

Course code	HMP050
Name of the course	Rhythmic Music Recording I (Rütmimuusika salvestamine I)
Languages of instruction	English
Specification	for micro degree and HP specialty BA level, elective for HM specialty BA level and others, recommended for JM specialty (max 20 students)
Teaching staff	Jose Diogo Carvalho Gomes Neves
Responsible staff member	Jose Diogo Carvalho Gomes Neves

Grading or pass/fail examinations	grading
Semester	autumn
Total ECTS	3 ECTS
Total amount	30 academic hours

Course aims

The aim of this subject is to create a solid foundation on the fundamental and core concepts of studio recording and practices. Through hands-on experience and theoretical study, students will learn how to operate recording equipment, understand signal flow, signal path, gain structure, apply microphone techniques, and utilize digital audio workstations efficiently. Students will also learn how to conduct themselves in a professional manner and learn studio etiquette, from time management to communication.

Learning outcomes

Student can:

- work collaboratively as part of a creative team, maximising group-based projects and outcomes
- efficiently coordinate the time management of music production projects & recording sessions
- solve problems through reflection and adaptation of knowledge
- manage their professional career development and conduct recording and mixing sessions in a professional manner & in a professional studio context
- recognize the fundamentals of sound and audio, find and interpret scientific and technological content and expand the specific vocabulary of this field
- plan, organize, and manage complex multitrack recording sessions efficiently, including large ensembles and live performances
- communicate effectively with artists, producers, and session musicians to foster a collaborative recording environment
- document recording sessions meticulously, ensuring consistent workflow and easy project revisions
- develop technical skills in the use of the school's audio systems and equipment such as microphones, preamps, cables, stands, various microphone techniques
- explore and apply techniques of capturing, recording, processing audio
- recognize and correctly apply the modus operandi in a recording studio
- operate a wide range of professional audio equipment
- planning and executing a full-scale recording project (pre-production to final tracking)

- applying advanced recording techniques to create a professional-level product
 - presenting and final project in a professional setting
 - critically evaluate raw recordings for tonal balance, clarity, and technical imperfections
 - analyze and deconstruct professional recordings to understand mic placement, room interaction, and sound design choices
 - apply creative recording techniques to achieve specific artistic goals, enhancing the sonic identity of a project
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Content

- gain structure, gain staging, session organization, routing, session preparation
 - signal flow
 - understanding signal paths
 - history and evolution of recording technology
 - overview of studio roles (engineer, producer, mixer)
 - microphone types and polarities
 - file management, session setup, session preparation, session organization
 - single-source recording: vocals, various acoustic instruments
 - introduction to overdubbing and multitrack recording
 - live recording and bleed control
 - recording practice
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Assessment methods

All lessons follow a practical methodology. The final exam for each semester will change in level of difficulty and work. All will include mandatory studio recordings, in a live-in-the-studio or overdub setting. Students will need to apply basic and advanced techniques learned during the lessons in their recordings and present professional-level results. This course is assessed through a variety of homework, exercises, including practical exams and submission of course work, and projects.

Assessment criteria

E (51-60%) — Sufficient: Meets the minimum requirements. Recordings are completed and techniques are applied, but execution is inconsistent or rough. Results are functional but not yet professional in quality.

D (61-70%) — Satisfactory: All required work is submitted with a reasonable level of competence. Techniques are applied correctly most of the time, but recordings may lack polish, consistency, or attention to detail.

C (71-80%) — Good: Work demonstrates solid understanding and application of both basic and advanced techniques. Recordings are clean and mostly professional, with only minor issues in performance or technical execution.

B (81-90%) — Very Good: Strong, reliable results across all submissions. Recordings show confident technique, good professional judgment, and consistent quality. Only small refinements separate this from the top level.

A (91-100%) — Excellent: All work — homework, exercises, and studio recordings — is delivered at a genuinely professional standard. Techniques are applied with precision and musicality, and the output would be competitive in a real professional environment.

Course reading material / repertoire

Al Schmitt On The Record The Magic Behind the Music, Al Schmitt, Rowman & Littlefield Publishers, 2020.

Al Schmitt On Vocal and Instrumental Recording Techniques, Al Schmitt, Hal Leonard Corporation, 2018.

Glynn Johns Sound Man - A Life Recording Hits with The Rolling Stones, The Who, Led Zeppelin, Penguin Publishing Group, 2015.

The Microphone Book (Audio Engineering Society), John Eargle, Ray A. Rayburn, Focal Press, 2001

Mirror Sound: A look into the People and Processes behind Self-Recorded Music, Spencer Tweedy, Lawrence Azerrad, Prestel Publishing, 2020.

Recording Unhinged: Creative and Unconventional Music Recording Techniques, Sylvia Massey, Hal Leonard Corporation, 2016.

Why You Hear What You Hear: An Experiential Approach to Sound, Music, and Psychoacoustics by Eric J. Heller, Princeton University Press, 2013.

The Great British Recording Studios, Howard Massey, Hal Leonard, 2000.

Audio: A Vintage Odyssey, Dan Alexander, Rowman & Littlefield Publishers, 2020.

Modern Recording Techniques / Edition 8, David Miles Huber (Taylor & Francis, 2013)

Classical Recording: A Practical Guide In The Decca Tradition, Caroline Haigh, John Dunkertey and Mark Rogers, Focal Press, 2020.

Authors of the course description

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