

Module Outline

Part 1- as validated

1.	Title	Recording Project
2.	Level	6
3.	Credits	20
4.	Indicative Student Study Hours	36 hours group lectures and tutorials 164 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

5. Brief Description of Module (purpose, principal aims and objectives)

The purpose of this module is to provide a platform for production of a portfolio recording. It may be approached in a variety of ways depending on the interests and musical focus of the individual.

The portfolio recording can be linked to the performance project by offering an EP of original material. Alternatively, it can be a portfolio which demonstrates a range of work. No musical style is implicit in the module, thus the way that studio technology is used is completely open.

Planning and preparation will be crucial elements in the success of the module. In order to complete the project the student is likely to need the collaboration of other musicians, which requires a professional approach to planning and project realisation.

6. Learning Outcomes - On successful completion of this module a student will be able to:

(Add more lines if required)

1.	Use advanced performing, arranging and writing skills to realise creative musical ideas
2.	Demonstrate a high level of security and consistency in the creation of a body of recorded musical work
3.	Demonstrate a confident and proficient use of a broad range of studio techniques
4.	Create a recorded product that is comparable to industry standards
5.	Utilise a high level of ICT skills to facilitate creative output
6.	Demonstrate assured understanding of professional standards and protocols

7. Assessment**Pass on aggregate or Pass all components***(modules can only be pass all components if this is a PSRB requirement)***Pass****Summary of Assessment Plan**

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Portfolio of recordings report	75%	No	12-15 min	1-6	
2	Critical report	25%	No	1500 words	1-3, 5-6	

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

1. The portfolio must contain 3-4 tracks (dependant on stylistic choices) of music.
2. The report should indicate the reason for the portfolio, approach, an appraisal and the intended audience for the recordings. All creative choices need to be given an appropriate scholarly/professional context.

8. Summary of Pre and / or Co Requisite Requirements

N/A

9. For use on following programmes

BA (Hons) Popular Music

1.	Module Leader	Rhett Moir
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2.	Indicative Content
	<p>The module content includes the following topics:</p> <ul style="list-style-type: none"> • Modern Composition Deconstruction techniques • Noise, Samples & Non-Harmonic Sound • Comparing Musical Genres • Comping • Mixing & Mastering 'in the box' • Utilising online musical resources in creative and transformative ways

3. Delivery Method <i>(please tick appropriate box)</i>					
Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
✓					
<i>If the Delivery Method is Classroom Based please complete the following table:</i>					
	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Mins	Comments	Learning Outcomes	
1	Advanced Production Skills 1 Sound theory and music production MIDI Digital audio	180		1-6	
2	Advanced Production Skills 2 Sampling and synthesis EQ, effects and dynamics Vocal production	180		1-6	

3	<p>Advanced Production Skills 3</p> <p>Corrective and creative mix solutions</p> <p>The starting balance: level, pan, and mute. Pink Noise mixing</p> <p>Dynamics: compression and gating</p>	180		1-6
4	<p>Advanced Production Skills 4</p> <p>Advanced EQ Techniques</p> <p>Time, space and depth: delay and reverb</p> <p>Automation and 'performing' a mix</p>	180		1-6
5	<p>Advanced Production Skills 5</p> <p>Advanced Audio Consoles / Controllers</p> <p>Advanced Signal Processing</p> <p>Advanced Equipment Operation</p> <p>Complex Studio Set-ups</p> <p>Advanced DAW Operation</p>	180		1-6
6	<p>Advanced Mixing 1. Send Effects</p> <p>Delay Effects within a mix</p> <p>Pitch-Based Effects, Image Widening, and Mid/Side Processing</p> <p>Advanced Signal Routing</p>	180		1-6

7	Advanced Mixing 2. Drums Electronic vs. Acoustic Drums Drum Editing Drum Processing Drum Replacement and Augmentation	180		1-6
8	Advanced Mixing 3. Vocals Editing Vocals Lead Vocal Balancing, Panning EQ, and Dynamics Control Creating a Unique and Compelling Vocal Sound Mixing Background Vocals, Doubles, and Harmonies	180		1-6
9	Advanced Mixing 4. Mix Bus and Parallel Processing Mix Bus compression Mid Side (EQ, Compression) Multiband (EQ, Compression, Distortion) Chorus Crushed Track Rear Bus Technique	180		1-6

10	Advanced Mastering 1 M/S EQ and base-width control Tightening Up the Bass Dynamic Ranges of Musical Genres Compressor Controls Threshold and Ratio Attack, Release, and Time Constants Auto-Gain Compensation Auto-Smoothing RMS vs. LUFS	180		1-6
11	Advanced Mastering 2 The Loudness Wars Side-Chain Compression Techniques Multi-band Compression Parallel Compression Where to Place Limiters in the Mastering Chain	180		1-6
12	Group Workshop	180		1-6
	Total Hours	36		

If delivery method is *not* classroom based state lecturer hours to support delivery

Academic tutorials: two 20-minute sessions per student.

4. Learning Resources

To include contextualised Reading List.

Recording studio and DAW

Cousins, M. and Hepworth-Sawyer, R. (2010) *Logic Pro 9: Audio & Music Production*. Oxford: Focal Press

Fisher, J. (2006) *Cash Tracks: Compose, Produce, and Sell Your Original Soundtrack Music and Jingles, 2nd Edition*. N.L: Course Technology Inc

Gibson, D. (1997) *The Art of Mixing*. Vallejo: Mix Books

Massey, S (2016) *Recording Unhinged: Creative and Unconventional Music Recording Techniques (Music Pro Guides)*. N.L.:Applause Theatre Book Publishers

Moylan, W. (2002) *The Art of Recording*. Oxford: Focal Press

Nahmani, D. (2010) *Apple Pro Training Series: Logic Pro 9 and Logic Express 9*. Berkeley: Peachpit Press

Owinski, B. (1999) *The Mixing Engineer's Handbook*. Vallejo: Mix Books

Software

Avid (n.d.) *Sibelius*. Online (Available from www.sibelius.com)