



# MUS 300

## Advanced Music Production

S1 Day 2014

*Dept of Media, Music & Cultural Studies*

### Contents

---

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>Assessment Tasks</u>	3
<u>Delivery and Resources</u>	5
<u>Unit Schedule</u>	6
<u>Policies and Procedures</u>	7
<u>Graduate Capabilities</u>	9

---

#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Unit Convenor

Denis Crowdy

[denis.crowdy@mq.edu.au](mailto:denis.crowdy@mq.edu.au)

Contact via [denis.crowdy@mq.edu.au](mailto:denis.crowdy@mq.edu.au)

Credit points

3

Prerequisites

MUS203 and MUS204

Corequisites

Co-badged status

Unit description

Building on MUS203, this unit examines advanced techniques for recording and producing music within the virtual studio environment. It addresses areas including: digital audio theory; further methods for recording, composition, editing, and arrangement; working in the recording studio; and approaches to mixing and mastering. Key aspects of this unit are the establishment of critical listening skills, research of specific musical genres, and developing an understanding of audio and production concepts applicable across software platforms. Students obtain a knowledge base which may be applied to many areas of music production, and create original audio works that incorporate a practical and theoretical understanding of contemporary music production within the virtual studio.

## 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:

Apply advanced music production techniques and digital audio concepts

Create and compose original musical works

Explain industry-standard production and recording practices

Analyse sonic texts in terms of production techniques, composition, and context

Critique and evaluate the creative process of music production

Research contemporary production practices and technologies

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Participation</u></a>	25%	Continuous
<a href="#"><u>Presentation</u></a>	10%	Tutorials from week 4
<a href="#"><u>Cubase project 1</u></a>	15%	Week 6 tutorial
<a href="#"><u>Cubase project 2</u></a>	30%	Week 13 tutorial
<a href="#"><u>Exegesis</u></a>	20%	Week 13 tutorial

### Participation

Due: **Continuous**

Weighting: **25%**

Participation includes both iLearn and tutorial participation. You will complete homework tasks when given and show evidence of completion via participation in iLearn forums and in tutorial discussions. You should also display steady progress on Cubase projects and written/ research projects, and be prepared to discuss progress with your tutor.

On successful completion you will be able to:

- Explain industry-standard production and recording practices
- Critique and evaluate the creative process of music production
- Research contemporary production practices and technologies

### Presentation

Due: **Tutorials from week 4**

Weighting: **10%**

You will choose to research the recording, mixing, and overall production process of a particular artist, song, or album. The presentation may involve; critically listening to the selected track and sharing your perceptions; illustrating the chronology and composition of the mix, playing selections of the track and using diagrams where appropriate; selecting 1 (or more) interesting technique to demonstrate in Cubase; and defining or explaining any unusual practices or concepts using further research (e.g. tube compression, mixing to tape).

On successful completion you will be able to:

- Explain industry-standard production and recording practices
- Critique and evaluate the creative process of music production

## Cubase project 1

Due: **Week 6 tutorial**

Weighting: **15%**

This Cubase project will focus primarily on a specific research area of your choice (e.g. acoustic guitar recording, hip-hop vocal production). It will not necessarily be a complete work, but should explore your chosen area in depth. All samples used must be credited on an accompanying list of

references, submitted to iLearn. A brief statement on the research focus and intentions of this project should be included with the reference list.

On successful completion you will be able to:

- Apply advanced music production techniques and digital audio concepts
- Explain industry-standard production and recording practices
- Analyse sonic texts in terms of production techniques, composition, and context
- Research contemporary production practices and technologies

## Cubase project 2

Due: **Week 13 tutorial**

Weighting: **30%**

Students will produce an original Cubase project concerning an musical work in any style, creating a well-rounded and polished composition with attention to all aspects of virtual studio production. Audio material must be sourced from copyright-free or Creative Commons origins. This work should demonstrate an advanced knowledge of audio recording and production in Cubase. Elements such as creative and effective mixing and mastering will be emphasised. Furthermore, constructive criticism from the previous Cubase project should be incorporated as appropriate.

On successful completion you will be able to:

- Apply advanced music production techniques and digital audio concepts
- Create and compose original musical works
- Analyse sonic texts in terms of production techniques, composition, and context
- Research contemporary production practices and technologies

## Exegesis

Due: **Week 13 tutorial**

Weighting: **20%**

The exegesis should be completed in conjunction with the composition, recording,

and production of the final Cubase project. A satisfactory exegesis will demonstrate the progression of the project, its creative context, and research materials used, as well as any problems that were encountered (either creative or technical) and the steps that were taken to overcome them.

