



AUDIO ENGINEERING

Classes available to Global Honors Program January 2021 entry

LEVEL	MODULE CODE	MODULE TITLE	DESCRIPTION
3	MUS3038	Sound Recording and Production 3	<p>This module explores the practice of recording 'classical' or acoustic music performances using stereo microphone technique and mixing multitrack music recordings for surround sound reproduction. Additionally, the module examines a range of audio recording and reproduction formats for consumer and professional use and the mastering of audio recordings for physical media and online delivery. Topics covered include sound localisation, stereo microphone technique, analogue tape recording, the 5.1/7.1 surround sound formats, digital audio signals and data compression formats. Students gain practical experience of the mixing process for surround sound reproduction and of recording 'acoustic' ensembles using stereo microphone techniques and/or mastering stereo recordings. Students will also develop their technical listening skills using online soundbanks that focus on a wide range of stereo microphone techniques used for the recording of 'classical' or acoustic music.</p>
3	MUS3069	Traditional Irish Music: Form, Style and Development	<p>This course is about the formal and stylistic characteristics of Irish traditional music and song. It explores the styles which have evolved on various instruments, the regional variations in styles, and some of the main aesthetic developments within the tradition since the early twentieth century. The styles of pipes, fiddle players, and singers are examined in detail in successive lectures. The course then examines the major aesthetic changes that have taken place over that last century: the introduction of new instruments, the increasing sophistication of ensemble performance and harmonic texture, and the resurgence in composition in the second half of the twentieth century. The three main keywords of the module are <i>form</i>, <i>style</i>, and <i>development</i>:</p> <p><i>Form</i>: the module will explore the characteristic rhythms of Irish dance music, how songs and dance tunes in the Irish tradition are structured, and how phrasing, key, and cadence work in the composition of traditional tunes.</p> <p><i>Style</i>: the module will focus on singers and the main melody instruments in the tradition: uilleann pipes, fiddle, flute and whistle, and free reed instruments. We will be listening carefully and analytically to many different performers on these instruments from different regions of Ireland.</p>

			<p><i>Development:</i> this theme is mainly about the harmonic treatment of traditional music in ensemble settings, from the ceili bands of the early twentieth century to the approaches and departures of the 1960s and 1970s, up to the present day.</p>
3	MUS3014	Composing for Screen	<p>This module will help you develop your composition skills for use in producing work for film/TV/games, by developing your understanding of industry-standard methods and practical steps for creating a film score. We will also be exploring some of the theoretical models underpinning this work and developing critical understanding of filmic texts through exploration of key works. The module will also encourage you to reflect critically on your own practice. The assessment of these areas will be through practical work in the area of film scoring, with a small written component. Following the principle that the primary role of a writer is to read, this module will focus on the analysis of film composition as found in exemplar models, looking at films from a range of practices, including orchestral and electronic scores, and both commercial and experimental examples. Additionally, lecture content will explore methods and strategies for adapting compositional methods for application in cross-media forms such as film. The module is aimed at students who already have advanced skills in composition. It is presumed that by Level 3 they have their own particular areas of compositional interest, and this module will not be making any specific requirements in terms of the style of music that is produced. It is possible to complete the assessments in this module using any particular musical voice, whether it be fully notated scores, electronic music, improvised sonic art, or jazz/pop/rock scores. Accordingly, there will <i>not</i> be focused tuition in areas such as tonal harmony, Sibelius, or DAW software. Individual support in these areas will be given during feedback sessions/tutorials.</p>