MECO839

Music Production

S1 Day 2018

Department of Media, Music, Communication and Cultural Studies

Contents

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General Information

Unit convenor and teaching staff
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By appointment

Technical Officer - Music Production Facilities
Ben Nash
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Credit points
4

Prerequisites
Admission to MCrMedia or MCrInd or MCreIndMFJ or MCreIndMMedia

Corequisites

Co-badged status

Unit description
This unit explores essential techniques of music production and analysis through attendance at, and contribution to, a series of practical seminars and workshops on relevant topics. Areas covered include: analysis methodologies, creative use of technology, the rise of production through the history of recorded music, specialist technical topics and changing techniques through interface development.

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:

Differentiate key approaches to music production

Contextualise aesthetic discussion by developing an understanding of relevant repertoire

Research advanced practice and literature in the field

Apply research skills to music production

General Assessment Information

Assessment standards in this unit align with the University's grade descriptors, available at:

https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment

Late Submission Penalty

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Assessment Tasks

Name	Weighting	Hurdle	Due
Project proposal and plan	30%	No	Week 4 - March 23, 2018
Music Production Draft	25%	No	Week 8 - May 4, 2018
Music Production Project	45%	No	Week 13 - June 8, 2018

Project proposal and plan

Due: **Week 4 - March 23, 2018**
Weighting: **30%**

Students will propose a small music production project and generate a written proposal and project plan (2000 words). The proposal will clearly outline the scope, focus and aesthetic aims of the project; key reference works from practice; and a project plan (with key dates) for execution and final delivery within an allocated parcel of studio hours.

The proposal will be submitted via the Turnitin link provided on the unit's iLearn page.

Assessment Criteria:

- Capacity to scope a minor music production project
- Ability to locate a musical project within the field of practice and in relation to key musical influences
- Capacity to conceive and design an effective production approach within a given

resource context

- Clarity of written proposal

On successful completion you will be able to:
- Differentiate key approaches to music production
- Contextualise aesthetic discussion by developing an understanding of relevant repertoire
- Research advanced practice and literature in the field

Music Production Draft

Due: **Week 8 - May 4, 2018**
Weighting: **25%**

Students will submit a rough mix of tracking sessions and working session files (Pro Tools session folder), annotated in software to professional standards. These materials are to be accompanied by a 1000 word evaluation of the strengths and weaknesses of the progress to date in respect of captured performances/takes, musical arrangement/structure, and recording quality.

Production sessions will be uploaded to a specified server location. This will be further explained in the seminars.

The written component will be submitted via the Turnitin link on the unit's iLearn page.

Assessment Criteria:

- Capacity to demonstrate professional practices in the management, annotation, and presentation of audio materials
- Evidence of technical skills in studio based recording
- Ability to critically evaluate the creative and performance outcomes of recording sessions.

On successful completion you will be able to:
- Differentiate key approaches to music production
- Contextualise aesthetic discussion by developing an understanding of relevant repertoire
- Apply research skills to music production

Music Production Project

Due: **Week 13 - June 8, 2018**
Weighting: **45%**

Students will submit a finished musical recording, mixed and delivered according to professional standards. The track is to be accompanied by a 500 word critical evaluation of the final product.

Finished mixes will be uploaded to a specified server location. This will be further explained in the seminars.

The written component will be submitted via the Turnitin link provided on the unit's iLearn page.

Assessment Criteria:

- Capacity to demonstrate professional practices in the management, annotation, and presentation of audio materials
- Evidence of technical skills in studio based recording
- Ability to critically evaluate the creative and performance outcomes of recording sessions.

On successful completion you will be able to:
- Differentiate key approaches to music production
- Contextualise aesthetic discussion by developing an understanding of relevant repertoire
- Research advanced practice and literature in the field
- Apply research skills to music production

Delivery and Resources

Delivery

This unit will be delivered as 1 x 2 hour studio seminar/practical per week.

Suggested Readings:

Barlett, B. (2012) Practical Recording Techniques. Oxford: Taylor and Francis

Burgess, R. J. (2013) The Art of Music Production. London: Omnibus Press

Corey, J. and D. H. Benson (2016) Audio Production and Critical Listening: Technical Ear Training. New York: Focal Press

Danielsen, A. ed. (2013) Musical Rhythm in the Age of Reproduction. Farnham: Ashgate

Dowsett, P. (2015) Audio Production Tips: Getting the Sound Right at the Source. New York: Focal Press

Eno, B. (2007) A Year With Swollen Appendices. Canongate

Gracyk, T. (1996) Rhythm and Noise: An Aesthetics of Rock. Durham: Duke University Press

Greene, P. and Porcello, T (2005) Wired for Sound: Engineering and Technologies in Sonic Culture. Middletown: Wesleyan University Press

Holt, F. (2007) Genre in Popular Music. Chicago: University of Chicago Press

Huber, D. and Runstein, R (2014) Modern Recording Techniques. Oxford: Taylor and Francis

Izhaki, R. (2012) Mixing Audio: Concepts Practices and Tools. Boston: Focal Press

Katz, B. (2007) Mastering Audio: The Art and the Science. Boston: Focal Press

Massey, H. (2000) Behind the Glass. San Francisco: Miller Freeman Books

Massey, H. (2009) Behind the Glass Vol. II, Milwaukee: Backbeat Books

Moylan, W. (2015) Understanding and Crafting the Mix: The Art of Recording. Amsterdam and London: Focal Press

Owskinski, B. (2009) The Recording Engineer's Handbook. Delmar Cengage.

Zack, A. (2001) The Poetics of Rock. London: University of California Press

This unit uses **iLearn.**

Further details on the iLearn site.

Unit Schedule

Details on ilearn unit page

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- Academic Appeals Policy
- Academic Integrity Policy
- Academic Progression Policy
- Assessment Policy
- Fitness to Practice Procedure
- Grade Appeal Policy
- Complaint Management Procedure for Students and Members of the Public
- Special Consideration Policy *(**Note:** The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.)*

Undergraduate students seeking more policy resources can visit the Student Policy Gateway (https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_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://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy.

The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

Assessment tasks

- Project proposal and plan
- Music Production Draft
- Music Production Project

PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

Learning outcomes

- Differentiate key approaches to music production
- Contextualise aesthetic discussion by developing an understanding of relevant repertoire

Assessment tasks

- Project proposal and plan
- Music Production Draft
- Music Production Project

PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

Learning outcomes

- Differentiate key approaches to music production

- Research advanced practice and literature in the field
- Apply research skills to music production

Assessment tasks

- Project proposal and plan
- Music Production Project

PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

Learning outcomes

- Research advanced practice and literature in the field
- Apply research skills to music production

Assessment task

- Music Production Project

PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

Learning outcomes

- Differentiate key approaches to music production
- Contextualise aesthetic discussion by developing an understanding of relevant repertoire

Assessment tasks

- Project proposal and plan
- Music Production Draft
- Music Production Project

PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able

to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

Learning outcome

- Apply research skills to music production