

MUS112 Music Technology 2/Desktop Audio Production

Module lecturer: Dr Brian Bridges (bd.bridges@ulster.ac.uk); office MH104
consultations by appointment Wednesday/Thursday afternoons

Desktop Audio Production/Composition Assignment (100% weighting)

DEADLINE:
TUESDAY 9th MAY; SUBMISSION TO SCHOOL OFFICE ON DATE ADVISED BEFORE 12 NOON. (late submissions cannot be accepted and will receive a mark of 0)

Aim: To produce a piece of audio which demonstrates a high level of competence with the software in question while also displaying an ability to creatively apply the processes of creative music production discussed in class.

Brief: Each student is required to produce an original piece of music production of **at least two minutes** in duration which incorporates the following aspects or takes note of the following issues:

- (1) Synthesiser/sampler sounds** chosen for chordal/melodic lead/bass: the use of at least five different software instruments for chordal patterns and bass/lead lines. The sounds (patches) chosen should contain *significant alterations from presets* or be created 'from scratch'.
- (2) Drum patterns:** the use of at least one drum machine or sample-based drum instrument with attention paid to velocity and quantisation.
- (3) Apple loops/library audio:** *Careful* selection of Apple Loops ('Green' Software Instrument Apple Loops and/ or 'Blue' Audio Apple Loops) such that a maximum of two simultaneous channels of loops are used in a manner which does not dictate the bulk of the musical structure
- (4) Effects:** creative use of Logic Pro's insert effects (delay/reverb/chorus/distortion etc.) for the purposes of sound design/creative processing and for the generation of auditory perspective in the overall mix.
- (5) Tone control/EQ/dynamics:** careful use of Logic Pro's EQ and dynamics controls such that a clear and cohesive mix is obtained.
- (6) Composition/arrangement/mix:** attention paid to the interplay between sound sources chosen and the part they play in the overall soundscape/mix. Note that careful attention to arrangement/frequency ranges of chosen instruments will also contribute to the clarity of an overall mix alongside careful use of EQ controls.
- (7) Mix Automation:**
Automation features should be used to contribute to a dynamic mix which responds to changes within the musical component of the project.
- (8) Audio quality:**
Careful attention should be paid to the audio quality of the final mix. Levels should be managed such that **clipping** (a form of distortion caused by overly high levels) does not occur.
- (9) Report and reflection on work:**
Demonstration of a methodical approach to workflow and ability to reflect on issues encountered, through the submission of a **technical report of at least 800 words** (including screen grabs) and Logic project files (including any instrument presets and external audio, where appropriate).

Submission formats: Students will **submit a single CD-ROM which will include the report and both the Logic project folder and an exported audio file of the final mix**, along with folders containing any other audio or related files which are required by the project. **It is your responsibility to check disks for errors and/or missing files. PLEASE FOLLOW ATTACHED INSTRUCTIONS FOR CD/DVD BURNING CAREFULLY.**

Guidance Notes:

NB Lab/building opening during the summer resit period can be confirmed by enquiring at the School Office. It is your responsibility to plan completion of this assignment well in advance of the deadline.

Please note: supplementary tuition is not part of the process for resits.

Learning resources:

If you need to carry out preliminary work in techniques, please consult learning resources including: **lecture notes**, **Logic software manual**, **reading list for Desktop Audio Production MUS111** and the **Ask Video tutorial DVD-ROMs** in library, in Non-book Media section (software-based tutorials, for use in MQ219).

Burning a CD/DVD:



Use Burn application (find the icon above in the Dock at the bottom of the screen)

Burning Data Discs:

Data discs are mostly used for computers There are different types of data discs, all with their own purpose. Burn can create most common discs.

0 Insert a Blank CD/DVD and open Burn

1 Select some files

This can be any file or folder.



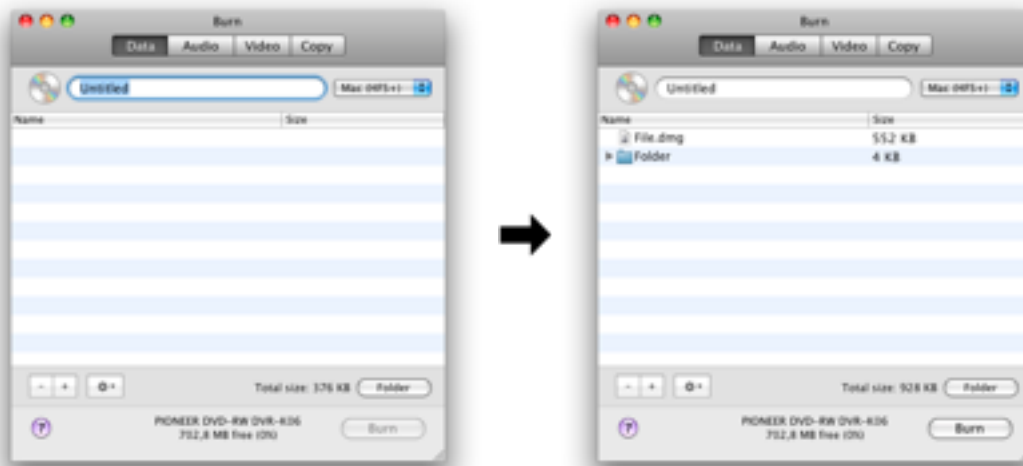
Folder



File.dmg

2 Drop them in the list

Drop the files inside the list. To use a single folder as layout drop it in the Data tab around the list.



