

**Music Department**

Interview for the position of

Lecturer in Sound Recording and Music Production (Music), 9151

**Module proposal for the**

**MA Music Production**

Candidate

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**Proposal no. 1: AI Music Production (20 credits)**

**Module aims**

* To study the techniques, technologies and aesthetics of audio production using AI.
* To engage with literature that discusses the use of AI technologies, and their impact to the music culture.
* To explore different approaches to music production and analysis with AI to co-create with machines.
* To develop listening skills to assess the quality of AI-driven systems and its contribution to the music production process.

**Module learning outcomes**

Subject content:

* Students should understand the dominant approaches to using AI technologies to produce music and the effect of these approaches on the music itself and the creative process.
* Students should be able to competently AI systems for music production.
* Students should be able to evaluate and describe through listening the effect of AI systems, as well as being able to suggest remedial or aesthetic changes.

Academic and graduate skills:

* Working to a specific product brief
* Autonomous task planning, research and implementation
* Ability to advance individual knowledge and understanding
* Inter-personal communication skills
* Initiative
* Problem solving
* Flexibility and adaptability
* Commitment and motivation
* Analytic skills
* Self-management
* Self-motivation
* Organisation and planning
* Time management and prioritisation
* Engagement with the unfamiliar
* Independent learning
* Reviewing progress

**Assessment**

|  |  |  |
| --- | --- | --- |
| **Task** | **Length** | **% of module mark** |
| **Essay/coursework**  Edited microphone recording using AI | N/A | 100 |

**Special assessment rules**

None

**Reassessment**

|  |  |  |
| --- | --- | --- |
| **Task** | **Length** | **% of module mark** |
| **Essay/coursework**  Edited microphone recording using AI | N/A | 100 |

**Module feedback**

* Single-take stereo recording of a single instrument: Comments and breakdown of marks by end of semester 1.
* Edited stereo microphone recording using AI systems: Comments and breakdown of marks by end of semester 2.

**Indicative reading**

* Balaban, M., Ebcioglu, K. and Laske, E. (1992) Understanding Music with AI: Perspectives on Music Cognition. United Kingdom: AAAI Press.
* Hepworth-Sawyer, R., Toulson, R., Paterson, J., Hodgson, J. (2019) Innovation in Music: Performance, Production, Technology, and Business.  United States: Taylor & Francis.
* Hodgson, J., Hepworth-Sawyer, R. (2016) Mixing Music. United Kingdom: Taylor & Francis.
* Serafin, S., Välimäki, V., Lokki, T., Müller, M. (2018) Sound and Music Computing Spain: MDPI.
* Stables, R., Reiss, J. D., De Man, B. (2019). Intelligent Music Production. United States: Taylor & Francis.

**Proposal no. 2: Remote experiences (20 credits)**

**Module aims**

* To study the techniques, technologies and aesthetics of audio production for remote delivery (tv, radio and online).
* To engage with literature that discusses the use of broadcast and streaming technologies and their impact on the music culture.
* To explore different approaches to remote broadcasting and streaming.
* To develop listening skills to assess the quality of broadcasted and streamed music.

**Module learning outcomes**

Subject content:

* Students should understand the dominant approaches to using broadcast technologies to deliver music worldwide.
* Students should be able to competently broadcast, edit and master music so that the listening experience is seamless on various devices.
* Students should be able to evaluate and describe through listening to broadcasted music, as well as being able to suggest remedial or aesthetic changes.

Academic and graduate skills:

* Working to a specific product brief
* Autonomous task planning, research and implementation
* Ability to advance individual knowledge and understanding
* Inter-personal communication skills
* Initiative
* Problem solving
* Flexibility and adaptability
* Commitment and motivation
* Analytic skills
* Self-management
* Self-motivation
* Organisation and planning
* Time management and prioritisation
* Engagement with the unfamiliar
* Independent learning
* Reviewing progress

**Assessment**

|  |  |  |
| --- | --- | --- |
| **Task** | **Length** | **% of module mark** |
| **Essay/coursework**  Recording of broadcasted live music concert (radio, tv or online). | N/A | 100 |

**Special assessment rules**

None

**Reassessment**

|  |  |  |
| --- | --- | --- |
| **Task** | **Length** | **% of module mark** |
| **Essay/coursework**  Recording of broadcasted live music concert (radio, tv or online). | N/A | 100 |

**Module feedback**

* Rehearsal recording: Comments and breakdown of marks by the end of semester 1.
* Final recording: Comments and breakdown of marks by end of semester 2.

**Indicative reading**

* Austerberry, D. (2013). The Technology of Video and Audio Streaming. United Kingdom: Taylor & Francis.
* Bottomley, A. J. (2020). Sound Streams: A Cultural History of Radio-Internet Convergence. United States: University of Michigan Press.
* Fischer, W. (2020). Digital Video and Audio Broadcasting Technology: A Practical Engineering Guide. Germany: Springer International Publishing.
* Nisbett, A. (2017). Sound Studio: Audio Techniques for Radio, Television, Film and Recording. United Kingdom: Taylor & Francis Group.
* Talbot-Smith, M. (2013). Broadcast Sound Technology. United Kingdom: Elsevier Science.