

## Module Specification

**Module Title:** Recording Studio Techniques 1

<b>Module code:</b>	TBC	<b>NQF level:</b>	Level 4
<b>Credit value:</b>	30 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Foundation Degree – Music Production	<b>Pre-requisites:</b>	None

### Module overview

Students will be introduced to the integrated recording studio environment and given the tools and techniques necessary to practise audio recording and music production techniques; students will also develop skills in teamwork and planning. The module will provide an understanding of large format analogue mixing console architecture, operation and signal flow, talkback, headphone routing, channel and monitor inserts, pre and post fade auxiliaries, the patch bay, hardware dynamic and effects processors, microphone theory and application as well as an understanding of studio recording software (DAW).

Areas of study include:

- Working with a large format mixing console;
- Microphone theory, choice and positioning;
- Signal routing to and from recording software (DAW);
- Patching in hardware dynamic and effects processors;
- Studio etiquette and defining roles;
- Project management of recording sessions.

### Aims

This module is designed to introduce students to the integrated recording studio environment and to explore the techniques necessary to record a variety of acoustic and electronic musical sources. The module will develop understanding of theoretical knowledge and practical skills by engaging students in a series of activities that simulate real world recording and music production scenarios.

The module aims to:

1. Explore analogue and digital recording studio technology.
2. Explore recording techniques for a variety of musical sources.
3. Apply appropriate project management skills needed to run recording sessions.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Apply practical skills and theoretical knowledge to operate an integrated recording studio environment.
2. Apply practical skills and theoretical knowledge to implement microphone and recording techniques.
3. Apply a practical understanding of project management and communication skills.
4. Record, edit and mix a portfolio of music.

### Learning and teaching methods

The module is delivered as tutor led workshops in a recording studio environment, where students will work in small production groups in order to develop practical skills and theoretical knowledge of standard recording techniques, procedures and equipment. Students will also engage in independent study and work unsupervised in the studio outside of scheduled workshop times. The teaching and assessment of the module will simulate, where appropriate, a working studio environment ensuring students gain not only the technical skills necessary in the studio environment but understand how to apply them in a vocational context.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	40 hours
Indicative hours of directed study	260 hours
Total hours (100hrs per 10 credits)	300 hours

### Opportunities for formative feedback

Regular formative assessment through workshops.

### Assessment method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
1a In Class Practical Assessment	20 minutes	30%	1, 2
1b In Class Online Assessment	20 minutes		
2a In Class Practical Assessment	20 minutes	30%	1, 2
2b In Class Online Assessment	20 minutes		
Production Portfolio	6 minutes	40%	3, 4

### Re-Assessment method\*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
1a In Class Practical Assessment	20 minutes	30%	1, 2
1b In Class Online Assessment	20 minutes		
2a In Class Practical Assessment	20 minutes	30%	1, 2
2b In Class Online Assessment	20 minutes		
Production Portfolio	6 minutes	40%	3, 4

\*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

### Indicative Reading List

- Borwick, J. (ed.) (1996) Sound Recording Practice, 4th ed. Oxford, OUP.
- Cleland, D. (2001) A Guide to the Project Management Body of Knowledge 2000, The Project Management Institute.
- Eargle, J. (2001) The Microphone Book, Focal Press.
- Hepworth-Sawyer, R. & Golding C. (2010) What is Music Production? A producers guide, the role, the people, the process. Focal Press.
- Huber, D. Runstein, R (2013) Modern Recording Techniques, 8th ed. Focal Press.
- Nokes, S. (2003) The Definitive Guide to Project Management: The Fast Track to Getting the Job Done on Time and on Budget, Financial Times Prentice Hall.
- Nisbett, A. (2003) Sound Studio: Audio Techniques for Radio, Television, Film and Recording, Focal Press.
- Rumsey F. McCormick T. (2014) Sound & Recording, 7th ed. Focal Press.
- Stavrou, M. (2003), Mixing With Your Mind. Flux research.
- Ballou G. (2015) Handbook for Sound Engineers (Audio Engineering Society Presents). Focal Press.
- Owsinski, B. (1999). The Mixing Engineers Handbook. Mixbooks.

### e-resources

- <http://www.soundonsound.com>
- <http://www.musictech.net>
- <http://tapeop.com>
- <http://www.recordingmag.com>
- <https://www.resolutionmag.com>
- <https://www.puremix.netMixing>

- <http://prosoundweb.com>
- <http://www.audiomediainternational.com>
- <https://www.gearslutz.com/board>
- <https://production-room.com>
- <https://www.thomann.de/gb/index.html>
- <http://vintageking.com>
- <http://vintagemaker.net>