



Course syllabus

Faculty of Arts and Humanities

Department of Music and Art

2MU80E Konstnärligt examensarbete, 15 högskolepoäng

Artistical final degree project, 15 credits

Main field of study

Music

Subject Group

Music

Level of classification

First Level

Progression

G2E

Date of Ratification

Approved by Faculty of Arts and Humanities 2014-08-25

The course syllabus is valid from spring semester 2015

Prerequisites

Admitted to the Music Production Programme, and at least 120 credits from previous courses in the programme.

Objectives

After completing the course, the student should be able to:

- in musical and written form conduct an independent artistic research project, on the basis of their own work as a music producer,
- investigate and reflect on musical and artistic issues related to their own artistic work as a music producer,
- apply acquired knowledge and insights in music production in order to express artistic originality,
- retrieve, select and process relevant theories/literature and artistic research/examples and apply this in their own creative work, and use it to place their own work in a broader context,
- document their own exploratory work in written and other forms, document artistic processes and make clear and relevant choices of documentation methods in relation to research questions, artistic method and process,
- critically review their own work and discuss the aim, method, results and documentation of their project,
- critically review and discuss another student's artistic project and its research questions, methods, results and documentation.

Content

The independent project (degree project) must include an artistic music production. In relation to this, the student formulates a research question to be discussed using methods relevant to the chosen topic. The work is presented in musical and written forms. The written presentation must be investigative in character and/or include independent reflection. The artistic production and the written presentation must be clearly connected and constitute a coherent whole.

The artistic part must be a production of at least twelve minutes of original music, or the equivalent.

The student is supported through artistic supervision and text supervision in seminars in which all students' projects are discussed. The student is assigned two supervisors in consultation with the teacher responsible for the course. The artistic part of the project can consist of one or a combination of different parts. The artistic part must be documented in an appropriate, preferably digital, form.

Type of Instruction

A major part of the course includes individual work with the artistic project. Teaching is delivered in the form of lectures, seminars, supervision, presentations and opposition.

Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

In order to receive the grade of Pass, the intended learning outcomes must be achieved.

The independent project is presented as a coherent whole (including an artistic project in the form of a music production and a written report of the student's work) for discussion at a final, public seminar. The final seminar includes opposition of another student's independent project.

Course Evaluation

At the end of the course, a course evaluation is conducted and compiled into a report, which is made available to students and filed according to departmental regulations.

Other

Passed "studio licence" to be able to work and use the technology in studio A or B at the university.

Collaborations between two students are accepted under certain circumstances. Each student's contribution to the project must then constitute the equivalent to an entire individual project. Examination is based on each student's individual performance.

Any costs in connection to assignments etc. are paid by the student.

Required Reading and Additional Study Material

Literature

Literature for the degree project is chosen by the student in consultation with the supervisor and examiner, on the basis of the chosen artistic subject area, ca 500 p.

Additional study material

Andersen, E. S. et al. *Projektarbete en vägledning för studenter*, Lund: Studentlitteratur, the latest edition, 226 p.

Andrea Pejrolo & Richard Derosa: *Acoustic and Midi Orchestration for the Contemporary Composer*. Focal Press, the latest edition, 289 p.

Boysen, Per & Wennman, Kent. *Musik som levebröd*. Sveriges Utbildningsradio AB, the latest edition, 230 p.

Chion, M. *Audiovision: sound on screen*. New York: Columbia University Press, the latest edition, 239 p.

Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros: Insights on Recording Audio for Music*. Boston: Course Technology, the latest edition, 376 p.

Cooke, Mervyn. *A History of Film Music*. New York: Cambridge University Press, the latest edition, 560 p.

Cook, Nicholas et al. *The Cambridge companion to recorded music*, Cambridge: Cambridge University Press, the latest edition, 395 p.

Corey, Jason. *Audio Production and Critical Listening – Technical Ear Training*, Focal Press, the latest edition. 175 p.

Corozine, Vince *Arranging Music for the Real World: Classical and Commercial Aspects* [with CD], Mel Bay Publications Inc, the latest edition, 212 p.

Durmér/Johnsen, Lundquist & Lövander. *Den svenska musikbranschen – funktionerna, aktörerna och popundret*. B-uppsats. Music Management. BBS Kalmar Högskola, 26 p.

Evens, Aden. *Sound Ideas: Music, Machines, and Experience*. Minneapolis: University of Minnesota Press, 240 p.

Everest, F Alton. *Master Handbook of acoustic*, McGrawHill/TAB Electronics, the latest edition, 528 p.

Frank, Jay. *FutureHit*. DNA, Futurehit Inc, the latest edition. 252 p.

Hartman, Sven. *Skrivhandledning*. Stockholm: Natur & Kultur, the latest edition, 141 p.

Hillared, Eva. *Lathund för låtskrivare*. Prisma, the latest edition. 251 p. + CD.

Hjortek, Hans & Johansson, KG. *ARRboken* (incl. CD). Notfabriken, the latest edition, 240 p.

Huber, David Miles. *Modern Recording Techniques*. Focal Press, the latest edition. 672 p.

Huber, David Miles & Philip Williams. *Professional microphone techniques*, ArtistPro, the latest edition, 152 p.

Izhaki, Roey. *Mixing Audio: Concepts, Practices & Tools*, Focal Press, the latest edition. 562 p.

Jansson, Roine *Stora musikguiden – Musikteori för alla*, Notfabriken, the latest edition, selected parts, ca 130 p.

Katz, Bob. *Mastering audio: The art and the science*, Focal press, the latest edition, 334 p.

Lind, Torbjörn. *Dokumentation och presentation av konstnärlig forskning*. Stockholm: Vetenskapsrådet, the latest edition. 238 p.

Lundberg, Dan et al. *Musik, Medier, Mångkultur: Förändringar i svenska musiklandskap*, Hedemora: Gidlund i samarbete med Riksbankens jubileumsfond, the latest edition, 465 p.

Lundén, B. *Kulturarbetarboken*. Lundén Information, the latest edition, 243 p.

Massey, Howard. *Behind the Glass: Volume 2*. Backbeat Books, the latest edition. 330 p.

Owsinski, Bobby. *The Mixing Engineer's Handbook*, Course Technology inc., the latest edition, 285 p.

Parment, A. *Marknadsföring – kort och gott*. Liber, latest edition, 224 p.

Passman, Donald S. *All you need to know about the music business*. Free Press, the latest edition, 480 p.

Pattison, Pat. *Writing better lyrics*. Writer's Digest Books, the latest edition. 304 p.

Skärvad, Per-Hugo & Olsson, Jan. *Företagsekonomi 100 fakta*. Liber, latest edition, 488 p.

Stannow, Henrik & Hillerström, Håkan. *Musikjuridik*, CKM Förlag, the latest edition, 599 p.

Svenska språknämnden. *Svenska skrivregler*. Stockholm: Liber, latest edition, 207 p.

Tomlinson, Holman. *Sound for Film and Television*. Focal Press, the latest edition, 262 p.

Tomlinson, Holman. *Surround Sound: Up and running*. Focal Press, the latest edition. 256 p.

Vetenskapsrådet. *Ämnesöversikter 2010: Kommittén för konstnärlig forskning och konstnärligt utvecklingsarbete*. the latest edition, 10 p. (online: www.vr.se)

White, Paul. *Basic Midi*. Sanctuary Publishing Ltd., the latest edition, 100 p.