DEREE COLLEGE SYLLABUS FOR: **3/0/3**
MU 2049 RECORDING STUDIO TECHNIQUES I

UK LEVEL: 4
UK CREDITS:15

(New course spring 2016)

PREREQUISITES:	None
CATALOG DESCRIPTION:	A comprehensive introduction to the tools and techniques found in a modern recording studio. Extensive practical work based around making well-managed high quality recordings using a range of studio tools (microphones, mixers etc.) will be complemented by an exploration of the underlying theoretical issues in acoustics and sound engineering, and the manner in which these tools and techniques can be extended to live sound engineering.
RATIONALE:	The everyday professional practice of musicians and other creative artists is increasingly relying upon their familiarity with technological tools. The recording studio is perhaps the most significant place in which these tools come together in the service of music and sound, and as such an understanding of studio techniques has become something viewed as a fundamental skill in many music and wider arts programs. Both studio and live sound engineering will be explored, providing skills and understanding that students are certain to draw upon in their future studies.
LEARNING OUTCOMES:	After successfully completing this course students should be able to: 1. demonstrate the use of a range of recording studio equipment across a range of practical studio situations. 2. apply studio-based skills and understanding to the design and operation of a suitable system for a range of different live sound engineering situations. 3. explain and discuss the links between theoretical principles and their role in the practical design and operation of common sound engineering tools. 4. construct a studio project combining practical and theoretical issues within a controlled time-frame.
METHOD OFTEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: • Class lectures (including class discussions and group work) and practical sessions in the recording studio facility on campus. • Office hours: students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material • Use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources • Support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills
ASSESSMENT:	**Summative:** Midterm Project **30%** Final Project **70%** **Formative:** Studio Report **0**

	The formative assessment prepares students for the Midterm and Final assessments through activities testing learning outcomes 1, 2 and 3. The Midterm Folio assessment tests learning outcomes 1, 2& 3. The Final Project assessment tests learning outcomes 1, 2, 3&4.
INDICATIVE READING:	**REQUIRED READING:** Dittmar, Tim. *Audio Engineering 101: A Beginner's Guide to Music Production*. Waltham, MA: Focal. 2012. Rumsey, Francis & McCormick, Tim. *Sound and Recording: Applications and Theory*. Waltham, MA: Focal. 2014. **RECOMMENDED READING:** Ballou, Glen. *Handbook for Sound Engineers*. Oxford: Focal, 2008. Gibson, David. *The Art of Mixing: A Visual Guide to Recording, Engineering, and Production*. Boston, MA: Thomson Course Technology. 2005.
INDICATIVE MATERIAL: *(e.g. audiovisual, digital material, etc.)*	**REQUIRED MATERIAL:** Listening material (audio recordings) will be available within the studio and in electronically accessible form.
COMMUNICATION REQUIREMENTS:	Blackboard and an active ACG email account. High standards of written English (for all assignments) and verbal English (for participation in class discussions, presentations and practical work).
SOFTWARE REQUIREMENTS:	Microsoft Word (or similar word processing program) and an internet connection for access to online music databases and newspaper websites (available through the college library). The course will make extensive use of a recording studio facility on campus, which will contain specialist sound engineering software. Some of this software will also be free and open source, allowing students to install and use it on their own computers in order to better practice its use away from the specialist environment of the studio.
WWW RESOURCES:	A wide range of resources are available under the general field of sound engineering. A selection will be used from the following sites: • Equipment manufacturers of equipment found in the studio (with a special focus on obtaining and reading user manuals and user support guides). • Publisher-maintained 'companion websites' for the text books used in the course, with special mention of that for Rumsey and McCormick's text (see above) at http://www.routledgetextbooks.com/textbooks/9780415843379/ • Sound engineering industry magazines such as *Sound on Sound*(www.sospubs.com) and *Audio Media* (http://www.audiomediainternational.com) • The*Microphone University* project from DPA at *(http://www.dpamicrophones.com/en/Mic-University.aspx)*
INDICATIVE CONTENT:	Extensive practical sessions will take place in the recording studio facility, in combination with supporting theoretical sessions. **Practical Studio Skills** • Microphone techniques • Mixing desk configuration, routing and operation • Mixing desk equalization • Outboard equipment operation • Operation of analog and digital recording devices

	• Typical recording techniques for a range of different situations • Live sound management **Theoretical Understanding** • Properties of sound • Acoustics of spaces • Microphone types and operation • Principles of analog and digital audio • Signals and connections in professional audio equipment