

CRMT120 STUDIOCRAFT (2022-23): PRACTICAL STUDIO ASSESSMENT (30%)

The CRMT120 Studiocrافت Module has two distinct assessment elements which are used to assess your achievement against the Module Learning Outcomes. This document pertains to the PRACTICAL STUDIO assessment. Please see the below table for which LOs are being assessed by each CRMT120 assessment element.

ASSESSMENT ELEMENT	ASSESSMENT WEIGHTING	LEARNING OUTCOMES ASSESSED					COMPULSORY or COMPENSATABLE
		CREATIVITY	CRITICAL THINKING	PROFESSIONALISM	RESEARCH	SKILLS	
PRACTICAL	30%		Y	Y		Y	COMPENSATABLE
PORTFOLIO	70%	Y	Y	Y	Y	Y	COMPENSATABLE

PRACTICAL STUDIO ASSESSMENT (30%) BRIEF

Submission element: Practical Studio (in-class) assessment

Assessment Weighting: This assessment task contributes 30% towards your overall module mark.

Deadline: See your MyFalmouth.ac.uk for your submission deadline details. Default deadline is in Study Block 1 Week 7 class.

Overview: You are to carry out a multi-track recording of an acoustic drum kit during a timetabled 2.0 hr studio session in Week 7. The task assesses effective studio and group working skills in a recording scenario involving: (1) a complex acoustic sound source; (2) multiple microphones; and (3) single recording space. You are expected to demonstrate basic microphone and recording techniques, understanding and application associated theories, in a professional studio context. The session will test your session planning skills, practical real-time problem-solving ability, as well your ability to work effectively both independently and as part of a team. You are expected to evidence *in situ* critical engagement with, and evaluation of, the given studio tasks, recorded sound quality and skills development.

The tasks effectively draws from and builds on the techniques and principles covered in Weeks 1-6 lectures, seminars, workshops, practical sessions, learning tasks and associated learning materials (e.g. setting up headphone monitoring mixes, gain staging of microphones, setting up, testing and comparing microphones, practical application of mono, multi-microphone and/or stereo recording techniques, management of phase relationships) and Week 5 Seminar will be focused around preparing, planning and managing a studio session.

ASSESSMENT SESSION DETAILS

The assessment task is to carry out a multi-microphone recording of an acoustic drum kit from Comp/Live (C/L) to DAW in Control Room 1 (CR1). The task focus is on obtaining a musically appropriate drum sound through the means of microphone choice, microphone positioning, microphone signal gain staging and balancing, and management of phase (\emptyset) relationships between the different drum microphone signals. You can also apply SSL console's channel HPF (high-pass filter) to the microphone signals, if desired.

See below table for the minimum requirement of microphones to be used in the recording and for the optional microphones that can be used in the recording.

REQUIRED Microphones	OPTIONAL Microphones	WHAT TO HAND-IN At the end of the session, you must hand-in the following: > The audio files for all microphones recorded in the session (*) > A completed copy of the microphone channel sheet (see p.) > Screenshots of your DAW session (*) It should be noted that you are not expected to submit a 'mix' of the drum recordings but only the multitrack files associated with your recording session.
Overhead (stereo)	<i>Additional Hi-Hat, Snare and/or Kick mic</i>	
Snare 1	<i>Room microphones (stereo)</i>	
Kick 1	<i>Other (specify)</i>	
Tom 1		
Tom 2		
Hi-Hat		
'Talk back' microphone for the drummer		

FURTHER PARTICULARS

You are free to use any appropriate drum recording techniques of your choice within the aforementioned limitations. Please note that the overhead microphones must be in stereo and should function as the principal building block for the overall stereo image. Furthermore, they should be setup to capture the sound of the whole drum kit and not just function as 'spot' or 'additional' microphones.

The drum kit will be setup in C/L and the recording is to a DAW (of your choice) in CR1. Both the drum kit and all equipment required for the task have been booked for you and will be available in the given spaces at the time of your session start See MyTimetable for the exact date and time of your assessment slot, and to see who is in the assessment group with you.

You collectively have 2.0 hours to set-up, test, adjust and make the drum recording, as well as to back down all equipment and backup the audio files to a USB stick. It should be noted that the 'takedown' process is part of the assessment.

The assessment is done in groups and a key part of the assessment is your ability to operate effectively both as a group and as individual group members. Each member of the assessment group will receive an individual mark.

Each group member should be assigned specific microphone(s), the setup/routing/gain staging/adjusting of which they are responsible for. Each person/team must also be communicating with the performer in C/L, both in person and via the CR1 talkback system when setting up and testing their given microphone(s). Group members can support each other as and when needed.

