Module Title	**Introduction to Studio Practice** *(New)*
Course Title	BA / BSc (Hons) Music and Sound Design
School	☐ ASC ☒ ACI ☐ BEA ☐ BUS ☐ ENG ☐ HSC ☐ LSS
Division	Creative Technologies
Parent Course	None
Level	4
Module Code	CRT_4_ISP
JACS Code (completed by the QA)	
Credit Value	20 credit points
Student Study Hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite Learning	None
Co-requisites	None
Excluded combinations	None
Short Description (max. 100 words)	This module will introduce students to the sound studio and will focus on understanding the fundamental operational aspects of the studio. Students will explore the use of different types of microphones to develop an understanding of how this impacts on sound capture. The editing process will introduce students to basic techniques, and also the cleaning up process (such as, EQ and dynamics processing). As part of the production process, students will be asked to document their work in a portfolio with detailed notes for each recording session.
Aims	The aims of this module are to: ● Develop skills in the use of the studio and prepare them for *Studio Production* at level 5 ● Gain confidence in using microphones and related studio equipment ● Introduce key concepts that relate to studio recording Develop confidence in working collaboratively
Learning Outcomes (4 to 6 outcomes)	**Knowledge and Understanding:** ● Demonstrate understanding of studio recording equipment, and the application of different types of microphones ● Demonstrate understanding of the professional roles and production tasks that exist in a recording studio environment **Intellectual Skills:** ● Engage in the creative process through critical analysis of recording the parameters of a performance **Practical Skills:** ● Understanding of how to edit studio recordings and basic processing **Transferable Skills:** ● Ability to document the production process, and accurately describe the intentions for the work is shown in the production portfolio and in class discussions / group activities
Employability	● This module is essential for future employment in audio production for many different formats. The activities will enable students to rehearse key skills involved in planning and managing the production process – which is particularly relevant to the media industries as a key requirement for future employees. The module also encourages

	students to experiment with sound recording to gain hands on experience and develop critical listening and analytical skills.
Teaching and learning pattern	Contact hours includes the following:
Teaching and learning pattern Indicative content	☒ Lectures ☒ Seminars ☒ Group Work ☐ Laboratory ☒ Tutorial ☒ Practical ☒ Workshops ● Critical listening skills. ☒ VLE Activities ● Understanding of studio signal flow, patch bays and schematics ● Understanding of how to import audio files, (including projects from other DAW) ● Workshops with basic studio recording tasks ● Overview of media

	• management • Group production activities. Work presentations and group seminars.
Assessment method **(Please give details – of** **components, weightings,** **sequence of components,** **final component)**	**Formative assessment:** • In class presentation of ideas for the portfolio • Active engagement in studio sessions • Participation in production reviews **Summative assessment:** CW1: Group Production (75%) Approximately 3 mins musical arrangement created using sounds captured during the studio sessions. Software project files may be requested within the two-week marking period for further scrutiny. CW2: 1000-word portfolio (25%) Individual production portfolio containing: • Reflective summary of the final project and individual contribution to the project • Project research (key project influences) • Weekly diary documenting the production process • Presentation feedback **Resit** The resit will involve a modified version of the group task, so that it can be completed in reasonable time by an individual, along with a critical report on roles and skillsets involved in the project. •
Indicative Sources **(Reading lists)**	**Core materials:** • Owinski, B. (2013), *The Recording Engineer's Handbook, Cengage Learning PTR; 3 edition (September 30, 2013)* • Senior M. (2011), *Recording Secrets for the Small Studio*, Focal Press • White P. and Felton D. (2011), *The Producer's Manual*, Sample Magic **Optional reading:** • Augoyard, Jean-Francois & Torque, Henri (2005) *Sonic Experience: A Guide to Everyday Sounds*. McGill-Queen's University Press. • Back, L & Bull, M (2003) *The Auditory Culture Reader*. Berg. • Carlisle, A. (Ed) (2007) *Autumn Leaves: Sound and the Environment in Artistic Practice.* Paris: Double Entendre • Gibbs, T. (2007) *The Fundamentals of Sonic Art and Sound Design.* AVA

	• Hugill, A. (2012) *The Digital Musician* (2nd Edition). London and New York: Routledge.
	• Kelly, C. (2009) *Cracked Media*. MIT Press.
	• Massey H. (2015), *The Great British Recording Studios*, Hal Leonard Publishing Corporation
	• Oliveros, P. (2005) *Deep Listening: A Composer's Sound Practice.* iUniverse.
	• Van Leeuwen, T. (1999) *Speech, Music, Sound.* Macmillan.
	White, P and Robjohns H. and Lockwood P. (2013), *The Studio SOS Book: Solutions and Techniques for the Project Recording Studio (Sound on Sound Presents...),* Focal Press.
Other Learning Resources	**University Virtual Learning Environment** PowerPoint slide presentations, teaching notes and other relevant materials will be available through Moodle, a web-based integrated teaching and learning environment, which is part of the University's Virtual Learning Environment (VLE). **Lynda.com** Online, specialised video tutorials taught by industry experts are used by staff to support module content, and available to students who wish to revisit the subject in their own time and further their understanding beyond the scope of the module. •