



MUS 203

Music Production 2

S2 Day 2014

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

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Y3A 193G

Tuesday 11am-1pm

Justine Martin

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Credit points

3

Prerequisites

MUS202

Corequisites

Co-badged status

Unit description

Building on MUS202, this unit explores the audio functions of music production within the virtual studio. Acoustic recording practices, the virtual mixing desk, plug-ins, effects, and hardware peripherals are introduced. Conceptual and practical issues regarding audio production and recording are covered through lectures and hands-on tutorials. This unit is taught within Music laboratories fully equipped with individual digital audio workstations, MIDI keyboards, microphones, mixers, and a range of recording and production software and hardware. Students will produce original audio works using the Cubase music production software environment.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate discipline-specific technical knowledge of digital audio editing and recording

Analyse and explain sound and creative works, showing critical, analytical and integrative thinking

Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues

Formulate audio compositions in Cubase, demonstrating musical creativity and originality

Appraise and effectively communicate self-reflection of the creative process through writing

Recognise issues of ethics and copyright in contemporary music production

Assessment Tasks

Name	Weighting	Due
iLearn tasks	25%	Throughout semester
Cubase project 1	15%	Week 5 tutorials
Cubase project 2	30%	Friday, Week 12
Project process diary	20%	11:59pm, Friday, Week 13
Tutorial participation	10%	Throughout semester

iLearn tasks

Due: **Throughout semester**

Weighting: **25%**

iLearn tasks will be set in most weeks throughout semester, and students will have at least one week to complete these short tasks. These may relate to readings, lectures, tutorial discussions, or upcoming assessments. They should be responded to in a way that shows comprehension of, and engagement with, core unit concepts.

Late submission of a task without sufficient justification (medical, or Special Consideration) will result in a 50% penalty.

Assessment criteria:

- Level of engagement and effort in completing tasks
- Number of tasks attempted?
- Timely submission of tasks

On successful completion you will be able to:

- Analyse and explain sound and creative works, showing critical, analytical and integrative thinking

- Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues
- Appraise and effectively communicate self-reflection of the creative process through writing
- Recognise issues of ethics and copyright in contemporary music production

Cubase project 1

Due: **Week 5 tutorials**

Weighting: **15%**

Using Cubase, students will produce an original audio work in the style of their choice. This project should demonstrate an ability to creatively work with audio files in Cubase, resulting in a coherent musical composition. At least one self-built Halion 4 instrument should be used in this project. This work will consist primarily of sampled audio material, though self-recorded material may also be used. All audio material must be of copyright-permitted or Creative Commons origins. All audio used should be declared in the accompanying reference list, due to iLearn.

NB. MIDI may not be used in this project unless it is a Halion 4 sample bank that you have built yourself.

Assessment Criteria:

- Original and innovative use of audio samples?
- Evidence of technical familiarity with/exploration of the Cubase environment, based on unit concepts
- ?• Application of appropriate audio effects and processing, as well as overall audio quality?
- Well-formulated composition and arrangement, demonstrating consideration of the final musical work
- ?• File management, mixdown, and accuracy of reference list

On successful completion you will be able to:

- Demonstrate discipline-specific technical knowledge of digital audio editing and recording
- Formulate audio compositions in Cubase, demonstrating musical creativity and originality
- Recognise issues of ethics and copyright in contemporary music production

Cubase project 2

Due: **Friday, Week 12**

Weighting: **30%**

Building on feedback from and skills developed in the previous Cubase assessment, as well as new course concepts introduced in the second half of the semester, students will produce an original audio work. The finished work will be played during tutorials in Week 13. This work will consist of self-recorded audio material, and/or sampled audio material from copyright-permitted

or Creative Commons origins. All audio used should be declared in the accompanying reference list, due to iLearn.

NB. Any MIDI may be used for this project, but use of audio should be the focus.

