

SUBJECT: Music technology I

SUBJECT IDENTIFICATION

Code	CS1C09	
Type	CS (Compulsory within the speciality)	
Character	Non instrumental tuition	
Speciality	Composition	
Main subject	Applied technology	
Period of time	1 st Course	
Number of credits	3 ECTS	
Number of hours	Total number: 90 hours	In-person: 36 hours
Department	Applied technology	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Ruíz de Elvira, Miguel	mruizdeelvira@musicacreativa.com

COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- prove deep knowledge of all the functions and characteristics of the studied software: Sibelius.
- address any type of music writing with Sibelius in a smooth way, including techniques and spelling of the XX and XXI Century.
- prove deep knowledge of the different IT techniques, both in strictly music terms as well as for its use as a tool for research and practice.
- manage the audio edition software (Audacity).
- prove deep knowledge the software *Soundcool*.

COURSE CONTENT

Thematic block	Theme/Repertoire
I.SIBELIUS	<p>Theme 1. Introduction to Sibelius.</p> <p>Theme 2. Open and save files.</p> <p>Theme 3. Processing of music sheets: Configuration depending on instrumental screen.</p> <p>Theme 4. The beat. Armature. Rhythms. Note writing. Different methods.</p> <p>Theme 5. Transposing instruments.</p> <p>Theme 6. Artificial groups of special assessment.</p> <p>Theme 7. Agogics and dynamics. Legato.</p> <p>Theme 8. Articulations and all kind of accents</p> <p>Theme 9. Dividing lines. Double bar. Repetition signs.</p> <p>Theme 10. Signs and symbols for music indications</p> <p>Theme 11. Changes of tempo.</p> <p>Theme 12. Changes of clef.</p> <p>Theme 13. Changes of armature.</p> <p>Theme 14. Changes of rhythms.</p> <p>Theme 15. Writing of notes in different voices within a stave.</p> <p>Theme 16. Copy, cut and paste. Insert beats and delete.</p> <p>Theme 17. General configuration of the score. Margins. Auto spaces.</p> <p>Theme 18. Text mode.</p> <p>Theme 19. Mode "writing of song lyrics". Different methods.</p> <p>Theme 20. Written notations visible on screen and on the score.</p> <p>Theme 21. Written notations visible on screen but not on the score.</p> <p>Theme 22. Harmonic chord symbols writing.</p> <p>Theme 23. Extraction and layout of parts.</p> <p>Theme 24. Playback options. Score sound reproduction.</p> <p>Theme 25. Introduction and domestication of MIDI events: study of the MIDI and "wave" formats and MIDI ↔ wave conversion.</p> <p>Theme 26. Files Exchange between editing and sequencer programmes.</p> <p>Theme 27. Templates configuration for one or more instruments, with the corresponding dimensions necessary for each template.</p> <p>Theme 28. Score layout design once finished (margins, change of pages, etc.)</p> <p>Theme 29. Music writing with MIDI keyboard.</p> <p>Theme 30. Digitalization through scanner</p> <p>Theme 31. Retouch and improvement of digital music scores with scanner.</p>

	Theme 32. Extended use of Sibelius. Theme 33: Sibelius and sound libraries: Kontakt and NotePerformer.
II. Sound Edition	Theme 1. -Introduction and modification of MIDI events: study of format MIDI and “wave” and of MIDI ↔ wave conversion.
	Theme 2. -Introduction to recording and basic audio edition: cuts, processes, etc. Audacity, other programmes.
III. Soundcool.	Theme 1. Introduction Soundcool: Music tool - Performance.

STUDENT’S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	16 hours
Practice activities	16 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	2 hours
Student self-study hours	38 hours
Practice preparation	16 hours
Total studying hours	36+54 = 90 hours

METHODOLOGY

Theoretical activities	<p>1. Theoretical explanations with examples extracted from manuals and class notes, symposiums etc. as personal creations.</p> <p>2. Exercises on computer, in groups and individually corrected and commented by the teacher, creating open discussions in which the students are encouraged to participate in order to solve their doubts. Students will also copy the scores that gather the main difficulties required for each theoretical approach. These can be interpreted by computer-generated instruments.</p>
Practical activities	Weekly exercises in IT support, consolidation and perfectionism of the contents covered in class.
Other training mandatory activities (workshops, seminars, etc.)	Meet The Artist (MTA) sessions, Masterclasses, Thematic sessions with visiting professors etc.

ASSESSMENT TOOLS

Theoretical activities	Oral explanations in-class supported by the materials available. Depending on the content covered, the students will receive different materials produced by the teacher (graphics, tips, etc.).
Practical activities	The student must continuously exemplify what has been explained in class on the computer in order to stimulate an active and creative learning and discover the different concepts exposed by the teacher.

	The student must complete exercises related to the themes covered each day, stating when necessary, the most adequate way to approach the exercise and the objectives involved. The exercises will mainly be transcriptions of diverse scores containing the elements and concepts covered in class. There are two types of exercises: the first one will take place during the class, immediately after the corresponding explanation (in order to confirm that the student has understood and acquired the important notions) and a second one to be done as homework, in order to reassure the learning process.
Other educational mandatory activities (workshops, seminars, etc.)	MTAs, Masterclasses, Tech&Play

ASSESSMENT CRITERIA

Theoretical activities	The students must prove strong knowledge of the different IT techniques, both for strict music purposes and as a working tool for research and practice
Practical activities	The students must be able to design professionally scores of medium/high complexity with the Sibelius software, including techniques and spellings of the XX and XXI century. They must also be able to deliver them with the correct music notation, in order, graphically flawless and ready for sight-reading.
Other training mandatory activities (workshops, seminars, etc.)	The students must attend and actively participate in the relevant events organised for their training (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

GRADE DETERMINATION SYSTEM

Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	40%
Mid-term exam	20%
Final exam	30%
Total	100%

Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	40%
Mid-term exam	20%
Final exam	30%
Total	100%

RESOURCES AND DIDACTIC MATERIALS

Campus virtual <https://musicacreativa.classlife.education/>

Bibliography

Título	Essential Dictionary of Music Notation
Author	GEROU, T. and LUSK, L.:
Publisher	Alfred Publishing, Van Nuys.

Título	Music Notation: A Manual of Modern Practice
Author	READ, G:
Publisher	Taplinger Publishing, New York (2nd edition).

Complementary bibliography

Título	The G.Schirmer/AMP Manual of Style and Usage”
Author	G.Schirmer/AMP, New York, 2001.Bach, Scarlatti, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms
Publisher	Wiener Urtext Edition; Henle; Peters.

Título	“Sibelius 8, Manual de Referencia”,
Author	Avid
Publisher	Sibelius Software, 2019