Music 406A
Advanced Recording Techniques
2014-A01
Classes: Tuesday 7-10pm, B006

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Office Hours: By appointment

Goals and objectives:
This course is designed to build on the knowledge gained from previous recording classes and to provide students with a method for applying this knowledge in practical recording situations. Lecture topics will include: concert hall acoustics, perceptual coding, high-resolution formats, electro-acoustic measurements, studio design/acoustics and surround sound microphone techniques. In-class sessions and “Friday Live” sessions in collaboration with CFUV 101.9FM (Victoria’s campus and community radio station) will be used to highlight how these topics effect practical considerations in the recording process. A technical report/paper will give students the opportunity to explore in greater detail areas of the course in which they have a particular interest.

Course Materials:
- “The Producer as Composer” – Virgil Moorefield
- Articles to be distributed as indicated.

Course Policies:
1) Students are expected to attend all classes regularly and punctually.
2) Absences for serious health reasons only, or in extreme and unavoidable circumstances, and with appropriate documentation.
3) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues: http://web.uvic.ca/calendar2014/FACS/UnIn/UARe/PoAcI.html
4) Final assessment of student performance and percentage-to-grade point conversion can be found here: http://web.uvic.ca/calendar2014-09/FACS/UnIn/UARe/Grad.html
5) Students with special needs should contact your teacher as soon as possible to discuss accommodations.
Grading and evaluation:

<table>
<thead>
<tr>
<th>Class reading summaries:</th>
<th>40%</th>
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<tr>
<td>• Summary of the five assigned readings (1-2 pages)</td>
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<tr>
<td>• Summaries are due at the beginning of class, see below for specific topics/dates</td>
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| **Note: Specific assessment techniques for each component (Reading summaries, Paper, Recording) will be provided in class** **

<table>
<thead>
<tr>
<th>Paper</th>
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<tr>
<td>• Technical paper/report (8-10 pages), topic to be chosen by student</td>
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<td>• Topic submission by November 8th (due December 10th)</td>
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<th>Recordings</th>
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<td>• Students will assist in a “Friday Live” session at CFUV 101.9FM, mix and deliver to station &amp; instructor</td>
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<td>• Due dates vary depending on CFUV schedule</td>
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<td>• Student will recruit a musician, produce and record a vocal track for the song recorded in class sessions</td>
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<td>• Due December 17th</td>
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<td>Lecture Schedule:</td>
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**September 9**
- Aesthetic qualities of sound recordings, listening and sound evaluation skills, shaping music and sound, controlling the recording process

**September 16**
- Concert hall acoustics (RT60, ITDG, ASW, LEV)
- Reading – Leo L. Berenak, “Concert Hall Acoustics – 2008” (link to be provided)

**September 23**
- Introduction to perceptual coding
- MP3, AAC, ALC, FLAC formats
- Reading – Karlheinz Brandenburg, “Introduction to Perceptual Coding” (link to be provided)

**September 30**
- In-class recording session

**October 7**
- High resolution formats
  Reading – J. Robert Stuart, “Coding for High-Resolution Audio Systems” (link to be provided)
October 14
- In-class recording session

October 21
- Electro-acoustic measurements
- Theoretical and practical considerations for measurements of microphones, speakers and acoustical environments

October 28
- Measurements session

November 4
- Studio Design/Acoustics
- Reading: F.Alton Everest, “Master Handbook of Acoustics” (link to be provided)

November 18
- In-class session

November 25
- Surround sound microphone techniques
- Reading: Francis Rumsey, “Spatial Audio” (link to be provided)

December 2
- Paper presentations