Assessment Criteria:

- Creative engagement with the technical and aesthetic factors of music production discussed throughout the unit?
- Innovative use of recorded or sourced audio, including effects, processing, and any other relevant techniques
- ?• Demonstration of correct recording practices, where appropriate?
- Evidence of technical proficiency with both Cubase and virtual studio technology in general
- ?• Well-formulated composition and arrangement, demonstrating forethought and consideration of the final musical work
- ?• File management, mixdown, and accuracy of reference list

On successful completion you will be able to:

- Demonstrate discipline-specific technical knowledge of digital audio editing and recording
- Formulate audio compositions in Cubase, demonstrating musical creativity and originality
- Recognise issues of ethics and copyright in contemporary music production

Project process diary

Due: **11:59pm, Friday, Week 13**

Weighting: **20%**

The Project process diary should be completed in conjunction with the composition, recording, and production of Assessment 3 (Cubase project 2). This assessment will serve as a record of the processes that led to the creation of the final audio work. A satisfactory Project Process diary will demonstrate the technical and creative progression of the project; helpful articles, resources, and materials that were discovered, and how they were of use; evidence of attendance at lectures and engagement with unit concepts; and any creative or technical problems that were encountered and the steps that were taken to overcome them.

Assessment Criteria:

- Documentation of initial objectives, followed by evidence of progression and fulfillment of creative aims
- ?• Discussion of methods and techniques used, both technical (Cubase-related) and creative (compositional)?
- Demonstration of understanding of course concepts and engagement with independent research, lectures, and critical listening
- ?• Description of any issues or occurrences affecting the eventual outcome of the project
- ?• Clarity of writing style and structure

On successful completion you will be able to:

- Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues
- Appraise and effectively communicate self-reflection of the creative process through writing

Tutorial participation

Due: **Throughout semester**

Weighting: **10%**

Tutorial participation consists of preparedness for tutorials, discussions with your tutor, as well as active work in tutorials on Cubase projects, applying concepts discussed in lectures and weekly readings as appropriate. You are expected to demonstrate consistent and significant progress on their Cubase project from week to week, and be able to discuss relevant issues with the tutor. A lack of demonstrable progress on the Cubase project will compromise participation and will adversely affect the mark for this component.

Assessment Criteria:

- Ability to discuss project direction and relevant issues?
- Evidence of lecture attendance and engagement with unit concepts?
- Timely attendance
- ?• No more than two tutorials missed without medical certification or evidence of disruption

On successful completion you will be able to:

- Demonstrate discipline-specific technical knowledge of digital audio editing and recording

Delivery and Resources

Lecture and tutorial start date | Lectures commence in Week 1. Tutorials commence in Week 2.

Required Equipment | You will need to **bring a suitable pair of headphones to tutorials each week**. In-ear (iPod-style) headphones are not recommended, as their sound reproduction quality is generally inadequate and may jeopardise the quality of your work. Consider your headphones an investment. Mac-compatible USB memory sticks (4GB or more) are required for saving and transferring Cubase projects from the lab computers.

Attendance | Students are required to attend all lectures and tutorials for this unit. Lecture and tutorial attendance is compulsory, and missing more than two tutorials without medical certification or evidence of disruption will result in **failure of the 10% 'Participation' component**. To avoid being penalised for missing a tutorial, medical certification or other evidence of disruption must be provided. A roll will be taken in the first 10 minutes of every tutorial; students entering late are responsible for making themselves known to the tutor so they can be marked as in attendance.

Readings | A list of readings for MUS203 are available via the MUS203 iLearn page. Readings are grouped by topic and should be used as a starting point for your own research, as well as specifically referenced in the Project Process Diary.

iLearn | All MUS203 material displayed in lectures and used in tutorials are available on the MUS203 iLearn site. E-mail the course convenor if they have not been uploaded. The MUS203 iLearn unit may be accessed from within the music labs or from off-campus at <http://www.lear.n.mq.edu.au>. iLearn will also be used for assessment submission and iLearn tasks.

