

Course Syllabus

MUSC 2448 (4:3:4)

Audio Engineering IV

Sound Technology Program

Creative Arts Department

Technical Education Division

Levelland Campus

South Plains College

Creative Arts Department - South Plains College - Levelland Campus

Course Syllabus

Course Title: *Audio Engineering IV*

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South Plains College Improves Each Student's Life

I. **General Course Information:**

- A. **Description:** In this course the role of the producer is examined in detail. Course topics include recording, mixing, arranging, session planning, communication, budgeting, business aspects, technical considerations, and music markets. Current commercial products and student projects will be analyzed. Students will record and produce projects outside of class.
- B. **Course Learning Outcomes:** The student will outline the role, duties, and responsibilities of the producer; utilize advanced recording, mixing, and editing techniques; summarize session planning, communication, budgeting, and music markets; and execute advanced recording and producing techniques. This course is the final building block in the four course recording core. Students who successfully complete this course will possess the skills to produce a high-quality recording project.
- C. **Course Competencies:** *To receive a passing grade for this course a student must achieve at least 70% proficiency* on each project and assignment. Students will execute advanced procedures on digital recording equipment. Students will complete a mixdown and perform advanced mixing procedures. Students will program hardware and software-based effects processors. Students will judge differences in sound quality with regard to microphone choice and placement. Students will record and mix a multi-track project and edit it with a computer-based editor.
- D. **Academic Integrity:** It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension. Students should refer to the SPC General Catalog, pg.22-23, regarding consequences for cheating and plagiarism (see "Academic Integrity" and "Student Conduct" sections).
- E. **SCANS:** This course includes *all* SCANS competencies C1 through C20.

Foundation skills include F1, F2, and F5 through F17. **A key to these codes is found on the last 4 pages of this syllabus.**

- F. **Verification:** This course is the final all-encompassing link in the capstone experience. Students will record, mix, edit, correct and put the finishing touches on one project and submit it for assessment of compliance to professional recording and mixing standards. **In order to be considered for the award of Associates of Applied Science degree in Sound Technology the student must submit a project that meets commercial quality standards as defined in the materials provided.**

II. **Specific Course/Instructor Requirements:**

- A. **Required Text:** *Mixing Audio-Concepts, Practices and Tools* by Roey Izhaki, 3rd Edition. **Recommended reading:** *Pro Tools 110-Pro Tools Fundamentals II*, Cook, *The S.M.A.R.T. Guide to Becoming a Successful Producer/Engineer*, Gibson; and *The Art of Mixing*, Gibson
- B. **Attendance Policy:** (See addendum for SPC Catalog Policy). Absent and late penalties will be assessed as part of the “Professionalism Grade” (see grading policy). Being absent or arriving late is unprofessional and is not tolerated in professional work environments. Unavoidable absences will be considered at the instructor’s discretion, but the student should make every effort to notify the instructor in such a case. **Assignments or tests missed can only be made up if arrangements are made with the instructor no later than the day of the absence. Call or email the instructor as soon as you know that you are not going to be able to attend.** This is what an employer would expect of you.
Excessive Absences/Drops: Two unexcused absences are allowed without penalty. A 10% reduction of the overall grade will be applied for each additional absence. If the overall grade falls below 59% as a result of absences, the student may be dropped at the instructor’s discretion. However, to insure that a grade of “F” does not appear on his/her transcript, the student should formally withdraw from the class if he/she no longer plans to attend.
- C. **Assignment Policy:** Students will be assigned to complete one recording projects as outlined in this syllabus. This project will be resubmitted as the Capstone and must be completed by the end of the semester. The first submission will be due Friday, October 5th, the Capstone submission will be due Friday, November 30th. Reading assignments from the text book and supplied handouts will be given in class. Students will be expected to read the assignment for understanding before the next class meeting. Students will be quizzed and tested on their knowledge and understanding of the written material. Students will be assigned to program effects devices and perform tasks with a digital audio workstation. Students will be quizzed on studio operations. Students will also be required to critique each other’s projects.
- D. **Grading Policy/Procedure:**
- | | |
|--|----------------|
| Project/Capstone | 200 pts |
| Assignments-2 | 100 pts |
| Documentation | 100 pts |
| Critique | 100 pts |
| Tests-2 (1 Midterm -1 Comprehensive Final) | 200 pts |
| Quizzes | 200 pts |
| Professionalism* | 100 pts |

