

COURSE DESCRIPTION

Course code	Course group	Volume in ECTS credits	Course valid from	Course valid to
MUP2010	C	8	2020 08 31	2023 08 31

Course type	Compulsory
Course level	I study cycle
Semester the course is delivered	IV semester
Study form	Face-to-face

Course title in Lithuanian

Garso įrašymo technologijos

Course title in English

Sound Recording Technologies

Short course annotation in Lithuanian

Dalykas išryškina ir lavina kompozicinę techniką garso modeliavimo darbe ir parodo kūrybingas garso studijos galimybes. Kursas suteiks praktinių įgūdžių ir teorinių žinių skirtų pagerinti efektyvų įrašinėjimą pagrįstą jau egzistuojančio įrašo aiškiai identifikuotomis garsinėmis savybėmis. Studentai praplės žinias ir specifinę praktinę šios srities terminologiją.

Short course annotation in English

The course highlights and develops compositional technique in sound design work. It also demonstrates the creative potential of the sound studio. This module provides the practical skills and theoretical knowledge to facilitate effective recordings that are based directly on clearly identified Sonic characteristics of existing recorded works. The students will extend knowledge and use of specific terminology utilized in this area.

Prerequisites for entering the course

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Course aim

To provide practical skills and theoretical knowledge which can be applied in sound design work and sound studio recordings.

Links between study programme outcomes, course outcomes and criteria of learning achievement evaluation

Study programme outcomes	Course outcomes	Study methods	Methods of learning achievement assessment
2. Compose musical material using music technology software, hardware and the recording studio	<p>Create a sound design composition for a chosen scenario which utilises music, sound effects and recorded Foley sound</p> <p>Employ creative strategies in the use of sound studio equipment</p>	<p>Lectures: presentation of compositional techniques in sound design work, creative sound design composition strategies;</p> <p>Seminars: peer group review, Tutorials;</p> <p>Individual work: software / hardware skills development.</p>	Testing sound and recording design.
3. Appraise and utilise the technologies employed within various media workflows	Utilise practical skills and theoretical knowledge to produce an effective recording based directly on clearly identified sonic characteristics from existing musical recordings	<p>Lectures: presentation of compositional techniques in sound design work, creative sound design composition strategies;</p> <p>Seminars: peer group review, Tutorials;</p>	Testing sound and recording design.

		Individual work: software / hardware skills development.	
6. Analyse and evaluate creative output and working processes, when presenting personal creative work in broad social and cultural context	Employ subject specific terminology within documentation to contextualise and evaluate production processes	Individual work: reading key texts	Reading documentation.

Links between course outcomes and content of the course

Course outcomes	Content (themes)
Create a sound design composition for a chosen scenario which utilises music, sound effects and recorded Foley sound	<ol style="list-style-type: none"> 1. Introduction to the module and assignment deliverables 2. Foley and location sound recording 3. The principles of sound design 4. Brief history of film sound 5. Brief history of film music
Employ creative strategies in the use of sound studio equipment	<ol style="list-style-type: none"> 6. Microphone types, uses and applications 7. Digital sound manipulation 8. Digital sound manipulation (II) 9. Basic editing skills
Utilise practical skills and theoretical knowledge to produce an effective recording based directly on clearly identified sonic characteristics from existing musical recordings	<ol style="list-style-type: none"> 10. Critical analysis of existing recorded music 11. Music composition 12. Attentive listening 13. Aesthetics of sound
Employ subject specific terminology within documentation to contextualise and evaluate production processes	<ol style="list-style-type: none"> 14. Case studies 15. Recording Log

Distribution of workload for students (contact and independent work hours)

Lectures	30
Practice	45
Collective work using digital distant communication tools	15
Individual work	120
Total	210

Structure of cumulative score and value of its constituent parts

Sound Design– 40 %
Recording Design – 40 %
Documentation– 20%

Recommended reference materials

No	Year of issue	Authors and title of publication	Publishing house	Library
<i>Main literature</i>				
1	2005	Balou, G Handbook for Sound Engineers	Focal Press	VMU V. Biržiška Library
2	2008	Beck, J Lowering the Boom: Critical Studies in Film Sound	University of Illinois Press	VMU V. Biržiška Library
3	1998	Brice, R Music Engineering: the Electronics of Playing and Recording	Newnes	VMU V. Biržiška Library
4	2005	Donnelly, K.J. The Spectre of Sound: Music in	BFI Publishing	Online Resource

		Film and Television		
5	2002	Young, R. Undercurrents : the hidden wiring of modern music	Continuum	VMU V. Biržiška Library
6	2009	Runstein, R and Huber, D Modern Recording Techniques	Focal Press	VMU V. Biržiška Library
<i>Additional literature</i>				
1	1995	Toop, D. Ocean of Sound	Serpent's Tail	VMU V. Biržiška Library
2	2002	Watkinson, J An Introduction to Digital Audio	Focal Press	VMU V. Biržiška Library
3	2004	Eargle, J The Microphone Book: From Mono to Stereo to Surround, A Guide to Microphone Design and Application	Focal Press	VMU V. Biržiška Library
4	2005	Donnelly, K.J. The Spectre of Sound: Music in Film and Television	BFI Publishing	Online Resource

Course programme designed by

Dr. Georgios Sakellariou