

Module Title	Studio Production: Recording (Modified)
Course Title	BA / BSc (Hons) Music and Sound Design
School	<input type="checkbox"/> ASC <input checked="" type="checkbox"/> ACI <input type="checkbox"/> BEA <input type="checkbox"/> BUS <input type="checkbox"/> ENG <input type="checkbox"/> HSC <input type="checkbox"/> LSS
Division	Creative Technologies
Parent Course	None
Level	5
Module Code	CRT_5_SPR
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Module co-ordinator	Name: Justin Randell Email: justin.randell@lsbu.ac.uk
Short Description (max. 100 words)	This module is designed to give students in depth understanding of studio recording techniques, and builds on the introductory studio module at level 4. The module will be taught in small group projects where students can experience different studio roles from engineering, to performing and producing. It forms an essential part of the course in preparing students for the rest of the practical modules at level 5 and at for their advanced project at level 6.
Aims	The aims of this module are to: <ul style="list-style-type: none"> • Develop skills necessary for working in a sound studio environment • Develop knowledge of microphone recording techniques for a range of instruments and applications • Provide a forum for critical listening skills and feedback on sound recordings • Provide experience of planning and managing studio sessions necessary for studio internships
Learning Outcomes (4 to 6 outcomes)	<p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • Understand the effects of reverberation, background noise, and microphone polarity on the recording process • Effectively manage studio recording sessions <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Engage in the critical and creative process through analysis of recordings made in practical sessions and existing works <p>Practical Skills:</p> <ul style="list-style-type: none"> • Demonstrate competent use studio equipment to record and edit music / sounds <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Evaluate the production process in clear English and produce concise documentation for the production project
Employability	This module is essential for future employment in audio production for many different formats (such as, post-production sound production, music studio recording, broadcast). The activities will enable students to rehearse key skills

	involved in planning and managing the production process – which is particularly relevant to the media industries as a key requirement for future employees. The module also encourages students to experiment with sound recording in different locations to gain hands on experience and develop critical listening and analytical skills.
Teaching and learning pattern	<p>Contact hours includes the following:</p> <p><input checked="" type="checkbox"/> Lectures <input checked="" type="checkbox"/> Group Work</p> <p><input checked="" type="checkbox"/> Seminars <input checked="" type="checkbox"/> Tutorial</p> <p><input type="checkbox"/> Laboratory <input checked="" type="checkbox"/> Workshops</p> <p><input checked="" type="checkbox"/> Practical <input checked="" type="checkbox"/> VLE Activities</p>
Indicative content	<ul style="list-style-type: none"> ● Detailed overview of microphones available ● Explanation of different recording techniques and microphone placements ● Hands on workshops to gain understanding of professional analogue mixing consoles in a recording session ● In-depth overview of editing techniques and management of multiple takes ● Group production activities ● Production presentations and group seminars
Assessment method (Please give details – of components, weightings, sequence of components, final component)	<p>Formative assessment:</p> <ul style="list-style-type: none"> ● Active engagement in studio sessions ● Participation in production reviews <p>Summative assessment:</p> <p>CW1 - Group production (75%) Students will produce a music / sound project of approximately 5 minutes in duration. Software project files may be requested within the two-week marking period for further scrutiny.</p> <p>CW2 – Production Portfolio (25%) 1500-word reflective statement of the production that explains the creative direction or technical process of the project in relation to the chosen genre and supporting research. The portfolio will include:</p> <ul style="list-style-type: none"> ● Summary of individual contribution to the project ● Project research (key project influences) ● Weekly diary of studio sessions ● Presentation feedback ● Technical notes & schematics <p>Resit The resit will involve a modified version of the group task, so that it can be completed in reasonable time by an individual, along with a critical report on roles and skillsets involved in the project.</p>

<p>Indicative Sources (Reading lists)</p>	<p>Core materials:</p> <ul style="list-style-type: none"> ● Hugill, A. (2012) <i>The Digital Musician</i> (2nd Edition). London and New York: Routledge ● Izhak, R. (2011) <i>Mixing Audio: Concepts, Practices and Tools</i>. Focal Press (2nd Edition) ● White P. and Felton D. (2011), <i>The Producer's Manual</i>, Sample Magic. ● Zagorski-Thomas, S. (2014) <i>The Musicology of Record Production</i>, Cambridge University Press. <p>Optional reading:</p> <ul style="list-style-type: none"> ● Demers, J. (2010) <i>Listening through the Noise: The Aesthetics of Experimental Electronic Music</i>. Oxford UP. ● Greene, P. D. and Porcello, T. (2004) <i>Wired for Sound: Engineering and Technologies in Sonic Cultures</i>. Wesleyan University Press. ● Katz B. (2014), <i>Mastering Audio: The Art and the Science</i>, Focal Press ● Lysoff, R.T.A. and Gay, Jr, L.C. (Eds) (2003) <i>Music and Technoculture</i>. Wesleyan University Press. ● Massey H. (2015), <i>The Great British Recording Studios</i>, Hal Leonard Publishing Corporation. ● Moorefield, V. (2005) <i>The Producer as Composer: Shaping the Sounds of Popular Music</i>. MIT Press. ● Senior M. (2011), <i>Mixing Secrets for the Small Studio</i>, Focal Press ● Senior M. (2011), <i>Recording Secrets for the Small Studio</i>, Focal Press ● Toynbee. J. (2000) <i>Making Popular Music: Musicians, Creativity and Institutions</i>. Arnold ● White, P and Robjohns H. and Lockwood P. (2013), <i>The Studio SOS Book: Solutions and Techniques for the Project Recording Studio (Sound on Sound Presents...)</i>, Focal Press
<p>Other Learning Resources</p>	<p>University Virtual Learning Environment PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE).</p> <p>Lynda.com Online, specialised video tutorials taught by industry experts are used by staff to support module content, and available to students who wish to revisit the subject in their own time and further their understanding beyond the scope of the module.</p> <p>ARPJ: Journal on the Art of Record Production: http://arpjournal.com/</p>