On successful completion you will be able to:

- Create and compose original musical works
- Analyse sonic texts in terms of production techniques, composition, and context
- Critique and evaluate the creative process of music production

## Delivery and Resources

### 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 may result in failure of the 25% '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.

### Website/iLearn

MUS300 tutorial worksheets and lecture slides are hosted on the MUS300 iLearn site. The MUS300 iLearn unit may be accessed from within the music labs or from off-campus at <http://www.learn.mq.edu.au>.

### Required Equipment

You will need to bring a pair of headphones (i.e. studio monitors) to tutorials each week. In-ear (iPod-style) headphones are not appropriate. Consider your headphones an investment. You will need a Mac-compatible portable hard drive or USB memory sticks (4GB or more) in order to back up and transfer projects from the server.

### Music lab and other spaces

You may make use of the Y3A music lab at any time when there are no classes taking place. The opening hours for the music lab will be 9–5 on weekdays, with possible extensions; this will be discussed in lectures/tutorials. Practice rooms and recording spaces may be booked via Music tech staff; this will be discussed in tutorials/lectures.

### Software Compatibility

It is your own responsibility to ensure that any work undertaken outside of the 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 insert effects not native to Cubase 6 or provided on the lab workstations should preferably not be used, unless mixed down to audio format (this should be discussed beforehand with your tutor).

## Assignment Submission

There are no hard-copy submissions for MUS300. Written assignments and iLearn tasks will be completed/submitted via iLearn. Cubase projects will be uploaded to the Music server during tutorials. This will be further explained in tutorials.

## Return of marked work

Marked work will be returned to students in tutorials. For assessments submitted in Week 13, email your tutor for feedback.

## 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.

## Referencing style

Preferred referencing styles include Harvard ([http://libweb.anglia.ac.uk/referencing/harvard.htm?harvard\\_id=24#24](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.

## Recommended reading and research

The weekly recommended readings for this unit (see further on in this unit guide) are intended to supplement your core work with Cubase, as well as enhancing students' understanding of concepts taught throughout the course. Readings will not be objectively assessed from week to week, however students should broaden their understanding of concepts and practices relating to Cubase and music production by completing all relevant recommended readings and relating them to the Exegesis (20%) component.

## Unit Schedule

Week	Lecture	Tutorial	Assessments
1	Introduction to unit	None	See iLearn

2	Theories of digital audio	Finalise schedule for presentations; Commence Cubase project	See iLearn
3	Signal flow and effects order	Continue Cubase project 1	See iLearn
4	Advanced plugins, sampling theory	Presentations; Continue Cubase project 1	Asst. 2 (10%): Presentations
5	Advanced recording presentations	Presentations; Continue Cubase project 1	Asst. 2 (10%): Presentations;
6	Mixing practices	Presentations ; Complete/submit Cubase project 1	Asst. 2 (10%): Presentations; Assmt 3 (15%) Cubase project 1 + 100w notes + reference list
Mid-semester break			
7	Critical listening	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations; Organise studio session ; See iLearn
8	Advanced recording and audio processing	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations See iLearn
9	Performance environments and audio programming	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations See iLearn
10	Mastering	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations See iLearn
11	Guest Lecture: TBA	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations See iLearn
12	Surround sound and Interactive Audio	Presentations; commence Cubase project 2	Asst. 2 (10%): Presentations See iLearn
13	In-class listening/informal presentations	In-class listening/informal presentations ; complete/submit final Cubase project	Asst. 4 (30%): Cubase project 2 + ref. List; Asst 5 (20%); Exegesis

## 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](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](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](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/](https://students.mq.edu.au/support/student_conduct/)

## **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](http://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](http://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

- Explain industry-standard production and recording practices
- Research contemporary production practices and technologies

### 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 outcome

- Research contemporary production practices and technologies

### 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

- Apply advanced music production techniques and digital audio concepts
- Analyse sonic texts in terms of production techniques, composition, and context
- Critique and evaluate the creative process of music production

## 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

- Create and compose original musical works
- Explain industry-standard production and recording practices
- Analyse sonic texts in terms of production techniques, composition, and context
- Critique and evaluate the creative process of music production
- Research contemporary production practices and technologies

## 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 outcomes

- Apply advanced music production techniques and digital audio concepts
- Create and compose original musical works
- Critique and evaluate the creative process of music production

## 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 outcome

- Analyse sonic texts in terms of production techniques, composition, and context

## 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

- Explain industry-standard production and recording practices