

HE Scheme of Work 2019/20

Level of study	7
Module title	Foundation: Audio Production – Recording Skills
Module leader	Johan Englund
Module learning outcomes (MLOs)	1. Construct multi-track recordings of live audio signals via contemporary music production tools, with an emphasis on technical excellence. 2. Demonstrate personal responsibility and leadership skills when working collaboratively with others on a commercial music product.

Week number, session date and session topics		Session learning outcomes (By the end of this session students will be able to...)	Active & inclusive learning activities, indicative timing & feedback type Use the following colour coding: Practical Activity or Theoretical Activity	Session resources	Key dates
1	04/10/19				
2	11/10/19				
3	18/10/19				
4	25/10/19				
5	Microphones & Microphone Positioning 01/11/19	Compare, contrast, select and position a microphone according to its specifications and behaviour.	- A condenser mic, a dynamic mic and a ribbon mic are set up in the studio, and used to record vocals, an acoustic guitar and a snare drum. - The results of these recordings are compared and discussed. - The qualities of the recordings are related to the microphone specifications, and further expanded upon through demonstrations (e.g. proximity effect, polar pattern and directivity coefficients). Learning Assessment and Feedback taken from student input to the class discussion (group feedback) At the end of the class, each student is asked to prepare for the next lesson by researching a minimum of three drum mic'ing techniques.	- Recording Studio - Live Room	
6	Recording Workshop 1 08/11/19	- Configure a DAW and hardware for a recording session. - Record a drum kit in the studio	In the previous class, students are asked to research common drum recording techniques (e.g. Glyn Johns, minimalist mic techniques, distant vs close mic'ing). In this class: - The students are asked to observe the teacher configuring the DAW (they will be asked to perform this task in a later lesson). - The students are then asked to choose a drum mic'ing technique, and place the microphones accordingly. - A brief recording is made, and the results reviewed. - The students are then asked to suggest how the recording could be improved (for example, by changing the microphones and their positions). - These suggested are then actioned upon, and the results compared to the prior results. - If time permits, the process is repeated for a different recording technique.	- Recording Studio - Live Room	

Week number, session date and session topics		Session learning outcomes (By the end of this session students will be able to...)	Active & inclusive learning activities, indicative timing & feedback type Use the following colour coding: Practical Activity or Theoretical Activity	Session resources	Key dates
			Learning Assessment and Feedback taken from student input to the class discussion (peer & individual).		
	15/11/19				READING WEEK
7	Recording Workshop 2 22/11/19	Develop techniques for recording instruments in the studio and in a home recording setup.	Students are asked to set up the studio for a basic recording session (e.g. acoustic guitar). Class discussion on the needs of a musician in the studio is directed to cover: - Cue mixes - Latency - Click tracks As these concepts are introduced, they are demonstrated to the class. These session elements are reset, and the students are asked to collectively re-do the setup (ideally with some variation, e.g. different levels and cue effects) Learning Assessment and Feedback taken from student input to the class discussion and direct questioning (group).	- Recording Studio - Live Room	
8	Recording Workshop 3 29/11/19	Develop techniques for recording vocals in the studio and in a home recording setup.	Students are asked to set up the studio for a vocal recording session. Class discussion on the needs of a musician in the studio is directed to cover: - Cue mixes - Adding effects to the cues - Selecting the correct microphone for a singer - Getting the best performance from a singer As these concepts are introduced, they are demonstrated to the class. These session elements are reset, and the students are asked to collectively re-do the setup	- Recording Studio - Live Room	
9	Mixing 1 06/12/19	Prepare for a mix	The teacher walks the students through the steps that they take when preparing for a mix. As mixing techniques are very individualist, the exact content of this lesson will depend upon the teacher – 2 hours.	- Recording Studio - Live Room	

Week number, session date and session topics		Session learning outcomes (By the end of this session students will be able to...)	Active & inclusive learning activities, indicative timing & feedback type Use the following colour coding: Practical Activity or Theoretical Activity	Session resources	Key dates
			The class will then collectively mix a track . Learning Assessment and Feedback taken from student input to the class discussion (group).		
10	Mixing 2 13/12/19	Perform a simple mix of a multitrack recording session.	The teacher walks the students through the steps that they take when preparing for a mix. As mixing techniques are very individualist, the exact content of this lesson will depend upon the teacher – 2 hours. The class will then collectively mix a track. Learning Assessment and Feedback taken from student input to the class discussion (group).		
			SUBMISSION WEEK		
			HE CHRISTMAS BREAK		
			HE CHRISTMAS BREAK		
			HE CHRISTMAS BREAK		

How will you engage with the following specifically for this module? :	
Consideration of different pedagogical approaches	Mixture of practical, group work and masterclasses
Guest lectures	Regular Guest lectures organised by Academic Team
Cross Course Collaboration	Students will work cross-programme, sharing discipline delivery with other Tileyard Education courses. We aim to encourage collaboration between all of these complimentary fields.
Tech/I.T In session support	Provided by lecturer and TYE Facilities Manager
Tutorial Process	Bookable through BeeBop
Sustainability	Futures Thinking: All disciplines are forward looking, and cover emergent technologies and markets as well as the current fields. Guest lectures and workshops will be held throughout the year with industry leaders, looking ahead at the future shape of the field. We aim to develop students to become lifelong learners, with a skillset and understanding that goes beyond the narrower focus of their immediate needs. Critical and Creative Thinking: The assignment briefs are kept open to allow and encourage students to explore and develop their own approach. We believe that to succeed as an industry professional, that originality and quality are both essential, and aim to encourage this philosophy in our students. Participation and Participatory learning: The students are embedded within the Tileyard community, where they will engage directly and participate with the industry. Systemic Thinking: Assignments are and disciplines are designed to ensure students synthesise and combine from all elements of their studies.