

Liverpool John Moores University

Title: SOUND RECORDING AND PRODUCTION
Status: Definitive
Code: **35010LPAFA** (116227)
Version Start Date: 01-08-2016

Owning School/Faculty: Electronics and Electrical Engineering
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Karl Jones	Y

Academic Level: FHEQ3 **Credit Value:** 24 **Total Delivered Hours:** 80
Total Learning Hours: 240 **Private Study:** 160

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	24
Seminar	8
Workshop	48

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	RECORDING	Recording and Remix	60	1
Reflection	ANALYSIS	Analysis of Final Portfolio	20	1
Essay	ANALYSIS	Analysis of Commercial Recording	20	1

Aims

The module aims to provide an understanding of the processes and techniques involved in modern music recording and production. It develops an understanding of the key technologies, ideas and concepts involved, and the application of specific practical skills in both desktop and traditional studio environments.

Learning Outcomes

After completing the module the student should be able to:

- 1 Operate an industry standard DAW effectively and efficiently;
- 2 Operate the key components of a multi-track recording studio;
- 3 Identify the key production and engineering techniques employed in a commercial recording and explain how these may be applied to their own work;
- 4 Critically appraise the strengths and weaknesses of their own practical work;
- 5 Select appropriate technical tools and techniques to produce a music recording to a good demo standard.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

RECORDING & REMIX	1	2	5
ANALYSE FINAL PORTFOLIO	4		
ANALYSE COMMERCIAL REC	3		

Outline Syllabus

Lectures and workshops will include:

Function and operation of a typical DAW; digital audio file types and management; computer housekeeping for a DAWs; overview of different editing modes and functions; EQ, dynamics processing and effects (both plug-in and outboard); mixing techniques and strategies; analogue mixing console architecture and signal flow; microphone type and application; recording techniques for a variety of acoustic instruments; basic mastering techniques; analysis of existing commercial recordings to inform own approach; session management.

Learning Activities

Teaching comprises weekly lectures covering key concepts and ideas, which are followed by small group workshop sessions where these are put into practice. Starting with a thorough operational grounding in the use of a modern Digital Audio Workstation (DAW), key concepts such as EQ, balance, dynamic range and audio editing are introduced. This then progresses to a multi-track studio environment where this knowledge base is added to with basic microphone techniques, signal flow and mixing desks and strategies for recording a range of acoustic instruments.

Students will engage with a number of practical tasks - some as group work and some individual. These will be summatively assessed, but provision will be made throughout the scheme of work for formative assessment of these tasks to take place

on a regular basis.

Notes

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