3 Select a filesystem

Select a filesystem: (choose either of the highlighted options below)

Mac (HFS+):

Choose this filesystem if you want use the discs on Macs only. Windows can't read this filesystem.

PC (Joliet):

This filesystem is most common for CDs and can be read by most computers. It can also be used on DVDs.

DVD (UDF):

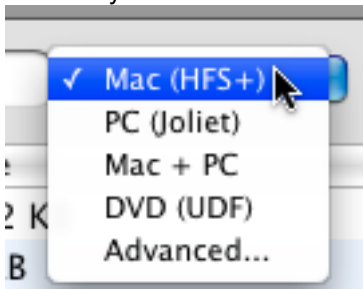
This filesystem is most common for DVDs. It can be read by most modern computers (this includes Mac OS 9 systems and Windows 98 systems). It can also be used on CDs. (this item is not available on Panther)

Mac + PC:

This is a mix of a Mac filesystem + a PC filesystem. It can be read on almost all computers, but it keeps Mac specific information intact (like icons and resource forks).

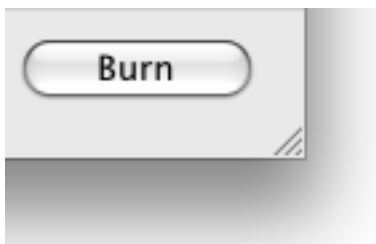
Advanced:

A combination of the above mentioned filesystems. But also ISO9660 (old PC filesystem), HFS Standard (old Mac filesystem) and UDF / ISO 9660 on Panther.



4 Click on Burn

This will bring up a dialog.



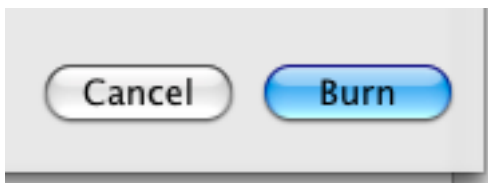
5 Choose options

Choose options for the burning session. For more settings, see the Preferences under the Burn menu.



6 Burn the disc

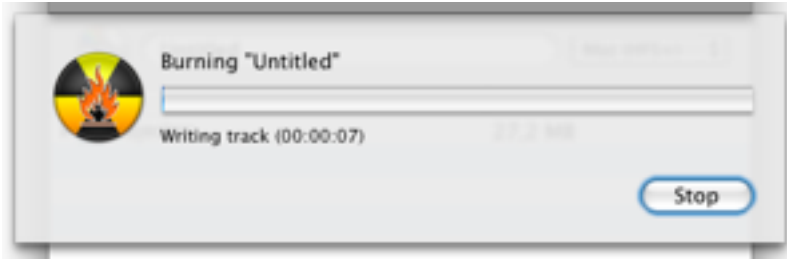
Now click Burn to burn the disc.



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7 Burn will burn the disc

While burning Burn will show a dialog with the status of the burn.



Marks and Standards - Desktop Audio Production

>85% First Class Honours (High)

As below, but with an even greater aspect of self-directed exploration of creative, conceptual and technical boundaries. Extremely fluent command of the technologies and their creative application.

70-84% First Class Honours

Excellent command of the medium through careful selection of sound materials resulting in a cohesive mix/arrangement which is complex yet clear in its musical configurations. (Technology, in the hands of these students, could be termed 'invisible': Bolder J.D. and Gromala D. (2003) *Windows and Mirrors Massachusetts*: MIT Press). Significant elements of formal structure, process or significant appearance of causality in musical gestures. Demonstration of a clear understanding of technical procedures and theoretical underpinnings as evidenced by submission and accompanying report.

60-69% Second Class Honours, Grade I

Good command of the medium and generally careful selection of sound materials with reference to musical function. Editing and electronic processing is generally appropriate to the student's intended result, though not always as considered as in First Class Honours material. Some elements of formal structure or apparent causality in musical gestures, though the exploration of aspects considered here may not be successful at all times. Report and submission demonstrate reasonable comprehension of technical procedures and theoretical concepts, though minor inconsistencies or errors in comprehension may be present.

50-59% Second Class Honours, Grade II

Some attempt to engage with the medium through some experiments in the combination of a range of sonic materials which are not always completely successful. The editing and combination of these materials does not always result in a rationale which is easily apparent (in conceptual, formal or gesture-based aspects). Some engagement with theoretical/contextual issues via the report, but this is not always sustained or fully coherent.

40-49% Third Class Honours

The student has attempted to follow the assignment brief and has assembled a range of materials which are not always convincing in their combination. In some cases, choices of original materials are problematic (due to issues of editing, quantisation, extraneous sound sources or poor fidelity in the case of recordings). Little engagement with theoretical or technical issues demonstrated by report.

<40% Fail

Poor choice of materials or insufficient range of materials (obtained through recording or processing), significant problems in relation to quantisation and/or editing. Significant problems with editing/processing of materials in terms of audio fidelity. Little understanding of theoretical/contextual issues or basic technical procedures. Fails to fulfil significant number of requirements listed in the assignment brief.