*Each student will start with 100 professionalism points. This constitutes 10% of the total grade. Points will be deducted for behavior or work that is deemed by the instructor to be unprofessional. This includes but is not limited to: unapproved absences, lateness, failure to turn in assignments on time, sloppy or substandard work, uncooperative or negative attitude, disrespectful treatment of instructor or fellow students, inappropriate behavior, inappropriate attire, failure to turn off cell phones, misuse or abuse of equipment, etc. The severity of the offense will determine the amount of points taken off and will be solely at the instructor's discretion. Repeated offenses will result in heavier penalties.

A = 90-100%	Excellent	4 grade points per semester hour.
B = 80-89%	Good	3 grade points per semester hour.
C = 70-79%	Average	2 grade points per semester hour.
D = 60-69%	Below Average	1 grade point per semester hour.
F = 0-59.9%	Failing	0 grade points per semester hour.
I = Incomplete		Not Computed
W = Student Initiated Withdrawal		Not Computed
X = Administrative Withdrawal		Not Computed

E. **Special Requirements:**

- Students will engineer one new recording project. This project must include acoustic drums, acoustic or electric bass, acoustic and or electric guitar and lead vocal. These are minimum requirements. Projects that do not meet the minimum requirements will not be accepted. Students are allowed and encouraged to utilize additional instruments and vocals to enhance the project. ***Projects will be graded on a scale of 0 – 10 in ten separate categories. The student must complete each category with a minimum score of seven. Students will be given one opportunity to bring substandard work up to the minimum standard. If after the second attempt the project still does not meet the standard then the student will be required to repeat the course.***
- The **capstone** project must be recorded in one of the studios at South Plains College and must be mixed down in Pro Tools. Sessions recorded outside of SPC will not be accepted. Students may do mixing and editing on outside equipment, but the sessions must be recallable on Sound Technology Program HD equipment and may ***not use any plug-ins for which we do not have licenses.*** The student will be supplied with a handout outlining how the project will be archived and documented. The capstone project will be a refined version of a previously submitted project that must meet minimum professional standards, (basically 9s and 10s in each category). If the standard is not met, the student must continue to refine the project until it meets the standard. ***Substandard projects will not be accepted and the student will not pass the course until the standard is met. A student may do a second project to fulfill the capstone requirement or may use a project from a previous semester if it meets all of the standards.***
- The student must place the project in a clearly identified folder on the hard drive designated for student projects. ***Students must backup work to a suitable medium provided by the student. Work lost from the SPC drive must not prevent the student from turning in a project.*** Projects may be backed up to school-provided external drives, but there is no guarantee that the project will remain intact.

Students must turn in the required documentation for each project. Additional information will be given regarding specific documentation and delivery standards.

- Each student will receive 28 hours of studio time in which to record, mix and remix the project. The time is available on a first come - first served basis and students must comply with published studio rules when completing studio request forms. It is highly recommended that the student attempt to record 2 or more songs during the initial tracking session so that the best song/performance can be selected.
- Students are to arrange their own talent for their project. It is the student's responsibility to make sure musicians show up at the appointed time.
- The instructor will specify the deadline dates for each project. Late projects will be subject to a one-letter grade penalty for each class period past the deadline but will not be accepted after the class critique deadline. **Failure to turn in a project may result in a grade of Incomplete or the student having to repeat the course at the instructor's discretion.**
- The project will be graded on a 100-point scale divided into ten categories worth ten points each. Students will be provided with a sample critique/grading outline that explains how the final score is calculated.
- Students are permitted and encouraged to seek out other students to assist with engineering, production, and arranging, but two students may not turn in projects that use a common set of audio files. An Audio Engineering I student may be assigned to assist during the sessions.
- Students must follow all recording studio rules and regulations as posted in each studio. The student engineer is responsible for making all participants in the session aware of proper procedures. **No food or drinks are allowed in control rooms.** If participants are unwilling to comply with studio rules, the student engineer should notify the staff member on studio watch or an instructor. Non-compliance with studio rules constitutes grounds for loss of studio privileges.
- Profanity, vulgarity, or lyrical content that would be considered offensive to people of a specific race, religious belief, gender, sexual orientation or other affected groups is not suitable for the educational objectives of this project. Content should also meet the expectations of the community standard with regard to obscenity. A good rule of thumb would be language that would be allowable to broadcast on TV or radio during daytime hours on a public station. Any attempt to record such material will result in a loss of studio privileges. No project containing such material will be accepted for grading. Professional conduct is expected of SPC students while engaged in school-related activities. Please refer to the general catalog and student handbook for further information.

