MECO838

The Art of Recording

S2 Day 2019

Department of Media, Music, Communication and Cultural Studies

Contents

Disclaimer

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General Information

Unit convenor and teaching staff
Unit Convenor
Professor Julian Knowles
julian.knowles@mq.edu.au
Contact via julian.knowles@mq.edu.au
on request - via email

Credit points
4

Prerequisites
Admission to MCrMedia or MCrInd or MFJ or MCreIndMFJ or MMedia or MCreIndMMedia

Corequisites

Co-badged status

Unit description
This unit examines recorded sound and its relation to society. Areas of investigation include changes in technology and cultural context, expectations of fidelity, remote and field recording issues and practice, production values, media and distribution, recording ethics and relevant legal issues.

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:

Critically evaluate the history of recorded sound and technology

Examine scholarship on recording and its relationship to society

Investigate changes in technology use in the field of sound recording

Acquire essential production skills to accompany theoretical exploration

Develop recording strategies to explore relationships between sound and society

General Assessment Information

Late Submissions

Unless a Special Consideration request has been submitted and approved, (a) a penalty for

lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (including weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests . **Assignment Grading** All assignments of this unit are aligned to the standards outlined in the Macquarie University Assessment Policy (https://staff.mq.edu.au/work/strategy-planning-andgovernance/university-policies-and-procedures/policies/assessment). A marking rubric for each of the assignment is available on iLearn. Students are expected to read the rubric before working on the assignment.

Feedback

Feedback will be given to students via the following ways:

Whole class:

- Comments from the unit convenor in the forum discussions and unit activities
- Through the 'announcement' function in iLearn, if there are points of relevance to the whole class
- Consolidated feedback on whole of class assignment performance, summarising key strengths and weaknesses (in class and/or via video feedback for technical concepts requiring revision)

Individual

- The ongoing opportunity discuss assignment progress with the convenor via email or face to face student consultation. This provides a mechanism to provide feedback on progress made, prior to submission.

Formal

- Text based comments attached to assignments marked in Turnitin/GradeMark

Marks are made available through the Gradebook function in iLearn

Examples of work

Examples of relevant and related assessment tasks will be made available via seminars

Assessment standards - rubrics

Rubrics for each assignment are made available on the iLearn. Students are encouraged to consult these before commencing an assignment.

Assessment Tasks

Name	Weighting	Hurdle	Due
Recording Analysis	25%	No	Week 4. Friday 11pm

Name	Weighting	Hurdle	Due
Production Portfolio Progress	20%	No	Week 8. Friday 11pm
Production Portfolio	30%	No	Week 13. Friday 11pm
Exegesis	25%	No	Week 13. Friday 11pm

Recording Analysis

Due: **Week 4. Friday 11pm**
Weighting: **25%**

Students will select 3 different recordings that display different musical and production aesthetics. Students will then analyse these recordings and write a 750 word report which describes aspects of musical and production style that create a coherent aesthetic and locate the works within genres or music scenes.

Submission via iLearn/Turnitin

Assessment criteria:

- Ability to summarise effectively

- Effectiveness of research and analysis skills

- Clarity and quality of writing and understanding of appropriate style

On successful completion you will be able to:
- Critically evaluate the history of recorded sound and technology
- Examine scholarship on recording and its relationship to society

Production Portfolio Progress

Due: **Week 8. Friday 11pm**
Weighting: **20%**

This is a **progress assessment**, with the final portfolio submitted in Week 13. Students will produce a portfolio of 3 short recorded excerpts (around one minute in duration) that use aesthetic concepts from the works examined in their recording analysis (Assessment Task 1). For **this assessment**, students will need to submit a progress draft of **one** of the recorded excerpts. Alongside the recorded draft, students will submit a 500 word report, detailing how the draft responds to the analysed work and the technical process undertaken for completion. Submission via iLearn and NEXIS file server.

Final stereo mixdowns and reports are to be uploaded to iLearn. ProTools sessions are to be handed in via NEXIS.

Assessment criteria:

- Depth of conceptual and practical engagement with production analysis

- Adherence to technical and audio quality requirements

Studio Access Access to the department's recording facilities for the completion of assessable practical work will be given following a compulsory competency test. This will be offered in Week 3. Access will only be granted once a student has passed this test. If a student does not pass the competency test, they may retake the test until they have demonstrated competence. This competency test carries no marks. It is a health and safety requirement and ensures the student is capable of operating the studio unsupervised.

