# **Module Specification**

**Module Title:** Studio Recording Project for Electronic Music Producers

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| **Module code:** | TBC | **NQF level:** | Level 5 |
| **Credit value:** | 10 credits | **Semester of study:** | 2 |
| **Module type:** | Optional | **Pre-requisites:** | None |
| **Available to:** | FdA Electronic Music Production |

**Module overview**

In this module students will be introduced to the recording studio environment, and the associated tools and techniques required to practice recording and production. Students will also develop skills in teamwork and planning. The content will include: analogue mixing desk topology, operation and signal flow, cue mix, talkback, monitoring, auxiliary and insert signal processing, studio recording software (DAW) and hard disk recording, microphone theory and application of techniques applied to a variety of sound sources, application of mixing - balance, stereo and panning, equalisation and effects processing, fundamentals of acoustics, resource and people management and record keeping.

The areas of study will be contextualised for electronic music students and their application sympathetic to the genres they are working in. For example, students may wish to concentrate on refining vocal performances. Students working instrumentally may wish to develop complex rhythmic percussion and textures. Whatever the case students will be introduced to technologies and techniques that will facilitate their creative project.

Areas of study include:

* Signal routing and patchbay;
* Mixing desk architecture;
* Microphone placement;
* Microphone types;
* Recording studio etiquette;
* Multitrack recording;
* Mixing;
* The soundstage.

**Aims**

This 10-credit module can be chosen by electronic music students to enhance their production skills by immersing themselves in a module that compliments skills gained in their core computer music and electronic music composition modules. It allows electronic production students to acquire an understanding of the similarities and differences of approaches to studio recording by allowing them to consider and use their transferable skills to engage with a studio recording project using specific soft/hardware in order to create a portfolio of recordings. The module will equip students with a range of studio production techniques using industry standard equipment found within a recording studio environment. Students will be engaged in a series of activities that simulate real world audio recording and production scenarios.

The module aims to:

1. Explore analogue and digital recording studio technology;
2. Explore fundamental recording techniques;
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 and theoretical knowledge of an integrated recording studio environment.
2. Apply practical and theoretical knowledge of microphone, recording/mixing techniques and transferable production techniques.
3. Apply a practical understanding of project management and communication skills.
4. Evidence contributions to group work through assignment specific contribution targets.

**Learning and teaching methods**

This module is delivered via tutor led workshops in the recording studio environment, where students will work in small production groups in order to develop a basic practical and theoretical knowledge of standard recording techniques, procedures and equipment. 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**

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| --- | --- |
| **Delivery type** | **Student hours** |
| Indicative hours for learning and teaching activities | 15 hours |
| Indicative hours of directed study | 85 hours |
| Total hours (100hrs per 10 credits) | 100 hours |

**Opportunities for formative feedback**

Regular formative assessment through workshops.

**Assessment Method**

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| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| Coursework – Production Portfolio | 8 minutes plus online quiz | 100% | 1, 2, 3, 4 |

**Re-Assessment Method**

|  |  |  |  |
| --- | --- | --- | --- |
| **Description of assessment** | **Length/Duration** | **Weighting** | **Module LOs addressed** |
| Coursework – Production Portfolio | 8 minutes plus online quiz | 100% | 1, 2, 3, 4 |

**Indicative Reading List**

Essential:

* 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.

Background:

*e-resources*

* http://www.soundonsound.com

Pro audio, recording & production

* http://www.musictech.net

Music technology resources and news

* http://tapeop.com

Sound engineering resources and news

* http://www.recordingmag.com

eMagazine for recording musicians

* https://www.resolutionmag.com

Audio for broadcasting

* https://www.puremix.netMixing

Audio Mixing Website

* http://prosoundweb.com

Pro Sound Web

* http://www.audiomediainternational.com

Technology and Trends for the Pro-Audio Professional

* https://www.gearslutz.com/board

Pro audio community website

* https://production-room.com

Pro audio retailer

* https://www.thomann.de/gb/index.html

Pro audio retailer

* http://vintageking.com

Pro audio retailer

* http://vintagemaker.net

Boutique Vintage Audio Equipment