

Course Unit	Musical Production		Field of study	Music	
Bachelor in	Arts Recreation and Production		School	School of Education	
Academic Year	2023/2024	Year of study	2	Level	1-2
Type	Semestral	Semester	2	ECTS credits	10.0
Workload (hours)		270	Contact hours	T -    TP 54    PL 45    TC -    S -    E -    OT 18    O -	
Code: 9933-660-2203-00-23					

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) Mario Anibal Goncalves Rego Cardoso

### Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. Understand the aspects of sound performance in a performance situation.
2. Use digital technology resources to support the development of performances involving music.
3. To perceive the basic structuring of the music for its correct contextualization in sonorization of performatic project.

### Prerequisites

Not applicable

### Course contents

1. Basic musical structuring; 2. Practice in auditory analysis of contemporary popular works; 3. Basic functions of manipulation, editing and sound mastering applications; 4. Organization and sound of a performance.

### Course contents (extended version)

1. Basic Musical Structures
  - Basic musical notation: audition, reading and representation
  - Rhythmic notions: time, division and time signature
  - Pitch notions - melody: melodic movements with and without rhythm
  - Notions of harmonic organizations: basic chords of pop music modal and tonal harmony
2. Practice in aural analysis of contemporary pop music
  - Concepts of formal organization
  - Instruments and instrumental groups
  - Common rhythm and harmonic sequence.
3. Basic functions of applications to sound manipulation, edition and mastering.
  - Practice in open source software.
4. Organização e sonorização de uma performance
  - Musical pre-production, production and post-production basic notions.
  - Hardware to sound capture, amplification and emission.

### Recommended reading

1. Jones, C. , Lorenzen, M. & Sapsed, J. (2015). The Oxford Handbook of Creative Industries. Oxford: Oxford University Press.
2. Huber, D. & Runstein, R. (2013). Modern Recording Techniques. Waltham: Focal Press.
3. Owsinski, B. (2016). Music Producers Handbook Second Edition (Music Pro Guides). Wisconsin: Hal Leonard.
4. Hewitt, M. (2008). Music Theory for Computer Musicians. Boston: Course Technology PTR.

### Teaching and learning methods

Theoretical-practical approach with the use of hearing and analysis of different situations of sonorization, for the identification and labelling of the processes used. Laboratory practice of treatment and transformation of sound with electronic and digital equipment. Fieldwork in the observation and recording, in the context of live concerts and/or studio. Production of final performance.

### Assessment methods

1. Continuous Assessment - (Regular, Student Worker) (Final)
  - Projects - 100% (Final Project.)
2. Examination Assessment - (Regular, Student Worker) (Supplementary, Special)
  - Reports and Guides - 100% (Project Report.)

### Language of instruction

Portuguese

### Electronic validation

Mario Anibal Goncalves Rego Cardoso	Jacinta Helena Alves Lourenço Casimiro da Costa	António José Santos Meireles	Carlos Manuel Costa Teixeira
23-01-2024	19-02-2024	21-02-2024	25-02-2024