1. **Title of the module**

CMAT3160 (CMAT316) Audio Recording and Editing Techniques

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate an understanding of the basic techniques, principles and practical skills required to undertake recordings of a variety of instruments within a typical studio environment;

8.2 Display basic abilities in the use of computer software for audio and music related tasks;

8.3 Display a familiarity with appropriate aspects of safe working practice;

8.4 Demonstrate good practice in the use of relevant hardware/software, along with the handling and manipulation of audio and MIDI data, for a range of tasks including sound editing and production.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Use current, industry-standard computer technologies;

9.2 Be self-critical of work in progress and respond to the critical insights of others;

9.3 Be flexible and innovative in their approach to the use of technology;

9.4 Generate, analyse and interpret appropriate data and develop core skills such as problem solving and decoding information.

1. **A synopsis of the curriculum**

This module will provide an overview of standard digital audio workstation architecture, file management and good practice in the handling of digital audio and MIDI data. Recording principles will be introduced to students, including the recording chain, microphones and their placement, signal paths, use of DI boxes and establishing correct audio levels. The structure of the mixing desk, including inserts and auxiliary sends will also be examined. Students will be introduced to industry-standard software for the recording, manipulation and mixing of sound. Students will be taught through a combination of lectures and workshops.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Bartlet, B. (2013). *Practical Recording Techniques: The Step-by-step Approach to Professional Audio Recording*. London: Focal.

Cook, F. (2007). *Pro Tools 101: Version 7.4 Official Courseware*. Boston, Massachusetts: Course Technology PTR.

Eargle, J. (2004). *The Microphone Book*. Oxford: Focal

Middleton, P. & Gurevitz, S. (2008). *Music Technology Workbook: Key Concepts and Practical Projects*. London: Focal.

Nahmani, D. (2009). *Logic Pro 9 and Logic Express 9*. London: Pearson Education.

Owsinski, B. (2006). *The Mixing Engineer’s Handbook* 2nd Edition. Boston: Thompson Course Technology.

White, P. (2000). *Basic Effects and Processors*. London: Sanctuary.

White, P. (1999). *Basic MIDI*. London: Sanctuary.

White, P. (1999). *Basic Mixers*. London: Sanctuary.

1. **Learning and teaching methods**

Total Contact Hours: 44

Private Study Hours: 256

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

* Digital Audio Technical Report (500 words) – 30%
* Audio Workstation Assignment – 30%
* Audio Portfolio and Written Evaluation (600 words) – 40%
  1. Reassessment methods
* Like-for-like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lectures | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Workshops | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| Digital Audio Technical Report | **x** |  | **x** |  |  |  |  | **x** |
| Audio Workstation Assignment | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| Audio Portfolio and Written Evaluation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway

1. **Internationalisation**

Students will be using techniques and equipment that are standard for this type of work internationally. Students will be presented with some contextual information in lectures regarding the development of these technologies, which primarily occurred in the UK, Europe and North America.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 01/03/19 | Major |  | 12 | no |
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| Revised FSO Jan 2018 |