

Liverpool John Moores University

Title: CLASSICAL RECORDING
Status: Definitive
Code: **6526STE** (118577)
Version Start Date: 01-08-2019

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

Team	Leader
Karl Jones	Y

Academic Level: FHEQ6
Credit Value: 12
Total Delivered Hours: 35
Total Learning Hours: 120
Private Study: 85

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	15
Off Site	10
Workshop	10

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Reflection	CONTINUOUS	CONTINUOUS ASSESSMENT	20	
Practice	RECORDING	RECORDING	50	
Essay	WRITTEN	WRITTEN EVALUATION	30	

Aims

This module aims to introduce students to the techniques and working practices of classical recording techniques in a live performance situation. Unlike studio recording where every instrument is recorded on its own track and then panned, EQ'd and effected during the mix process, the minimum of equipment is often favoured

and all decisions must be made before the recording. Often the perfect positioning of a stereo reference configuration will be the chief concern and main recording source. Much of the theory covered is transferable to other, more general areas. Stereo microphone techniques are useful in many and varied recording scenarios.

Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate an understanding of the classical performance format and related recording techniques
- 2 Select from a range of coincident, near-coincident and spaced microphone techniques as appropriate to a specific genre
- 3 Edit and produce a CD of a classical recording to professional quality
- 4 Work effectively and professionally with musical directors and conductors in performance venue
- 5 Finalise a recording to CD sympathetically and appropriately to the music
- 6 Record a live acoustic as a means of contextualising performance

Learning Outcomes of Assessments

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

CONTINUOUS ASSESSMENT	4		
RECORDING	3	5	6
WRITTEN EVALUATION	1	2	

Outline Syllabus

Stereo Microphone Technique 1

Introduction to the microphones used in classical location recording. Listening session and discussion of issues confronted in orchestral recordings. Spaced and coincident recording techniques.

Stereo Microphone Technique 2

Further recording techniques: Jecklin Disk, Decca Tree, ORTF pair, Blumlein pair. Practical comparison of various stereo techniques.

Editing Classical Recordings

Group sessions on approaches to editing and mastering classical recordings.

Listening Sessions

Listening to and analysing a selection of classical recordings.

Learning Activities

Lectures will generally combine theoretical discussion with practical demonstration. Depending on group size these will take place in the studio allowing both theory and practice to be explored simultaneously. These sessions will be three hours long and will generally involve the entire group. Some of these sessions will discuss practical stereo recording techniques, others will discuss the layout and various instruments of the orchestra. It is important that you familiarise yourself with the sound of the orchestra and a variety of classical ensembles by spending time listening to recordings.

Notes

After the formal teaching sessions you will be organised into groups of three and assigned to a recording project. We are very lucky at LIPA in that we have a unique relationship with the Royal Liverpool Philharmonic Orchestra, which means that several of these projects will take place in the Philharmonic Hall with members of the orchestra. Other recording projects have involved the two cathedral organs, several local choirs and brass bands. You will be expected to research the ensemble to be recorded and make decisions about appropriate recording techniques and equipment to use.

On the day of the recording you will be assessed on your conduct with the members of the ensemble and as to how effectively and efficiently you cope with setting up gear and problem solving.