



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Te Kōkī New Zealand School of Music

CMPO 283 *Recording, Mixing and Audio Production* **15 POINTS**

TRIMESTER 1 2016

Key dates

Trimester dates: 29 February to 29 June 2016

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Last assessment item due: 13 June 2016

Study period: 6 to 9 June 2016

Examination/Assessment Period: 10 to 29 June 2016

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

Class times and locations

Tuesday, 10:00am–11:50am (Room MS112)

Thursday, 11:00am–11:50am (Room MS112)

Tutorials TBA

Tutorials commence in the second week of the trimester. Groups will be posted on Blackboard and/or on the noticeboard outside the office on the NZSM Kelburn Campus at the start of Week 2.

Names and contact details

Course Coordinator: Dugal McKinnon

Contact phone: 463 6448 **Email:** dugal.mckinnon@vuw.ac.nz

Office located at: Room MS305, Music Block, Kelburn Campus

Office hours: Monday and Wednesday, 12:00pm–1:00pm

Other staff member: Thomas Voyce

Contact phone: 463 5233, ext. 8418 **Email:** thomas.voyce@vuw.ac.nz

Office located at: Room 105, 94 Fairlie Terrace, Kelburn Campus

Office hours: TBD

Programme Administrator: Fiona Steedman **Email:** fiona.steedman@vuw.ac.nz

Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Kelburn Campus. Notices concerning a number of courses will also be posted on Blackboard. The Course Coordinator will specify if Blackboard will be used.

Prescription

Development of skills and exploration of concepts in music technology, with a focus on approaches to recording, mixing and audio production. The course will also develop critical perspectives on the sociocultural context of music technology.

Course content

Please see the attached course syllabus for specific details about the course content and due dates for assessments.

Course learning objectives (CLOs)

Students who successfully complete this course will be able to:

1. use studio and/or field recording techniques competently
2. use digital signal processing and digital audio workstations proficiently
3. write critically about the cultural context of music/recording technology.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

Teaching format

This course includes a mixture of practical work in the Lilburn Studios, lectures and critical listening sessions. Students may also be required to attend a recording session outside class time. This will be advised in the first week of the trimester.

This course comprises one 2-hour lecture and one 1-hour lecture per week. Tutorials TBA.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

a) attend all recording sessions/workshops related to this course, subject to extenuating circumstances. Essential technical skills are gained in these sessions, and students will be poorly prepared to complete assignments without them.

Students who are concerned that they have been (or might be) unable to meet any of the mandatory course requirements, because of exceptional personal circumstances, should contact the Course Coordinator as soon as possible.

Workload

A 15-point one-trimester course should require at least 150 hours' work (including class time). This means that during the trimester, the mid-trimester break and study week you should be prepared to spend, on average, 10 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments. You will be allocated a weekly 2-hour session in the Lilburn Studios, but it is recommended that you make further ad hoc bookings throughout the trimester, while also making use of the SONA Lab computers for activities such as editing and mix preparation.

Assessment

| Assessment items and workload per item | | % | CLO(s) | Due date |
|--|--|-----|---------|----------|
| 1 | Minor Assignment 1: Studio Design Format: In-class presentation (5 minutes) and write-up (300–500 words) <i>Minor Assignment 1 is due on 14 March. Students will present their designs in class on 15 or 17 March.</i> | 7% | 1, 2, 3 | 14 March |
| 2 | Minor Assignment 2: Recording Exercise Format: Audio file (1–2 minutes) and write-up (300–500 words) | 8% | 1, 2, 3 | 5 April |
| 3 | Minor Assignment 3: Editing Exercise Format: Audio file(s) and write-up (300–500 words) | 7% | 1, 2, 3 | 19 April |
| 4 | Minor Assignment 4: Written Assignment Format: 700-word essay | 8% | 1, 2, 3 | 10 May |
| 5 | Minor Assignment 5: Mixing and Mastering Exercise Format: Audio file (3–5 minutes) and write-up (300–500 words) | 10% | 1, 2, 3 | 17 May |
| 6 | Critical Essay Format: 1500–2000 words | 15% | 3 | 3 May |
| 7 | In-Class Test Format: Closed book, 45 minutes | 15% | 1, 2 | 31 May |
| 8 | Final Recording and Production Project Format: Presentation (5 minutes max.), audio file(s) (duration TBD), and write-up (1000 words max.) | 30% | 1, 2 | 13 June |

Submission and return of work

Assignments should be deposited in Thomas Voyce's mailbox, or as directed.