The assessment session will present a new challenge of working with a professional player, placing a focus on the importance of effective interpersonal communication. The drummer will be playing in jazz style to a backing track that they will monitor via headphones and you must:

- > Establish an effective two-way communication between CR1 and C/L using the talkback functionality in CR1 and a dedicated 'talkback' mic(s) in C/L. Set-up independent headphone monitoring for the drummer and production team working in C/L
- > Use SSL F/B A (Foldback A) and F/B B (Foldback B) for the drummer and C/L production team headphone mixes
- > Headphone mix for the DRUMMER should comprise:
 - Talkback from the CR1 talkback mic
 - 'Foldback' stereo mix of any of the microphone signals, as desired by the drummer
 - The backing track from DAW.
- > The REECORDING TEAM headphone mix in C/L for engineer should comprise:
 - Talkback from CR1
 - Signal(s) from the microphone(s) being set-up or adjusted

EQUIPMENT AVAILABLE FOR THE SESSION

Microphones	Count	Other	Count
AKG C480	1	Audio Technica ATH-20X	2
Beyerdynamic M160	2	Drum Kit (kick, snare, tom, floor tom), cymbals, drum hardware	1
Beyerdynamic M201 TG	2	GPO bundles	6
Røde NT5 (matched stereo pair)	2	Headphone extension cables	2
Røde NT4	1	Keycards (CR1, C/L)	1
sE Electronics sE-4400a (matched stereo pair)	1	Small microphone stands	6
Sennheiser MD421-II	3	Standard microphone stands	8
Shure SM57	3	Stereo bar (small)	1
Shure Beta 52a	1	Stereo bar (large)	1
		Tape Measure	2
		Taytrix 'gobos' w/connectors	1
		XLR (M)-XLR (F) cables	24

NOTE THE FOLLOWING POINTS:

- > Setup all microphones, stands and cables safely and as neatly as possible.
- > Be expected to answer any questions relating to the given tasks (e.g. explain your reasoning for microphone choices or signal routing; comment on captured sound quality; explain a technical term) as well as carry out any follow-on directions relating to the recording and monitoring set-ups.
- > All recording signals should be sent to a DAW of your choice via SSL *channel direct outputs* with the channel direct outputs set to be *pre-fader sends*.
- > Your DAW session should be set-up to run at 24bit 96kHz and all audio files should be clearly labelled and handed in as 24bit 96kHz .WAV files via a provided online submission link. In case of network issues, the submission can be made using

provided USB sticks. Stereo files should be in an interleaved .WAV format and all files should be edited meticulously, where needed.

> You will be provided with a blank Microphone session sheet at the beginning of your session.

MICROPHONE CHANNEL SHEET

REQUIRED Microphones				
Source	Microphone	Wallbox	Console Mic Input	DAW Input
Overhead L				
Overhead R				
Snare 1				
Kick 1				
Tom 1				
Tom 2				
Hi-Hat				
Drummer's Talkback mic				
OPTIONAL Additional Microphones (please specify below)				

MODULE LEARNING OUTCOMES

The PRACTICAL STUDIO submission will be assessed through in relation to the CRMT120 Module Learning Outcomes and Assessment Criteria as shown in the below table.

LEARNING OUTCOMES	ASSESSMENT CRITERIA To achieve the Learning Outcome you must demonstrate the ability to:	DETAIL
<p>CRITICAL THINKING Think critically about concepts, contexts and practice, evaluating these through scholarship and/or self-reflection.</p>	<p>Demonstrate through practical work, a clear rationale for the artistic and technical decisions you have made in the development of your recording project.</p> <p>Evidence of critical listening and critical awareness and understanding of relationship between technologies, concepts, contexts and practices associated with studio recording.</p>	<ul style="list-style-type: none"> > Reasoning behind production actions during the session > Evidence of critical listening during the studio session > Ability to trouble shoot and solve set challenges and emergent problems
<p>PROFESSIONALISM Demonstrate the application of industry standards and recognised external arbiters of best practice within your discipline, including appropriate project management.</p>	<p>Demonstrate through practical work, an awareness of best practice, as benchmarked against industry standards, in the technical, artistic and interpersonal skills needed to bring about your recording project.</p>	<ul style="list-style-type: none"> > Communication during session and ability to work independently and as part of a team > Time, task, session and file organisation and management > Efficiency of workflow and clarity of recording setup > Knowledge of relevant industry standard recording techniques > Standard of audio quality
<p>SKILLS Demonstrate a sufficiently high-quality skill set to realise your work.</p>	<p>Demonstrate through practical work, competency in a range of studio recording and production techniques.</p>	<ul style="list-style-type: none"> > Safe, appropriate and effective handling of recording equipment and software > Effective signal routing > Effective application of microphone and recording techniques in the given tasks

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