Practice rooms and borrowing equipment | You may make use of the many music **practice rooms** in Y3A including the mini-studio in the practice room area. **Equipment** (microphones, cables, instruments, mobile recording stations) can also be borrowed. Contact David Hackett or Chris Walkerden (contact details on MMCCS website) to access these rooms and equipment.

Software Compatibility | It is your own responsibility to ensure that any work undertaken outside of the MMCCS Music computer labs is fully functional within and compatible with the version of Cubase currently installed on the computers in the labs. Working within other software platforms (such as Garageband or Reason) as well as Cubase is **not recommended**, as this has caused significant problems for students in the past. Additional VST instruments and effects not native to the version of Cubase provided on the lab workstations should preferably not be used, unless mixed down to audio format (discuss this with your tutor).

Referencing style | Preferred referencing styles include Harvard http://libweb.anglia.ac.uk/referencing/harvard.htm?harvard_id=24#24 and APA <http://www.usq.edu.au/library/help/referencing/apa.htm>. Either or any style may be used as long as all necessary information is provided and a consistent approach is taken.

Extensions and special consideration | Assessments submitted after the due date and time will automatically be deducted **10% per day** (weekends included) unless medical certification or evidence of serious and unavoidable disruption is provided. For extensions, contact the course convenor well in advance if you may be unable to submit an assessment on time. Extensions will only be granted on grounds of illness or misadventure, where appropriate supporting documentation is submitted, and are awarded at the discretion of the course convenor.

Return of marked work | Marked work will be returned to students in tutorials or by e-mail (if requested). For end-of-semester assessments, e-mail your tutor for feedback.

Changes made to previous offerings of this unit | iLearn tasks now worth 25% (from 20%); final Cubase project now worth 30% (from 35%).

Unit Schedule

Week 1

Lecture: Introduction to Unit

Tutorial: No tutorial. Bring headphones for next week

Week 2

Lecture: Introduction to audio and Cubase

Tutorial: Start Cubase project 1

Week 3

Lecture: Audio processing and effects

Tutorial: Continue Cubase project 1

Week 4

Lecture: Building sample banks

Tutorial: Continue Cubase project 1

Week 5

Lecture: Recording audio: Analysing musical production

Tutorial: Finish/submit Cubase project 1

Cubase project 1 (Assessment 2, 20%) due in tutorials: Reference list to iLearn

Week 6

Lecture: Automation and the mixer Tutorial: Start Cubase project 2

Week 7

Lecture: Critical listening

Tutorial: Continue Cubase project 2

BREAK — Continue Cubase Project 2

Week 8

Lecture: Recording audio II: recording modes

Tutorial: Continue Cubase project 2

Week 9

Lecture: Mixing and equalisation

Tutorial: Continue Cubase project 2

Week 10

Lecture: Optimising recorded audio

Tutorial: Continue Cubase project 2

Week 11

Lecture: Project organisation: group/folder tracks

Tutorial: Continue Cubase project 2

Week 12

Lecture: Finalising your project

Tutorial: Continue Cubase project 2

Cubase project 2 (Assessment 3, 30%) due by end of Week 12: Reference list to iLearn.

Week 13

Lecture: In-class presentations

Tutorial: In-class presentations

Project process diary (Assessment 4, 20%) due on Friday to iLearn.

UNIT READINGS

You are expected to undertake **independent research from a range of technical and industry sources**, and to cite your research in the Project Process Diary. There is no categorical list of required readings; you should source research appropriate to your line of inquiry from the below readings and beyond.

General readings are provided below. These are intended to furnish extra understanding and a starting point for your own research, which should inform your work in Cubase and be cited in the Project Process Diary.

This list of readings can also be found on iLearn.