III. **Course Outline:**

- A. Project outline and expectations
- B. Outboard Signal Processing
- C. Studio operations and advanced console signal routing

1. Outboard processing and basic console review
 2. Recording set-up
 3. Basic tracks and headphone mix
 4. Wired and virtual patch bays
 5. Printing, rendering effects
 6. Comp edit
 7. Multiple dynamics processors in series
- D. Console/DAW Automation
1. Automation Modes
 2. Automation grouping
 3. Mix processing
 4. Saving and recalling
 5. Options
 6. Automation Assignment
- E. Microphone placement and sound quality
1. Stereo and ambient miking techniques
- F. Reamping
- G. Experimental production techniques (student input requested)
- H. Advanced mixing concepts and techniques
- I. Evaluation and critiques of student projects
- J. Role of the Producer
- K. Pro Tools 110 Curriculum

IV. **Accommodations**

South Plains College strives to accommodate the individual needs of all students in order to enhance their opportunities for success in the context of a comprehensive community college setting. It is the policy of South Plains College to offer all educational and employment opportunities without regard to race, color, national origin, religion, gender, disability or age (SPC Equal Opportunity Policy--General Catalog).

In this class, the teacher will establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

SPC Standard Disability Statement

Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland (Student Health & Wellness Office) 806-716-2577, Reese Center (Building 8) & Lubbock Center 806-716-4675, or Plainview Center (Main Office) 806-716-4302 or 806-296-9611.

Non-Discrimination Statement

South Plains College does not discriminate on the basis of race, color, national origin, sex, disability or age in its programs and activities. The following person has been designated to handle inquiries regarding the non-discrimination policies: Vice President for Student Affairs, South Plains College -1401 College Avenue, Box 5, Levelland, TX 79336, 806-894-9611.

V. SCANS Key

Competencies

C1 Time Management

- Booking studio time and completing project in time allotted
- Completion of reports and assignments by deadlines

C2 Money Management

- Producing a project within a budget

C3 Material/Facility Management

- Using available facilities to complete task in time allotted
- Following studio rules to facilitate organized sessions
- Organizing recorded material in numerous formats

C4 Working with Others

- Interfacing between artists, producers, engineers, etc.
- Demonstrating an understanding of engineer/client relations

C5 Study/Evaluation Skills

- Using technical manuals proficiently
- Critical thinking demonstrated by adapting technology to task
- Demonstrating hands-on operation of equipment

C6 Organizing and Maintaining Information

- Note taking
- Track sheet and project documentation
- Reports and papers in class
- Editing projects/storing them on hard drive and other media

