

Course title:	<b>AUDIO PRODUCTION &amp; TECHNOLOGY I</b>	
Course code:	AAVC104	
Type of course:	Required	
Level of course:	Bachelor	
Year of study:	1 <sup>st</sup>	
Semester when the course is delivered:	1 <sup>st</sup>	
Prerequisites:	None	
Number of ECTS credits allocated :	5	
Hours:	3	
Name of lecturer(s):	Mr Andreas Trachonitis	E-mail:
Learning outcomes of the course:	<p>Upon completion of the course, students should be able:</p> <ol style="list-style-type: none"> <li>1. to identify and discuss the basic acoustic theory applied in the audio recording and production environment.</li> <li>2. to explain and analyze the signal flow of a recording studio.</li> <li>3. to apply first level recording and production applications</li> <li>4. to develop an understanding and gain first level hands on experience on applied methods and techniques in a recording and production environment.</li> <li>5. to develop techniques required for a live sound setup.</li> </ol>	
Course content:	<p><b>Sound Recording History</b> How sound was recorded and reproduced from the 1900.</p> <p><b>The Three Production Phases.</b> Audio Pre-production, Production, Post-production. Theory of Digital Audio Technology.</p> <p><b>Introduction to AVID Pro Tools.</b> The Mix and Edit Workspace. Editing Tools. Mixing Tools. Signal Flow within Pro Tools.</p> <p><b>Microphones</b> The different types of microphones. The microphone polar patterns. Basic microphone placement techniques.</p> <p><b>Live Sound</b> Basic signal flow in a Live Sound situation and basic mixing techniques. Participation in supervised recording sessions.</p> <p><b>Acoustics</b> Basic sound theory.</p>	
Essential Reading:	- Digidesign, (2009), <i>Pro Tools 101 Official Courseware, Version 8</i> , Course Technology PRT	
Recommended and/or required reading:	<ul style="list-style-type: none"> <li>- Gibson, D. (2005), <i>The Art of Mixing</i>, ArtistPro Publishing.</li> <li>- Huber, M, D. (2009), <i>Modern Recording Techniques</i>, 7th Edition, Focal Press.</li> <li>- Pohlmann, C, K. (2002), <i>Principals of Digital Audio</i>, Focal Press.</li> <li>- Thompson, M, D. (2005), <i>Understanding Audio</i>, Berklee Press.</li> </ul>	
References:	<a href="http://www.gearsutz.com">http://www.gearsutz.com</a> Magazines: Tape Op, Sound on Sound, EQ Magazine	
Planned learning activities and teaching methods:	Power point presentations, demonstrations and audio samples together with detailed critical analysis on every lecture engage students in the practice and disciplines of audio production. Lectures address the theory of audio production and are supported by practical demonstrations in which the information imparted is put into practice.	

	Multitrack audio examples are demonstrated in class and are used to critically analyse audio production recording/editing and mixing techniques. Student projects require them to work as a team and meet strict deadlines. They are also required to “hire” people outside their college environment to “work” for them.
Assessment techniques and Assessments criteria:	<p>In order to identify and assess skill level and to maintain a balance of hands-on, theoretical, and creative applications of audio, this course will incorporate a final project and two tests.</p> <ul style="list-style-type: none"> <li>• Mid-Term / Quiz                      20%</li> <li>• Mid-Term Practical Exam      30%</li> <li>• Final Project                              40%</li> <li>• Class Participation                      10%</li> </ul> <p><b>Assessment Criteria for the project are:</b></p> <p>Knowledge and Understanding                      - 20%</p> <p>Research and Analytical Skills                      - 10%</p> <p>Production competency and solution                      - 40%</p> <p>Presentation and Communication                      - 30%</p>
	English
Work placement(s):	None