



MECO836

Creative Audio Techniques

S2 Day 2014

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor/Lecturer

Julian Knowles

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Y3A 193F

By appointment

Credit points

4

Prerequisites

Admission to MCrMedia or PGCertCrMedia

Corequisites

Co-badged status

Unit description

This unit will provide the student with an advanced understanding of the powerfully affecting sonic dimension and how the auditory can function in a variety of audiovisual productions, radiophonic and other media. On a production level this unit equips students to work with key contemporary production platforms and techniques of creative sound as used in radio, film/screen, multimedia, theatre, and for museum and other environments. Emphasis will be on students producing advanced sound design and audio rich performance projects relating to their specific specialist interests, with the opportunity to broadcast and pod/vodcast works.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media

Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works

Critically analyse and engage with theories and contemporary debates in the field of

creative audio

Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Assessment Tasks

Name	Weighting	Due
Audio Theory Quiz	20%	Week 4
Recording Task 1	40%	Week 7
Recording Task 2	40%	Week 11

Audio Theory Quiz

Due: **Week 4**

Weighting: **20%**

Audio Theory Quiz

Students will complete a multiple choice quiz on key technical concepts, and key terms associated with audio theory material delivered in weeks 1-4

Assessment Criteria

Correct answers to multiple choice quiz questions

On successful completion you will be able to:

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media
- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works

Recording Task 1

Due: **Week 7**

Weighting: **40%**

Constructing Studio Performances

Students will submit a 2-3 minute multitrack recording in Pro Tools where using playlisting, 'comping', and tightening techniques have been used to produce a final edited take. The recording will be accompanied by a brief (300-500 word) commentary on the approach to editing and the basis for inclusion of materials in the final version. The recording should not be mixed and will be presented as a Pro Tools session folder with track labelling and annotation in

accordance with professional standards.

Assessment Criteria

- Quality of source recordings
- Effective management of session audio files and materials
- Effectiveness of editing decisions and the quality of the final edited take

On successful completion you will be able to:

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media
- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works
- Critically analyse and engage with theories and contemporary debates in the field of creative audio
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Recording Task 2

Due: **Week 11**

Weighting: **40%**

Creative Recording Approaches: Microphones, Spaces and Processing

Students will submit a 2-3 minute recording of a song/musical piece in two distinct versions. The parts and arrangements must be the same. The two recordings should be tracked in different studios (Recording Studio 1 and Recording Studio 2) with variations in the microphone selection and positioning in relation to the instruments and room. The two recordings should also feature contrasting approaches to processing. Final stereo mixes should be submitted along with the Pro Tools session folder (including properly annotated and named tracks). Students will also submit a 1000 word comparative analysis of the two recordings to outline the recording approach and to evaluate the key differences in the outcomes.

Assessment Criteria

- Quality of source recordings and evidence of technical proficiency
- Effective management of session audio files and materials
- Capacity to effectively compare and analyse audio material

On successful completion you will be able to:

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media
- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works
- Critically analyse and engage with theories and contemporary debates in the field of creative audio
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Delivery and Resources

Delivery: Day

Contact: 3 hour studio seminar/practical per week

Suggested Readings

Barlett, B. (2012) Practical Recording Techniques. Oxford: Taylor and Francis

Burgess, R.J (2002) The Art of Music Production. London: Omnibus Press

Danielsen, A. ed. (2013) Musical Rhythm in the Age of Reproduction. Farnham: Ashgate

Eno, B. (2007) A Year With Swollen Appendices. Canongate

Gracyk, T. (1996) Rhythm and Noise: An Aesthetics of Rock. Durham: Duke University Press

Greene, P. and Porcello, T (2005) Wired for Sound: Engineering and Technologies in Sonic Culture. Middletown: Wesleyan University Press

Holt, F (2007) Genre in Popular Music. Chicago: University of Chicago Press

Huber, D. and Runstein, R (2014) Modern Recording Techniques. Oxford: Taylor and Francis

Izhaki, R. (2012) Mixing Audio: Concepts Practices and Tools. Boston: Focal Press

Katz, B. (2007) Mastering Audio: The Art and the Science. Boston: Focal Press

Massey, H. (2000) Behind the Glass. San Francisco: Miller Freeman Books

Massey, H. (2009) Behind the Glass Vol. II, Milwaukee: Backbeat Books

Moylan, W. (2002) The Art of Recording: Understanding and Crafting the Mix. Amsterdam and London: Focal Press

Owskinski, B. (2009) The Recording Engineer's Handbook. Delmar Cengage.

Zack, A. (2001) The Poetics of Rock. London: University of California Press

iLearn will be used for this unit.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)

- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

Learning outcomes

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media
- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works

Assessment tasks

- Audio Theory Quiz
- Recording Task 1
- Recording Task 2

PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is

the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

Learning outcomes

- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works
- Critically analyse and engage with theories and contemporary debates in the field of creative audio
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Assessment tasks

- Audio Theory Quiz
- Recording Task 1
- Recording Task 2

PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

Learning outcome

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media

Assessment tasks

- Recording Task 1
- Recording Task 2

PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

Learning outcomes

- Investigate diverse methodologies and creative techniques underpinning and informing production processes of a range of audio media
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Assessment tasks

- Recording Task 1
- Recording Task 2

PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

Learning outcomes

- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works
- Critically analyse and engage with theories and contemporary debates in the field of creative audio
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Assessment tasks

- Recording Task 1
- Recording Task 2

PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

Learning outcomes

- Synthesise and expand knowledge of creative audio techniques and production processes through the development and production of creative audio works
- Critically analyse and engage with theories and contemporary debates in the field of creative audio
- Demonstrate awareness and understanding of ethical procedures and issues in relation to audio content and other contemporary public contexts. Apply this knowledge to production practice.

Assessment tasks

- Recording Task 1
- Recording Task 2