On successful completion you will be able to:
- Examine scholarship on recording and its relationship to society
- Investigate changes in technology use in the field of sound recording
- Acquire essential production skills to accompany theoretical exploration
- Develop recording strategies to explore relationships between sound and society

Production Portfolio

Due: **Week 13. Friday 11pm**
Weighting: **30%**

A final recorded portfolio containing the 3 completed recorded works based on the student's production research.

Submission via iLearn and NEXIS file server.

Final stereo mixdowns are to be uploaded to iLearn. ProTools sessions are to be handed in via NEXIS.

Assessment criteria:

- Depth of conceptual and practical engagement with production analysis

- Adherence to technical and audio quality requirements

On successful completion you will be able to:
- Acquire essential production skills to accompany theoretical exploration

Exegesis

Due: **Week 13. Friday 11pm**
Weighting: **25%**

Students will submit a 1500 word report which describes their production research and clearly outlines how they have translated that research into practice to inform their approach to producing the recordings. This report should include critical analyses of the 3 case studies used as models, a description of the recording process undertaken (with technical details), and a

reflection on the strengths and weaknesses of the final result.

Submission via iLearn/Turnitin

Assessment criteria:

- Communication of production process and problems encountered

- Clarity and quality of writing and appropriateness of style

- Evidence of engagement with core concepts

On successful completion you will be able to:
- Critically evaluate the history of recorded sound and technology
- Examine scholarship on recording and its relationship to society
- Investigate changes in technology use in the field of sound recording
- Develop recording strategies to explore relationships between sound and society

Delivery and Resources

Attendance

Students are expected to attend all scheduled classes. Classes are not optional. They deliver important content and are a central component of meeting the learning outcomes in this unit. Classes provide students with the essential production skills required to successfully complete assignments. Academic and/or technical staff cannot deliver technical instruction to students that is already covered in the timetabled classes. This is why attendance is essential. Students who elect to not attend classes will miss out on unit content and technical demonstrations risk failing the unit. Students who miss classes due to illness should speak with the convenor as soon as possible to discuss how to catch up on the missed content. Attendance will be recorded.

Commencement of teaching

Seminars will commence in Week 1. No advance reading or preparation is required.

Recommended Unit Readings (digital access via MultiSearch)

Azenha, Gustavo S. "The Internet and the Decentralisation of the Popular Music Industry: Critical Reflections on Technology, Concentration and Diversification." *Radical Musicology* 1 (2006).

Baade, Christina, and Paul Aitken. "Still 'In the Mood': The Nostalgia Aesthetic in a Digital World[1]." *Journal of Popular Music Studies* 20, no. 4 (2008): 353–77. doi:10.1111/j.1533-1598.2008.00169.x.

Barbour, E. "The Cool Sound of Tubes [Vacuum Tube Musical Applications]." *Spectrum, IEEE* 35, no. 8 (1998): 24–35. doi:10.1109/6.708439.

Berger, Harris M., and Cornelia Fales. "'Heaviness' in the Perception of Heavy Metal Guitar

Timbres: The Match of Perceptual and Acoustic Features over Time." In *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello, 181–97. Middletown, Connecticut: Wesleyan University Press, 2005.

Cole, Steven James. "The Prosumer and the Project Studio: The Battle for Distinction in the Field of Music Recording." *Sociology* 45, no. 3 (June 1, 2011): 447–63. doi:10.1177/0038038511399627.

Crowdy, Denis. "Chasing an Aesthetic Tail: Latent Technological Imperialism in Mainstream Production." In *Redefining Mainstream Popular Music*, edited by Sarah Baker, Andy Bennett, and Jodie Taylor, 150–61. Routledge, 2013.

Frith, Simon. "Art versus Technology: The Strange Case of Popular Music." *Media, Culture & Society* 8, no. 3 (July 1, 1986): 263–79. doi:10.1177/016344386008003002.

Glasgow, Joshua. "Hi-Fi Aesthetics." *The Journal of Aesthetics and Art Criticism* 65, no. 2 (April 1, 2007): 163–74.

