

HE Scheme of Work 2019/20

Level of study	7
Module title	Foundation: Audio Production – DAW Methodology
Module leader	Ciarán Robinson
Module learning outcomes (MLOs)	Utilise modern software environments to create high order musical artefacts, with an emphasis on musical creativity.

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 01/10/19	- Navigate the interface of an industry standard DAW - Compare and contrast the common industry standard DAWs	Mini research and presentation: Students are put into groups. Each group is assigned a DAW to research, and to look at its unique features and advantages over other platforms – 1 hour. - Students have the opportunity to explore and experiment with a DAW through scaffolded direction – 30 minutes. Class discussion about their previous experiences with DAWs - 30 minutes. Learning Assessment and Feedback taken from student responses and discussion input (peer & individual)	Tech Lab	
6	Recording Workshop 1 07/11/19	Apply EQ and Dynamic processing to tracks in a DAW	- EQ types and parameters are demonstrated to the class - 45 mins. - The application of these are discussed – 15 mins. - Students are asked to research the difference between compressor types (e.g. optical vs vari-mu) – 20 mins - Each student is asked to present their findings to the class – 30 mins “Tips and Tricks” are shown to the class, and students are invited to discuss their own prior signal processing experiences – 10 minutes.	Tech Lab	

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			Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)		
	14/11/19				READING WEEK
7	Recording Workshop 2 21/11/19	Apply effects to tracks in a DAW	- Students are asked to research and give examples of different effects used within commercial tracks – 45 minutes. - Each student is asked to research, demonstrate and discuss the function of the main parameters of an effect – 45 minutes. “Tips and Tricks” are shown to the class, and students are invited to discuss their own prior signal processing experiences – 30 minutes. Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)	Tech Lab	
8	Recording Workshop 3 28/11/19	- Create a tempo map of a musical performance - Combine & apply multiple techniques to correct the timing of a drum performance using Pro Tools Elastic Audio and Beat Detective	- The appropriateness of applying timing correction to a musical performance is discussed by the class. - The practical considerations on when (and if) to apply timing correction is discussed. - The teacher demonstrates how to create a tempo map of a musical performance. - The students are given the opportunity to try this for themselves in class, and are asked to create tempo maps for their previous recordings by the next lesson. - The teacher demonstrates the feature set of Pro Tools Elastic Audio, including: - Elastic Audio Modes	Tech Lab	

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			○ Timing correction of single tracks ○ Timing correction of multitrack audio ● The results of using Elastic Audio for timing correction are evaluated in a class discussion. ● The likely issues encountered (e.g. phase coherence) are highlighted by the teacher. ● The teacher then demonstrates how to use Pro Tools Beat Detective to fix timing issues in a musical performance. ● The students are given the opportunity to try this for themselves in class ● The class will then compare and contrast these results to those achieved when using Elastic Audio The students are provided with materials that can be used to practice these techniques outside of class time Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)		
9	Mixing 1 05/12/19	● Construct and apply a methodology for editing and cleaning up a vocal recording.	Common problems encountered in vocal recordings will be discussed by the class, including: ● ‘plosives ● Excess sibilance ● Breathing noises ● Lip smacks ● Background noise Several approaches to avoiding and repairing these will be looked at, including:	● Tech Lab	

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			• Audiosuite editing • Cross-fades • Clip gain • Automation • Room tone • De-essers • Noise removal software The effectiveness of these approaches, and the appropriateness of their application will be discussed. Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)		
10	Mixing 2 12/12/19	• Summarise the main features of a DAW instrument or effect plugin, and evaluate its functionality.	• Students are asked to research and give examples of different effects used within commercial tracks – 45 minutes. • Each student is asked to research, demonstrate and discuss the function of the main parameters of an effect – 45 minutes. • “Tips and Tricks” are shown to the class, and students are invited to discuss their own prior signal processing experiences – 30 minutes. Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)	• Tech Lab	

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			Learning Assessment and Feedback taken from student input to the class discussion (peer & individual)		
	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.