

***Course Syllabus***

***MUSC 2457 (4:3:4)***

***Audio Engineering V***

***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 V*

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**Office Hours:** *As posted.*

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#### I. **General Course Information:**

- A. **Description:** Exploration of contemporary trends in recording, editing, mixing, and audio. Analysis and practice of multiple formats including the operation of large format consoles and/or control surfaces as they pertain to tracking. Includes advanced signal flow and routing operations.
- B. **Course Learning Outcomes:** Students will be able to utilize standard and advanced features of a large-format analog recording console in both tracking and mixing procedures. Students will be able to utilize analog outboard devices during both the tracking and mixing phases to optimize signal quality. Students will be able to calibrate and operate a 16-track analog tape machine. Students will be able to produce a professional quality analog recording.
- 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 analog recording equipment. Students will complete a mix-down and perform advanced mixing procedures. Students will utilize analog signal and 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 using a large-format analog console. A "wild card" project will also be completed utilizing a hybrid approach. The student will utilize both analog and digital technology to produce a finished mix.
- 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. (2<sup>nd</sup> Edition is acceptable.)
- 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. The student should still notify the instructor of the absence to comply with professionalism standards. 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 two recording projects as outlined in this syllabus. One assigned “client project” will be resubmitted until it meets the clients approval and must be completed by the end of the semester. The first submission will be due Thursday, June 28<sup>th</sup>. The final submission will be due Monday, July 9<sup>th</sup>. The second project will be of the students choosing and will be due on July 9<sup>th</sup>. Reading assignments from 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 analog signal processing and effects devices and perform tasks with a large-format analog recording console. Students will be quizzed on studio operations. Students will also be required to critique each other’s projects.

D. <b>Grading Policy/Procedure:</b>	
Client Project/Wildcard Project	200 pts
Assignments-2	100 pts
Documentation	100 pts
Critiques	100 pts
Tests-2 (1 Midterm -1 Comprehensive Final)	200 pts
Assistant Engineering Duties	100 pts
Quizzes	100 pts
<b>Professionalism*</b>	<b>100 pts</b>

\*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.

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

E. **Special Requirements:**

- Students will engineer two new recording projects. One project *may* be assigned by the instructor and must meet the needs of the "client". The other project will be of the students choosing. The requirements for this project are that the final product must meet professional standards for a recognized commercial genre. It must also be produced using both analog and digital technologies. These are minimum requirements. Projects that do not meet the minimum requirements will not be accepted. **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.**
- Both projects must be recorded in one of the studios at South Plains College. Sessions recorded outside of SPC will not be accepted. The "all analog" project must be tracked and mixed on the Audient Console. Students may mix and edit the "wildcard project" 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.

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- The “**final 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.** The student must place the projects 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.
- The majority of the work on projects will be complete during designated lab time. All students are required to participate in labs whether it is their project or another student’s project.
- Students are to arrange their own talent for the wildcard 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 required to utilize other students to assist with project production and post-production but may not turn in projects that share the same audio files.
- 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 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
  - 1. Equalizers
  - 2. Compressors/Limiters
  - 3. Reverb/Delay/Effects
  - 4. Gates/Expanders
- 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. Patch bays
  - 5. Printing, rendering effects
  - 6. Multiple dynamics processors in series
- D. Audient Center Section/Automation
- E. Tape Machine
  - 1. Basic Operation
  - 2. Calibration
  - 3. Characteristics of Analog Tape
  - 4. Cleaning and Maintenance
  - 5. Tape Storage
- F. Advanced mixing concepts and techniques
- G. Evaluation and critiques of student projects

### 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**

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#### **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**

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**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**

- Calculating Delay Times

**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
  - Insuring that proper credit is given to others who are involved in projects and not claiming others work as one's own.

## **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 syllabus statement:**

Campus Concealed Carry - 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, please refer to the SPC policy at:

*[http://www.southplainscollege.edu/human\\_resources/policy\\_procedure/hhc.php](http://www.southplainscollege.edu/human_resources/policy_procedure/hhc.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.