Grinnell, C. K. "From Consumer to Prosumer to Produser: Who Keeps Shifting My Paradigm? (We Do!)." *Public Culture* 21, no. 3 (October 7, 2009): 577–98. doi:10.1215/08992363-2009-009.

Hamm, Russell O. "Tubes Versus Transistors - Is There an Audible Difference?" *Journal of the Audio Engineering Society* 21, no. 4 (1973): 267–73.

Horning, Susan Schmidt. "Engineering the Performance: Recording Engineers, Tacit Knowledge and the Art of Controlling Sound." *Social Studies of Science* 34, no. 5 (October 1, 2004): 703–31.

Jones, Steve. "Technology and the Future of Popular Music." *Popular Music and Society* 14, no. 1 (1990): 19. doi:10.1080/03007769008591380.

Leyshon, A. "The Software Slump?: Digital Music, the Democratisation of Technology, and the Decline of the Recording Studio Sector within the Musical Economy." *Environment and Planning A* 41, no. 6 (2009): 1309–1331.

Lockheart, Paula. "A History of Early Microphone Singing, 1925–1939: American Mainstream Popular Singing at the Advent of Electronic Microphone Amplification." *Popular Music and Society* 26, no. 3 (2003): 367–85. doi:10.1080/0300776032000117003.

O'Connell, Joseph. "The Fine-Tuning of a Golden Ear: High-End Audio and the Evolutionary Model of Technology." *Technology and Culture* 33, no. 1 (January 1, 1992): 1–37. doi:10.2307/3105807.

Porcello, Thomas. "Speaking of Sound: Language and the Professionalization of Sound-Recording Engineers." *Social Studies of Science* 34, no. 5 (October 1, 2004): 733–58.

———. "'Tails Out': Social Phenomenology and the Ethnographic Representation of Technology in Music-Making." *Ethnomusicology* 42, no. 3 (October 1, 1998): 485–510. doi:10.2307/852851.

Rothenbuhler, Eric W. "For-the-Record Aesthetics and Robert Johnson's Blues Style as a Product of Recorded Culture." *Popular Music* 26, no. 1 (2006): 65–81. doi:10.1017/S0261143007001134.

Thompson, Emily. "Machines, Music, and the Quest for Fidelity: Marketing the Edison

Phonograph in America, 1877-1925." *The Musical Quarterly* 79, no. 1 (April 1, 1995): 131–71.

Unit Schedule

See iLearn

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- Academic Appeals Policy
- Academic Integrity Policy
- Academic Progression Policy
- Assessment Policy
- Fitness to Practice Procedure
- Grade Appeal Policy
- Complaint Management Procedure for Students and Members of the Public
- Special Consideration Policy *(**Note:** The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.)*

Undergraduate students seeking more policy resources can visit the Student Policy Gateway (https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct

Results

Results published on platform other than eStudent, (eg. iLearn, Coursera etc.) or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au or if you are a Global MBA student contact globalmba.support@mq.edu.au

Additional information

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

If you are a Global MBA student contact globalmba.support@mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

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 outcome

- Acquire essential production skills to accompany theoretical exploration

Assessment tasks

- Production Portfolio Progress
- Production Portfolio

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

- Critically evaluate the history of recorded sound and technology
- Investigate changes in technology use in the field of sound recording
- Acquire essential production skills to accompany theoretical exploration
- Develop recording strategies to explore relationships between sound and society

Assessment tasks

- Recording Analysis
- Production Portfolio Progress
- Production Portfolio
- Exegesis

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

- Examine scholarship on recording and its relationship to society
- Investigate changes in technology use in the field of sound recording
- Develop recording strategies to explore relationships between sound and society

Assessment tasks

- Recording Analysis
- Production Portfolio Progress
- Production Portfolio
- Exegesis

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 outcomes

- Critically evaluate the history of recorded sound and technology
- Examine scholarship on recording and its relationship to society
- Develop recording strategies to explore relationships between sound and society

Assessment tasks

- Recording Analysis
- Production Portfolio Progress
- Production Portfolio
- Exegesis

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

- Examine scholarship on recording and its relationship to society
- Acquire essential production skills to accompany theoretical exploration

Assessment tasks

- Recording Analysis
- Production Portfolio Progress
- Exegesis

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:

Assessment task

- Production Portfolio

Changes since First Published

Date	Description
05/07/2019	Inclusion of attendance, standards, commencement, examples and feedback