C7 Interpreting and Communication Information

- Communicating with musicians, producers, etc. on sessions

C8 Computer Usage

- Using Digital Audio Workstations for project production

C9 Being a Team Member

- Working toward one goal with others in a recording session

C10 Teaching Others

- Critiquing others' projects, offering advice on improvements

C11 Showing Ability to Serve Industry Clientele

- Producing professional quality recordings

C12 Exercising leadership

- Leading recording sessions
- Booking and recording sessions, arranging talent

- C13 Making Decisions**
 - Choosing which production techniques to use on projects
 - Creating appropriate mixes
 - Choosing and applying the appropriate effects
 - Allocating enough time for each phase of the project
- C14 Developing a Sense of Cultural Diversity**
 - Working with artists in the studio
 - Recording many different styles of music
 - Working with musicians and engineers of diverse heritage
- C15 Understanding Social, Organizational and Technological Systems**
 - Demonstrating an understanding of the music industry
 - Understanding signal flow in audio systems
 - Understanding studio psychology
 - Understanding the flow of information within a session
- C16 Monitoring and Correcting Performance**
 - Doing automated mixes which can be retrieved/corrected
 - Troubleshooting signal flow in the studio
 - Analyzing and redoing mixes
 - Assuming the role of producer
 - Critiquing one's own and others' projects
- C17 Improving or Designing Systems**
 - Improving a musical production as part of a team
 - Experimentation with effects devices
- C18 Selecting the Appropriate Technology**
 - Choosing the proper microphone for the application
 - Choosing the appropriate signal processors, effects
- C19 Applying Appropriate Technology to Tasks**
 - Creating a commercially acceptable recording project
- C20 Maintaining and Troubleshooting Technology**
 - Receiving hands-on experience in the proper use, handling, and maintenance of audio equipment

Foundation Skills

- F1 Reading – locates, understands, and interprets written information**
 - Displaying comprehension of the functions of studio effects
- F2 Writing - communicates thoughts, ideas, information in written form**
 - Writing answers on written tests
- F3 Arithmetic - basic computations, numerical concepts**
 - Analyzing and solving electronic circuit problems
- F5 Listening - receives, interprets, responds to verbal messages**
 - Listening to lectures, following verbal instructions
 - Following the instructions of musicians in the studio
 - Critical listening to recordings and mixes

- F6 Speaking – organizes ideas and communicates orally**
- Effectively running a recording session
 - Answering verbal questions as part of hands-on exams
- F7 Creative Thinking – generates new ideas**
- Creative use of effects
 - Unusual miking techniques
- F8 Decision Making—specifies goals, assesses risk, makes best choice**
- Working within a budget
 - Working within time restrictions
 - Following instructions with regard to project submissions
- F9 Problem Solving - recognizes problems, implements plan of action**
- Booking and organizing recording sessions for projects
- F10 Seeing Things in the Minds Eye—organizes/processes symbols, etc.**
- Imagining how the finished recording will sound
- F11 Knowing How to Learn - acquire and apply knowledge/skills**
- Operating new or unfamiliar equipment
- F12 Reasoning - discovery and application of underlying principles**
- Using charts to trace signal flow
- F13 Responsibility - perseverance toward goal attainment**
- Turning in quality recording project on time
 - Running a recording session
- F14 Self-esteem – believes in own self worth/has a positive view of self**
- Handling musicians, producers, etc. in the studio
 - Turning in properly formatted documents
 - Turning in projects that garner favorable critiques from peers
- F15 Sociability - friendliness, adaptability, empathy, understanding, etc.**
- Interacting with other students in a studio session
- F16 Self-management - assesses self, sets goals, monitors progress**
- Operating studio equipment with confidence and prudence
 - Creating a recording that reflects the desires of others
 - Attending class
 - Reading/studying, demonstrating ability on tests and projects
- F17 Integrity/Honesty – chooses ethical courses of action**
- Utilizing production values compatible with the industry
 - Keeping production projects within budget
 - Using the studio booking system properly
 - Properly accomplishing objectives of courses as required without asking for extensions

ADDENDUM

ATTENDANCE POLICY (Official SPC Catalog)

Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as defined in the course syllabus.

When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student's responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official enrollment, absences will be attributed to the student from the first class meeting.

Students who enroll in a course but have "Never Attended" by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of "X" or "F" as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student's responsibility to be aware of that policy.

It is the student's responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in South Plains College buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and South Plains College policy, license holders may not carry a concealed handgun in restricted locations. For a list of locations and Frequently Asked Questions, please refer to the Campus Carry page at:

<http://www.southplainscollege.edu/campuscarry.php>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all South Plains College campuses. Report violations to the College Police Department at 806-716-2396 or 9-1-1.

Title IX Pregnancy Accommodations Statement

If you are pregnant, or have given birth within six months, Under Title IX you have a right to reasonable accommodations to help continue your education. To activate accommodations you must submit a Title IX pregnancy accommodations request, along with specific medical documentation, to the Director of Health and Wellness. Once approved, notification will be sent to the student and instructors. It is the student's responsibility to work with the instructor to arrange accommodations. Contact Chris Straface, Director of Health and Wellness at 806-716-2362 or email cstraface@southplainscollege.edu for assistance