Liverpool John Moores University

Title: VST AND DAW TECHNOLOGY
Status: Definitive
Code: **4501MPSH**   (116083)
Version Start Date: 01-08-2012

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: St Helens College

Team		Leader
Stuart Borthwick		Y

Academic Level:	FHEQ4	**Credit Value:**	24.00	**Total Delivered Hours:**	83.00
Total Learning Hours:	240	**Private Study:**	157		

Delivery Options
Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	21.000
Online	6.000
Practical	30.000
Tutorial	5.000
Workshop	21.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	An essay of 1500 words	20.0	
Artefacts	AS2	A composition	20.0	
Report	AS3	A written technical justification 1000 words	10.0	
Artefacts	AS4	A composition	25.0	
Report	AS5	A written evaluation of 1500 words	25.0	

Aims

This Module is designed to develop an understanding and knowledge of two of the

key software packages involved in the production of contemporary popular music.

Learning Outcomes

After completing the module the student should be able to:

1   Understand the theoretical aspects of working within a digital audio workstation. A1
2   Use a broad variety of sounds and timbres demonstrating an awareness of mix balance and quality. C1
3   Demonstrate the creative use of a range of virtual studio technology utilities. C2
4   Evaluate all technical processes using appropriate and descriptive terminology. B2

Learning Outcomes of Assessments

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

1500 words	1	4
A Composition	2	3
1000 words	4	
A Composition	2	3
1500 word evaluation	1	4

Outline Syllabus

The anatomy of the digital audio workstation
MIDI History, systems, set up & data transfer
Using MIDI sequencers, editors and controllers
The principles and application of Subtractive and Granular Synthesis
Overview of digital audio theory
Types of audio files, their sources and usage
Creative audio editing and sound design techniques
Digital mixing techniques

Learning Activities

Lectures, workshops, video-presentations, academic tutorials and practical work will be used for the delivery of the Module.

References

Course Material	Book
Author	Collins, M.

Publishing Year	2009
Title	Pro Tools 8
Subtitle	Music Production, Recording, Editing and Mixing
Edition	
Publisher	Oxford: Focal Press
ISBN	

Course Material	Book
Author	Gemmell, K.
Publishing Year	2009
Title	Cubase 5 Tips and tricks
Subtitle	
Edition	
Publisher	Norfolk: PC Publishing
ISBN	

Course Material	Book
Author	Huber, D.M.
Publishing Year	2007
Title	The MIDI Manual
Subtitle	A Practical Guide to MIDI in the Project Studio
Edition	3rd Ed.
Publisher	Oxford: Focal Press
ISBN	

Course Material	Book
Author	Huber, D.M., & Runstein, R.E.
Publishing Year	2009
Title	Modern Recording Techniques
Subtitle	
Edition	7th ed.
Publisher	Oxford: Focal Press
ISBN	

Course Material	Book
Author	Katz, M.
Publishing Year	2004
Title	Capturing Sound
Subtitle	How Technology Has Changed Music
Edition	
Publisher	Berkley and Los Angeles: University of California Press
ISBN	

Course Material	Book
Author	Pohlmann, K.C.
Publishing Year	2005
Title	Principles of Digital Audio

Subtitle	
Edition	5th ed.
Publisher	Martinsburg: McGraw-Hill
ISBN	

Course Material	Book
Author	Rumsey, F., & McCormick, T.
Publishing Year	2009
Title	Sound and Recording
Subtitle	
Edition	6th ed.
Publisher	Oxford: Focal Press
ISBN	

Course Material	Book
Author	Russ, M.
Publishing Year	2008
Title	Sound Synthesis and Sampling
Subtitle	
Edition	3rd ed.
Publisher	Oxford: Focal Press
ISBN	

Notes

This Module will develop understanding and knowledge of two of the key software packages involved in the production of contemporary popular music. There will be an introduction to a variety of different packages and the fundamental processes of using the software for creating and producing music compositions. Lectures and practical activities will introduce sets of basic skills, while assignment work will allow exploration and development of these skills. Alongside the learning of these practical skills will be lectures exposing the vital theoretical background surrounding the use of this software to create multi-track pieces of music.