

MODULE SPECIFICATION FORM

Module Title: Recording Techniques 1	Level: 4	Credit Value: 20
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Module code: CMT107	Cost Centre: GACT	JACS2 code: J930
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Semester(s) in which to be offered: 1	With effect from: September 2012
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Office use only: To be completed by AQSU:	Date approved: July 2010 Date revised: - Version no: 1
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Existing/New: Existing	Title of module being replaced (if any): n/a
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Originating Academic area: Creative Industries	Module Leader: Colin Heron
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Module duration (total hours) 200	Status: Core
Scheduled learning & teaching hours 40	
Independent study hours 160	
Placement hours 0	

Percentage taught by Subjects other than originating Subject (please name other Subjects):	0%
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Programme(s) in which to be offered: BSc (Hons) Music Technology BSc (Hons) Studio Recording & Performance Technology FdA Creative Technology & Digital Media (Music Technology)	Pre-requisites per programme (between levels): n/a
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Module Aims:

The content of this module is the foundation of recording principles as applied to the modern multi-track recording environment. The theory concentrates on the basic analogue signal chain and acts as an introduction to the technology located within the studio. It develops the student's appreciation of the key elements that are required in a high quality audio process and furnishes them with the required skills to play an active part in a studio production team.

The aim of this module is to develop an understanding of the factors that define quality in production and recording practice, requiring technical competence within the analogue recording and production environment and involving an appreciation of the discrete roles within a production team and the ability to work in a team-orientated situation; also to develop an awareness of the strengths and limitations of technology in the context of musical and audio performance.

Expected Learning Outcomes:

At the end of this module, students will be able to:

Knowledge and Understanding:

1. Understand gain structure and levels as applied to analogue processing and recording equipment
2. Evaluate different approaches to recording sound sources and choose techniques and equipment that are appropriate to each circumstance
3. Assess various approaches to analogue sound processing to correct or enhance musical performances
4. Understand the procedures and techniques for producing and engineering to a professional and creative standard
5. Use MIDI sequencers and be able to integrate them within the audio production chain

Transferable/Key Skills and other attributes:

- Develop an understanding of the recording industry
- Appreciation the constraints imposed upon technique through the limitations of technology
- Communication skills for dealing with professionals within the industry

Assessment: please indicate the type(s) of assessment (eg examination, oral, coursework, project) and the weighting of each (%). ***Details of indicative assessment tasks must be included.***

The student will produce a multi-track recording on the studio facility that will be of a quality equivalent to an industry standard demo. The recording will be supported by a written report outlining the process of the production. The production will comprise of group work with individual mastering of own product. The assessment will be presented as a portfolio of the student's work.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting	Duration (if exam)	Word count (or equivalent if appropriate)
1	1,2,3,4,5	Portfolio	100%	n/a	Audio tracks/ MP3/ report of 2, 000 words

Learning and Teaching Strategies:

The module will be presented as a series of lectures linked to practical sessions with the associated equipment within the recording studio. Group collaboration will be encouraged to emphasise the importance of teamwork within the recording process.

Syllabus outline:

- Gain structure and its importance in the recording chain
- Mixing Consoles
- Playback devices and monitoring
- Microphone Techniques
- Production techniques and strategies
- Audio manipulation utilising outboard processes
- Mastering techniques

Bibliography:

Essential reading:

Rumsey, F. McCormick, T. (2006). *Sound and Recording an introduction*. Focal Press

Runstein, R E(2005) *Modern Recording Techniques*. Focal Press

Clark, R. (2005). *Mixing Recording Production Techniques*. Thompson

Other indicative reading:

Bartlett, R. (2005). *Practical Recording Techniques*. Focal Press

Sound on Sound – Periodical / Website

<http://www.soundonsound.com/>

Self, D. (2009). *Audio Engineering Explained- for professional audio recording* (Paperback)

Focal Press