

Unit Title	Studio, Live and Location Recording
FHEQ Level	UG 1 - L4
Unit Code	MSD18104
Credit Value	30
Unit Type	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	45	Independent Study	60
Supervised access to resources	45	Preparation for Assessment	80
		Unsupervised Access to Resources	70
Total			300

Unit Description

This unit introduces students to the technical and creative aspects of recording and studio technology. Students will work with microphones, recording hardware and software, developing their skills in order to be able to work with studio, live and location equipment. Students will gain experience of the roles that technology, creativity and problem-solving play in contemporary music and sound recording environments.

This unit will explore the fundamentals and the processes of recording, mixing and mastering music and sound in a recording studio and on location. It will prepare students with the skills and knowledge required to set up a studio and mixing desk, and produce finished mixes using industry standard mixing equipment.

The unit is vital for enabling students to confidently use and understand the studios at Ravensbourne and the location equipment in the Central Loan Resource which is used for sound acquisition on set and location. This unit also relates to the DAW Software Techniques unit in term 1 and will build on the software skills acquired and practically implement and develop them in a studio setting.

The unit is important in preparing students for the constantly changing world of sound technology and will focus on transferable and problem-solving approaches that encourage learning processes that can be applied to any technology. This will prepare students and graduates to be flexible and adaptable in a constantly evolving workplace. It will enable music students interested in sound engineering to record and produce a band, and sound students interested in ADR, Foley and Location recording to record and produce material for a film.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant following principles have been mapped against the Learning Outcomes relevant to each course unit and at each level. 1. Cultivate: Where the individual thrives. 2. Collaborate: where disciplines evolve. 3. Integrate: where education engages industry. 4. Advocate where purpose meets practice. 5. Originate: where creativity meets technology.

Unit Indicative Content

Students will be introduced to the processes and possibilities offered in both the traditional recording studio environment and in and live/location environments through a series of lectures, workshops. The technical tools and techniques used to record and manipulate sound will be examined and in practical workshops, students will learn the creative workflows of a range of applications. Students could be asked to set up microphones, studio headphone feeds, set ups to record a band, musicians, voice overs, Foley or ADR. Once students have mastered the set up and process of recording they will be asked to consider the tools available to them to automate and mix music and sound using high-end automatable desks available at Ravensbourne. A mix of lectures, demonstrations, workshops and group assignments will allow for students to get an in-depth experience of all aspects of studio and location recording.

Topics covered in lectures and workshops will include:

- The acoustic properties of musical instruments and recording spaces;
- Microphone placement for multiple sources;
- Multi-track recording techniques for voice (including VO and ADR, Foley, acoustic and electronic sound sources);
- Production and post-production techniques (mixing, EQ, compression);
- Mastering (multi-band compression, EQ, dynamics);
- Location and live recording techniques
- Delivery and specifications

Students could be asked to set up a session for a band or music recording in the studio, set up and record an ADR or Foley session to picture in the studio, Or asked to record a live band in an external venue or acquire location recordings from a film or TV shoot. This links into a range of professional destinations available to both music and sound students upon graduation.

Unit Aims

- To develop and apply technical and operational principles and processes of sound recording and music production using both software and hardware.
- To develop the technical principles required to sequence sound and music.
- To introduce the processes involved in working in a professional studio environment.
- To provide experience of operating and setting up both studio and location based technologies.
- To provide experience of recording and mixing both instruments and voices and Foley /ADR within a studio environment.
- To allow students to practice and become comfortable in the studio and location environments.

Unit Learning Outcomes

LO 2 Concept

Generate initial ideas or strategic project themes drawing upon reference to acquired research

ORIGINATE

LO 3 Development

Demonstrate a range of techniques and solutions, informed by knowledge of the principles of the creative process.

INTEGRATE

LO 4 Production

Identify and apply an appropriate selection of processes and methods that inform creative practice.

COLLABORATE

LO 6 Creativity

Demonstrate enquiry into what makes good practice creatively

ORIGINATE

Learning and Teaching Methods

Learning and teaching in this unit is focused on learning by doing and learning through a focus on practical exercises and workshops. The theoretical knowledge that underpins the practical work will be delivered through lectures and seminars, with the practical implementation of this information consolidated through practical workshops and supervised exercises. The group work will allow for students to gain an appreciation of the importance of team work in the studio/location and the individual aspects will enable students to practice problem-solving, self-motivation and proactive work. The varied teaching methods listed below will ensure appealing to a broad range of learning styles and needs.

- Briefings
- Lectures
- Project work
- Workshops
- Group work
- Online learning
- Group presentations and reviews
- Self-directed independent study

Assessment methods and tasks

More detailed assessment tasks will be specified in the brief

1. Planning, Recording, Mixing, Mastering and Delivering a Studio project:
2. Planning, Recording and Delivering a Location or Live project
3. Reflection of work in report presentation or review

Assessment tasks	Weighting (%) (one grade or multi-grade unit)
Practical Projects	100 %

Indicative Assessment Criteria

Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.

IAC1: Demonstrate an ability to operate technology and apply working processes where sound and music are recorded with both software and hardware systems (LO4, LO3).

IAC2: Work in a collaborative production team understanding the needs and role played of other creative practitioners (LO6).

IAC3: Reflect on and assess your own work honestly within frameworks of contemporary music and sound production and in relation to your peer's work (LO2).

IAC4: Produce and deliver a finished product that is of a high standard (LO4).

IAC5: Demonstrate an ability to work individually and engage in self-directed learning (LO2).

Essential Reading list

1. **Bartlett & Bartlett.** (2008). Practical Recording Techniques - The Step by Step Approach to Professional Audio Recording. Focal Press.
2. **Cousins & Hepworth-Sawyer.** (2013). Practical Mastering - A Guide to Mastering in the Modern Studio. Focal Press.
3. **Huber & Runstein.** (2009). Modern Recording Techniques. 7th ed. Focal Press.
4. **Izhaki, R.** (2009). Mixing Audio - Concepts, Practices and Tools. Focal Press.
5. **Massey, H.** (2000). Behind the Glass - Top Record Producers Tell How They Craft the Hits. Miller Freeman Books.
6. **Owsinski, B.** (2006). The Mixing Engineer's Handbook. Thompson Course Technology PTR.
7. **Viers, R.** (2012). The location sound bible: How to Record Professional Dialog for Film and TV. Michael Wiese
8. **White, P.** (2010). Basic Live Sound. SMT