Getting started

Poyser, D. 1999. 20 tips on...Songwriting. Sound on Sound, January 1999
<http://www.soundonsound.com/sos/jan99/articles/20tips.458.htm>

White, P. 2009. Call Yourself A Producer? Sound on Sound, March 2009
http://www.soundonsound.com/sos/mar09/articles/leader_0309.htm

Smithers, B. 2009. Square One: Audio Poltergeists. Electronic Musician Online,
http://emusician.com/square_one/audio_basics/square-one-audio-poltergeists/

Chadabe, J. 2001. The Electronic Century: Part One. Electronic Musician Online,
http://www.emusician.com/tutorials/electronic_century1/

Chadabe, J. 2001. The Electronic Century: Part Two. Electronic Musician Online,
http://www.emusician.com/tutorials/electronic_century2/

Chadabe, J. 2001. The Electronic Century: Part Three. Electronic Musician Online,
http://www.emusician.com/tutorials/electronic_century3/

Chadabe, J. 2001. The Electronic Century: Part Four. Electronic Musician Online,
http://www.emusician.com/tutorials/electronic_century4/

Ockenden, K. 2011. Musical Tricks To Transform Your Tracks. Sound on Sound, October 2011
<http://www.soundonsound.com/sos/oct11/articles/melody-makers.htm>

Walden, J. 2012. Keyboard Shortcuts. Sound on Sound, January 2012.

<http://www.soundonsound.com/sos/jan12/articles/cubase-0112.htm>

Recording and Guitar

Walden, J. 2006. Processing Acoustic Guitars in Cubase SX: Cubase Notes & Techniques Sound on Sound, October 2006 http://www.soundonsound.com/sos/oct06/articles/cubasetech_1006.htm

White, P. and Lockwood, D. 1998. 20 tips on...Recording Guitar. Sound on Sound, August 1998 <http://www.soundonsound.com/sos/aug98/articles/20tips.html>

White, P. 1999. Using Microphones: Frequently Asked Questions. Sound on Sound, August 1999 <http://www.soundonsound.com/sos/aug99/articles/micfaq.htm>

Boisen, M. 2001. Mics in the Mix. Electronic Musician Online, http://www.emusician.com/mics/emusic_mics_mix/

Walden, J. 2009. Cubase: Funky Guitar Processing. Sound on Sound, May 2009 http://www.soundonsound.com/sos/may09/articles/cubasetech_0509.htm

Anderton, C. 2009. Cubase: Electric Guitar Effects Chains. Sound on Sound, September 2009 http://www.soundonsound.com/sos/sep09/articles/cubasetech_0909.htm

Mayes-Wright, C. 2009. A Beginner's Guide to Acoustic Treatment. Sound on Sound, December 2009 <http://www.soundonsound.com/sos/dec09/articles/beginnersacoustics.htm>

Fredricks, HJ. 2009. Bouncing Off Walls. Electronic Musician Online, http://emusician.com/square_one/audio_basics/bouncing_off_walls/

Walden, J. 2012. Multitrack Comping. Sound on Sound, February 2012. <http://www.soundonsound.com/sos/feb12/articles/cubase-0212.htm>

Greeves, D. 2012. Understanding & Recording Guitar Speakers. Sound on Sound, February 2012. <http://www.soundonsound.com/sos/feb12/articles/speakers.htm>

White, P. 2012. Vocal Production. Sound on Sound, February 2012. <http://www.soundonsound.com/sos/feb12/articles/vocal-production.htm>

Klang, I. 2012. Vox Pop: Crafting Perfect Pop Backing Vocals. Sound on Sound, January 2013. <http://www.soundonsound.com/sos/jan13/articles/vox-pop.htm>

Walden, J. 2012. Amp It Up! [Guitar] Sound on Sound, September 2012 <http://www.soundonsound.com/sos/sep12/articles/cubase-0912.htm>

Sampling/Programming

Howell, S. 2005. The Lost Art of Sampling: Part 1. Sound on Sound, August 2005 <http://www.soundonsound.com/sos/aug05/articles/lostscience.htm>

Howell, S. 2005. The Lost Art of Sampling: Part 2. Sound on Sound, September 2005 <http://www.soundonsound.com/sos/sep05/articles/lostscience.htm>

Howell, S. 2005. The Lost Art of Sampling: Part 3. Sound on Sound, October 2005
<http://www.soundonsound.com/sos/oct05/articles/lostscience.htm>