Marked assignments will be returned to the student pigeonholes.

Assignments will normally be marked and returned within three weeks of submission.

Extensions and penalties

Extensions

Students, who for exceptional reasons can justify an extension for an item of assessment, must apply to the Course Coordinator *before* the due date.

Penalties

Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted after 5:00pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Materials and equipment and/or additional expenses

In many instances, students will be expected to submit work in digital format. It is advisable that students use small USB drives for this purpose. Given that students MUST back up any work undertaken on school computers, it is also advisable that they purchase an external storage device capable of storing larger amounts of information. Ideally, a student would own two USB 'thumb drives' for assignment submissions (2GB or more each), and a small external drive for backing up their work (64GB or more).

Set texts

There are no set texts for this course.

Recommended reading

General overview:

- **Francis Rumsey and Tim McCormick, "Sound and Recording: An Introduction" (VUW Central Library: TK7881.4 R938 S; available on Interloan)**
- Michael Talbot-Smith, "Sound Engineering Explained" (VUW Central Library: TK7881.4 T141 A)
- John Watkinson, "The Art of Sound Reproduction" (available on Interloan)
- Glenn D. White and Gary J. Louie, "The Audio Dictionary" (VUW Central Library: TK7881.4 W584 A)

Recording technique:

- **Christian Hugonnet and Pierre Walder, "Stereophonic Sound Recording: Theory and Practice" (VUW Central Library: TK7881.4 H896 T E)**
- John Borwick (ed.), "Sound Recording Practice" (VUW Central Library: TK 7881.4 S724)
- John Borwick, "Microphones: Technology and Technique" (available on Interloan)
- David Miles Huber, "Modern Recording Techniques" (available on Interloan)
- David Miles Huber and Philip Williams, "Professional Microphone Techniques" (available on Interloan)
- Bruce Bartlett, "Practical Recording Techniques" (VUW WJ Scott Education Library, main collection: 621.3893 BAR; available on Interloan)
- Bruce Bartlett with Jenny Bartlett, "On-Location Recording Techniques" (available on Interloan)
- David Miles Huber, "Microphone Manual: Design and Application" (available on Interloan)

Production technique:

- **Bob Katz, "Mastering Audio: The Art and the Science" (VUW Central Library: TK7881.4 K199 M)**
- Francis Rumsey, "Spatial Audio" (VUW Central Library: TK7881.8 R938 S)

Social and cultural context of music technology:

- **Jonathan Sterne, "The Audible Past: Cultural Origins of Sound Reproduction" (VUW Central Library: TK7881.4 S839 A)**
- David L. Morton Jr., "Sound Recording: The Life Story of a Technology" (VUW Central Library: TK7881.4 M889 S)

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course.

Student feedback

Students in 2014 strongly agreed that the way this course was organised, and preparing for the assessments, helped them to learn. They were encouraged to think critically and stimulated to learn more. The amount of work, though considered high by some students compared with other courses in the School, was nonetheless deemed about right considering the required learning outcomes and necessity to develop a range of core skills. As such, and after careful reflection, we have decided to maintain the relatively high workload and assessment schedule, rather than risk compromising students' learning outcomes. The course was therefore offered in a similar way for 2015, and will be again in 2016. Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- Statutes and policies, including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- NZSM Student Handbook and NZSM Guidelines for Presenting Academic Work: www.nzsm.ac.nz/student-zone/student-guides
- Scholarships and prizes relevant to NZSM students: www.nzsm.ac.nz/study-careers/scholarships-and-prizes

Events

Regular events are held during trimesters 1 & 2. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students

and visiting artists. All students are expected to keep time free to attend the weekly lunchtime concert on Friday at 12:10pm, along with other events as required.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing events@nzsm.ac.nz with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events