

## Liverpool John Moores University

Title: PRODUCTION, RECORDING AND MASTERING  
Status: Definitive  
Code: **5501MPSH** (116234)  
Version Start Date: 01-08-2011

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

Team	Leader
Stuart Borthwick	Y

**Academic Level:** FHEQ5  
**Credit Value:** 24.00  
**Total Delivered Hours:** 84.00

**Total Learning Hours:** 240  
**Private Study:** 156

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	22.000
Practical	38.000
Tutorial	6.000
Workshop	18.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	A 2,000 word essay researching a production technique, development or record producer	35.0	
Presentation	AS2	A PowerPoint presentation summarising the findings of the research essay	15.0	
Artefacts	AS3	Two audio recordings produced using differing studio platforms appropriately mastered	25.0	
Report	AS4	A 1,500 word technical evaluation analysing the production and creative processes applied during the	25.0	

Category	Short Description	Description	Weighting (%)	Exam Duration
		recording, production and mastering sessions		

## Aims

*To understand the role of producer within the studio recording process and the recording studio as 'creative tool'*

## Learning Outcomes

After completing the module the student should be able to:

- 1 Research advanced engineering and production techniques B5
- 2 Implement advanced engineering and production techniques within studio recordings and productions C12
- 3 Apply appropriate mastering techniques and principles using hardware/software processes C13
- 4 Critically evaluate all technical processes using appropriate and descriptive terminology. B3
- 5 Self manage independent learning and performance. D4
- 6 Work autonomously and accurately to set deadlines. D5

## Learning Outcomes of Assessments

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

A 2,000 word essay	1				
A PowerPoint presentation	1				
Two audio recordings	2	3	5	6	
A 1,500 word technical evaluation	4				

## Outline Syllabus

*Digital Audio & Synchronisation*

*Wordclock function and distribution (jitter);*

*Digital audio transmission standards – AES/EBU, SPDIF, TDIF SMPTE and MTC; timecode distribution;*

*Hard Disc Recording*

*Recording, processing and editing principles and applications etc.*

*Editing/compositional techniques.*

*WAV manipulation (Pro Tools Beat Detective, Elastic Audio and Cubase Hitpoints).*

*Drum Sound Replacement*

*Advanced Recording/Production Techniques*  
*Stereo recording refresher: MS, coincident pair, spaced pair etc*  
*Mix EQ, arrangement/limiting issues;*  
*'Worldizing'*  
*Exciters*  
*Unconventional Mic Placement and techniques*  
*Techniques as effects*  
*Pitch correction*  
*Advanced compression techniques (Multi-band compression Parallel / Sidechain /*  
*Mix Bus Compression / The 'SSL Talkback Compressor' etc)*

## Learning Activities

Lectures, video presentations, demonstrations and workshops as well as practical work will be used for the delivery of this Module.

## References

<b>Course Material</b>	Book
<b>Author</b>	Case, A.
<b>Publishing Year</b>	2007
<b>Title</b>	Sound FX
<b>Subtitle</b>	Unlocking the Creative potential of Recording Studio Effects
<b>Edition</b>	
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Cunningham, M.
<b>Publishing Year</b>	1999
<b>Title</b>	Good Vibrations
<b>Subtitle</b>	History of Record Production
<b>Edition</b>	2nd ed.
<b>Publisher</b>	Sanctuary Publishing
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Harding, P.
<b>Publishing Year</b>	2009
<b>Title</b>	PWL
<b>Subtitle</b>	from the Factory Floor
<b>Edition</b>	
<b>Publisher</b>	W.B. Publishing
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Huber, D.M. and Runstein, R.E.
<b>Publishing Year</b>	2009
<b>Title</b>	Modern Recording Techniques
<b>Subtitle</b>	
<b>Edition</b>	7th ed.
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Jones, S.
<b>Publishing Year</b>	1992
<b>Title</b>	Rock Formation
<b>Subtitle</b>	Music, Technology, and Mass Communication
<b>Edition</b>	
<b>Publisher</b>	Sage Publications
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Katz, B.
<b>Publishing Year</b>	2007
<b>Title</b>	Mastering Audio
<b>Subtitle</b>	The Art and the Science
<b>Edition</b>	2nd ed.
<b>Publisher</b>	Focal Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Katz, M.
<b>Publishing Year</b>	2004
<b>Title</b>	Capturing Sound
<b>Subtitle</b>	How Technology Has Changed Music
<b>Edition</b>	
<b>Publisher</b>	University of California Press
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Massey, H.
<b>Publishing Year</b>	2000
<b>Title</b>	Behind the Glass
<b>Subtitle</b>	Top Record Producers Tell How They Craft the Hits
<b>Edition</b>	
<b>Publisher</b>	Backbeat Books
<b>ISBN</b>	

<b>Course Material</b>	Book
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<b>Author</b>	Massey, H.
<b>Publishing Year</b>	2009
<b>Title</b>	Behind the Glass v2
<b>Subtitle</b>	Top record Producers Tell How They Craft The Hits
<b>Edition</b>	
<b>Publisher</b>	Backbeat Books
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Owsinki, B.
<b>Publishing Year</b>	2006
<b>Title</b>	The Mixing Engineer's Handbook
<b>Subtitle</b>	
<b>Edition</b>	2nd ed.
<b>Publisher</b>	Course Technology Inc
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Warner, T.
<b>Publishing Year</b>	2003
<b>Title</b>	Pop Music
<b>Subtitle</b>	Technology and Creativty - Trevor Horn and the Digital Revolution
<b>Edition</b>	
<b>Publisher</b>	Ashgate Publishing
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Moorefield, V.
<b>Publishing Year</b>	2009
<b>Title</b>	Producer as Composer
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	MIT Press
<b>ISBN</b>	

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## Notes

The Module will focus on developing students existing engineering and recording skills as well as developing the ethos of the use of recording studio and its associated tools as a creative 'instrument'. An emphasis will be made on developing creativity when using studio equipment through research and experimentation.

The Module will lead with a series of demonstrations and lectures, workshop activities etc exploring these more advanced techniques within the recording process

or through DAW/studio hardware production methods. Students will be asked to continue their development by undertaking and presenting an in-depth research project investigating a recording/production technique, development or record producer of their choosing.

During the second semester students will have the opportunity to implement their research findings and develop their production skills and techniques by undertaking a practical recording project.