Module Title	**Sample and Sequence *(Existing)***
Course Title	BA / BSc (Hons) Music and Sound Design
School	☐ASC ☒ACI ☐BEA ☐BUS ☐ENG ☐HSC ☐LSS
Division	Creative Technologies
Parent Course	None
Level	4
Module Code	AME_4_SSQ
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: Adam Parkinson Email: adam.parkinson@lsbu.ac.uk
Short Description (max. 100 words)	This module will introduce students to deconstructing and analysis of the key musical concepts of pitch, timbre, rhythm, and genre. Students will learn different techniques to edit, process and arrange samples from pre-recorded multi-track arrangements. In doing so they will gain confidence in working with musical material using digital audio workstation software. The module offers students the opportunity to engage with music production and express their ideas in terms of music genre and creative context. The use of pre-recorded multi-track arrangements will act as a technical introduction to the process of layering sounds and handling digital file formats (e.g. sample & bit rate, codec).
Aims	The aims of this module are to: ● Develop skills in editing and sequencing samples in a musical context ● Develop critical listening skills ● Introduce key concepts that relate to multi-track audio production ● Manage an effective sound archive
Learning Outcomes (4 to 6 outcomes)	**Knowledge and Understanding:** ● Identify and manipulate musical structure by exploring different genres ● Effectively manage sound production in a multi-track environment **Intellectual Skills:** ● Engage in the critical and creative process through analysis of music stems and drawing comparisons with existing works **Practical Skills:** ● Understand how audio software and samplers can be used to slice, loop, and manipulate sound files **Transferable Skills:** ● Describe the production process in clear English and produce concise documentation for the production project
Employability	This module is essential for future employment in audio production. The activities will enable students to rehearse key skills involved in planning and managing the production process – which is particularly relevant to the media industries as a key requirement for future employees. The module also encourages students to experiment with pre-recorded musical material to gain hands on experience and develop critical listening and analytical skills.
	Contact hours includes the following:

Teaching and learning pattern	☒Lectures ☒Group Work ☒Seminars ☒Tutorial ☐Laboratory ☒Workshops ☒Practical ☒VLE Activities
Indicative content	● Critical skills in analysing and deconstructing musical material ● Understanding of different sample processes – loop-based production, editing sounds and importing them into sampler maps, MIDI, and audio sequencing ● Hands on workshops to gain understanding of mixing multitrack arrangements ● Group production activities ● Introduction to copyright in media production ● Production presentations and group seminars
Assessment method (Please give details – of components, weightings, sequence of components, final component)	**Formative assessment:** ● In class presentation of ideas for the portfolio ● Active engagement in group production ● Participation in production reviews **Summative assessment:** CW1: Group production (75%) Arrangement based on a multitrack provided by the tutor. The final arrangement will be approximately 3mins in duration and will consist of different sections that will be re-interpreted from the original material. The group work will be submitted as a mixed stereo audio track. Software project files may be requested within the two-week marking period for further scrutiny. CW2: 1000-word portfolio (25%) Each student will also submit a production portfolio containing: ● Reflective summary of the final project based on their contribution to the project ● Project research (key project influences) ● Weekly diary documenting the production process ● Presentation feedback **Resit** The resit will involve a modified version of the group task, so that it can be completed in reasonable time by an individual, along with a critical report on roles and skillsets involved in the project.
Indicative Sources (Reading lists)	**Core materials:** ● Danielsen, Anne (2013) *Musical Rhythm in the Age of Digital Reproduction*. Routledge. ● Gibson, Bill (2014) Hal Leonard *Recording Method: Recording Book 4: Sequencing, Samples and Loops*, Hal Leonard Corporation; 2nd edition

	● Schloss, J. G. (2014) *Making Beats: The Art of Sample-Based Hip-Hop* (New Edition). Wesleyan University Press. **Optional reading:** ● Cox, C. and D. Warner (Eds) (2016) *Audio Cultures: Readings in Modern Music* (second edition). New York and London: Bloomsbury. ● Demers, J. (2010) *Listening through the Noise: The Aesthetics of Experimental Electronic Music*. Oxford UP. ● Hewitt, M. (2009) *Composition for Computer Musicians*. Delmar ● Holt, F. (2007) *Genre in Popular Music*. University of Chicago Press. ● Hugill, A. (2012) *The Digital Musician: Creating Music with Digital Technology*, Routledge. ● Moorefield, V. (2005) *The Producer as Composer: Shaping the Sounds of Popular Music*. MIT Press. ● Katz, M. (2012) *Groove Music: The Art and Culture of the Hip-Hop DJ*. Oxford University Press. ● Katz, M. (2004) *Capturing Sound: How Technology Has Changed Music*. University of California Press. (Includes a demo CD, demonstrating sampling and reconstructed music in the digital age) ● Owinski, B. (2006) *The Mixing Engineer's Handbook* (second edition) Delmar
Other Learning Resources	**University Virtual Learning Environment** PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE). **Lynda.com** Online, specialised video tutorials taught by industry experts are used by staff to support module content, and available to students who wish to revisit the subject in their own time and further their understanding beyond the scope of the module.

Level 4 Modules