588

**Version 1**

**Date amended 16/APR/2010**

### 1. Module Title

Studio Project

2a. Module Leader	2b. Department	2c. Faculty
Paul Rhys	Department of Music and Performing Arts	Faculty of Arts, Law and Social Sciences

3a. Level	3b. Module Type
5	Standard Module

4a. Credits	4b. Study Hours
15	150

### 5. Restrictions

Type	Module Code	Module Name	Condition
<b>Pre-requisites:</b>	None		
<b>Co-requisites:</b>	None		
<b>Exclusions:</b>	None		
<b>Courses to which this module is restricted</b>	None		

## LEARNING, TEACHING AND ASSESSMENT INFORMATION

### 6a. Module Description

The Studio Project module is aimed at the aspiring musician rather than the recording engineer. In the process of working on a number of creative projects, students learn about the history of music production and studio-based recording, from their origins in the 1950s to the present day. They are introduced to the work of pioneers such as Phil Spector and George Martin who, in the 1960s, were among the first producers of commercial music to challenge the convention that recordings should recreate the illusion of a concert hall setting. In turn, the approach of more recent producer/composers is also investigated - such as that of Brian Eno, Trent Reznor, and Frank Zappa with his notion of a 'movie for your ears'.

Students continue to develop their fluency in the use of computer software for recording, editing, sound-processing and sequencing; and they continue to learn about microphones and the creative applications of their placement. Working collaboratively by forming and recording their own musical ensembles, they make use of their technical knowledge to create two contrasting musical productions, which comprise the assessment for this module. One of these is free of stylistic constraints; the other should consciously emulate a particular style of music production, either from the past or from the present day.

### 6b. Outline Content

## 6b. Outline Content (Continued)

- Stylistic use of the techniques of arranging, production and mastering in various music genres in order to become aware of the demands of the music industry
- Relevant case studies of particular music recording scenarios, from the 1950s to the present day
- Use of sequencing and sound recording software, both in class and in students' own time, in order to develop fluency with more advanced techniques
- Workshop presentations on project progress and results, where students interact with each other critically
- Maintenance of an Internet blog with details of creative progress which should be available to all students for critical interaction

## 6c. Key Texts/Literature

- *Borwick, J. (1987) Sound Recording Practice, Oxford: Oxford University Press*
- *Brice, R. (2001) Music Engineering, Oxford: Newnes*
- *Katz, B. (2003) Mastering Audio: the Art and the Science, Oxford: Focal*
- *Katz, M. (2005) Capturing Sound: How Technology Has Changed Music, Berkeley: U of California Press*
- *Moorefield, V. (2005) The Producer as Composer, Massachusetts: MIT Press*
- *Nisbett, A. (2003) The Sound Studio: Audio Techniques for Radio, Television, Film, and Recording, Boston, Mass.: Focal Press*
- *Rumsey, F. (2006) Sound and Recording: an Introduction, Oxford: Focal*
- *Runstein, R.E, Huber, D.M. (2005) Modern Recording Techniques, Oxford: Focal*
- *Industry magazines: Sound on Sound, Music Tech, Future Music*

Last Updated: 03/08/2009

## 6d. Specialist Learning Resources

Appropriate computer music studio and recording resources

## 7. Learning Outcomes (threshold standards)

No.	Type	On successful completion of this module the student will be expected to be able to:
1	Knowledge and understanding	Understand how production styles have developed over time, both in response to technology and in response to aesthetic goals.
2	Knowledge and understanding	Understand how different producers choose, arrange and organise sonic materials in order to create a finished work.
3	Intellectual, practical, affective and transferable skills	Demonstrate critical and creative judgement in using skills of recording, editing, post-production and mastering appropriate to a particular style of production.
4	Intellectual, practical, affective and transferable skills	Emulate the musical character of a particular production style from the past or present, in an original piece of work.

## 8a. Module Occurrence to which this MDF Refers

Year	Occurrence	Period	Location	Mode of Delivery
2015/6	ZZF	Template For Face To Face Learning Delivery		Face to Face

<b>8b. Learning Activities for the above Module Occurrence</b>			
Learning Activities	Hours	Learning Outcomes	Details of Duration, frequency and other comments
Lectures	0	None	None
Other teacher managed learning	24	1-4	12 weekly workshops of 2 hours
Student managed learning	126	1-4	Private study
<b>TOTAL</b>	<b>150</b>		

<b>9. Assessment for the above Module Occurrence</b>					
Assessment No.	Assessment Method	Learning Outcomes	Weighting (%)	Fine Grade or Pass/Fail	Qualifying Mark (%)
010	Practical	1-4	100	Fine Grade	30
Details:	Portfolio (including PDP): 2 contrasting projects allowing students to explore different styles of musical production.				

**In order to pass this module, students are required to achieve an overall mark of 40%. In addition, students are required to:**

**(a) achieve the qualifying mark for each element of fine grade assessment as specified above**

**(b) pass any pass/fail elements.**