Trask, S. 2005. Creative Commons, Copyright & The Independent Musician: New Approach To Copyright Licensing Sound on Sound, January 2005 <http://www.soundonsound.com/sos/jan05/articles/creative.htm>

Webley, G. 1997. Law Games: Samples, Copyright, and the High-Tech Musician Sound on Sound, June 1997 http://www.soundonsound.com/sos/1997_articles/jun97/sampleclearance.html

Walden, J. 2009. Making Great Loops with Loopmash. Sound on Sound, October 2009
http://www.soundonsound.com/sos/oct09/articles/cubasetech_1009.htm

Dow, R. 2010. Beat This! | Programming Realistic Drum Parts. Sound on Sound, September 2010 <http://www.soundonsound.com/sos/sep10/articles/drum-prog.htm>

Walden, J. 2011. Liven Up Your Drum Loops, Part 1. Sound on Sound, September 2011
<http://www.soundonsound.com/sos/sep11/articles/cubase-tech-0911.htm>

Smith, G. 2012. Creating & Using Custom Delay Effects. Sound on Sound, May 2012
<http://www.soundonsound.com/sos/may12/articles/designer-delay.htm>

Walden, J. 2012. Groove-Quantize, Part 1. Sound on Sound, July 2012
<http://www.soundonsound.com/sos/jul12/articles/cubase-0712.htm>

General Cubase and Audio tips

Wherry, M. 2005. Understanding Audio Files in Cubase SX: Workshop Sound on Sound, June 2005 <http://www.soundonsound.com/sos/jun05/articles/cubasetech.htm>

Walden, J. 2004. Cubase SX: Easy Tempo Changes. Sound on Sound, January 2004
<http://www.soundonsound.com/sos/jan04/articles/cubasenotes.htm>

Wherry, M. 2006. Automation Tips for Cubase SX. Sound on Sound, June 2006.
http://www.soundonsound.com/sos/jun06/articles/cubasetech_0606.htm

Wherry, M. 2002. Cubase Notes: Multiple Takes in Cubase. Sound on Sound, November 2002
<http://www.soundonsound.com/sos/Nov02/articles/cubasenotes1102.asp>

Wherry, M. 2002. Cubase Notes: Managing Multiple Takes. Sound on Sound, December 2002
<http://www.soundonsound.com/sos/Dec02/articles/cubasenotes1202.asp>

Millward, S. 2006. Detailed Audio Editing in Cubase SX: Cubase Notes & Techniques. Sound on Sound, September 2006 http://www.soundonsound.com/sos/sep06/articles/cubasetech_0906.htm

White, P. 2006. Mix Rescue + Audio Files. Sound on Sound, July 2006
http://www.soundonsound.com/sos/jul06/articles/mixrescue_0706.htm

Wherry, M. 2005. Using Folder Tracks in Cubase SX: Cubase Notes. Sound on Sound, May 2005 <http://www.soundonsound.com/sos/may05/articles/cubasenotes.htm>

Walden, J. 2011. Vocal Comping. Sound on Sound, August 2011
<http://www.soundonsound.com/sos/aug11/articles/cubase-0811.htm>

White, P. 2012. Noise-reduction Tools & Techniques. Sound on Sound, January 2012
<http://www.soundonsound.com/sos/jan12/articles/noise-reduction.htm>

Corbett, I. 2012. What Data Compression Does To Your Music. Sound on Sound, April 2012.
<http://www.soundonsound.com/sos/apr12/articles/lost-in-translation.htm>

Mixing

White, P. 2000. Wide Angle: Improving your Stereo Mixing. Sound on Sound, October 2000
<http://www.soundonsound.com/sos/oct00/articles/stereomix.htm>

White, P. 2006. Mixing Essentials: The Fundamentals of Mixing. Sound on Sound, October 2006
<http://www.soundonsound.com/sos/oct06/articles/mixing.htm>

Senior, M. 2009. Ducking Techniques at Mixdown. Sound on Sound, May 2009
http://www.soundonsound.com/sos/may09/articles/cubasetech_0509.htm

White, P. 2009. Creating a Sense of Depth in your Mix. Sound on Sound, February 2009
<http://www.soundonsound.com/sos/feb09/articles/deepspace.htm>

White, P. 2009. Making the Most of the Stereo Panorama. Sound on Sound, March 2009
<http://www.soundonsound.com/sos/mar09/articles/stereotechnique.htm>

White, P. and Senior, S. Using Equalisation. Sound on Sound, August 2001
<http://www.soundonsound.com/sos/Aug01/articles/usingeq.asp>

Robjohns, H. 2003. Mixing on headphones. Sound on Sound, December 2003
<http://www.soundonsound.com/sos/dec03/articles/mixingheadphones.htm>

Robjohns, H. 2003. Stereo Editing and Mastering. Sound on Sound, August 2003
<http://www.soundonsound.com/sos/aug03/articles/stereoediting.htm>

White, P. 2010. Guitar Technology Technique: Bass Guitars in the Mix. Sound on Sound, February 2010
<http://www.soundonsound.com/sos/feb10/articles/bassmixing.htm>

Robjohns, H. and White, P. 2002. Multi-band workshop: Practical Multi-band Compression
Sound on Sound, August 2002
<http://www.soundonsound.com/sos/Aug02/articles/multiband.asp>

White, P. 2011. Making the most of plug-in presets. Sound on Sound, January 2011
<http://www.soundonsound.com/sos/jan11/articles/presets.htm>

Walden, J. 2011. Creative Automation. Sound on Sound, March 2011
<http://www.soundonsound.com/sos/mar11/articles/cubase-0311.htm>

Inglis, S. 2011. Creative Mix Automation. Sound on Sound, August 2011
<http://www.soundonsound.com/sos/aug11/articles/mix-automation.htm>

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)

- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Appraise and effectively communicate self-reflection of the creative process through writing
- Recognise issues of ethics and copyright in contemporary music production

Assessment tasks

- iLearn tasks
- Project process diary

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Demonstrate discipline-specific technical knowledge of digital audio editing and recording
- Formulate audio compositions in Cubase, demonstrating musical creativity and originality

Assessment tasks

- iLearn tasks
- Cubase project 2
- Tutorial participation

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Demonstrate discipline-specific technical knowledge of digital audio editing and recording
- Analyse and explain sound and creative works, showing critical, analytical and integrative thinking
- Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues
- Formulate audio compositions in Cubase, demonstrating musical creativity and originality
- Appraise and effectively communicate self-reflection of the creative process through writing

Assessment tasks

- iLearn tasks
- Cubase project 1
- Cubase project 2
- Project process diary
- Tutorial participation

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Analyse and explain sound and creative works, showing critical, analytical and integrative thinking
- Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues
- Appraise and effectively communicate self-reflection of the creative process through writing

Assessment tasks

- iLearn tasks
- Project process diary

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Analyse and explain sound and creative works, showing critical, analytical and integrative thinking
- Develop independent research skills, organisational abilities, and an ability to problem-solve technical and creative issues
- Formulate audio compositions in Cubase, demonstrating musical creativity and originality
- Appraise and effectively communicate self-reflection of the creative process through writing
- Recognise issues of ethics and copyright in contemporary music production

Assessment tasks

- Cubase project 1
- Cubase project 2
- Project process diary

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcome

- Formulate audio compositions in Cubase, demonstrating musical creativity and originality

Assessment tasks

- Cubase project 1
- Cubase project 2

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Analyse and explain sound and creative works, showing critical, analytical and integrative thinking
- Appraise and effectively communicate self-reflection of the creative process through writing

Assessment tasks

- iLearn tasks
- Project process diary
- Tutorial participation

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's

historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcome

- Recognise issues of ethics and copyright in contemporary music production

Assessment tasks

- Cubase project 1
- Cubase project 2