

# SYLLABUS: MUIN 575 Music Production and Technology



## Instructor:

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Office LPB 129

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Office Hours: Tuesdays 4:00-5:30 pm and Wednesdays 1-3:00 pm or by email appointment.

## Requirements and Class Information:

This course is an introduction to the fundamental principles of audio recording. Discussions will focus on the principles and applications of sound and hearing, analog and digital audio, recording systems and their component parts, as well as techniques and procedures of production.

### *Class Participation*

5%

Because of the importance of hands on experience with this subject, participation is essential to understanding the concepts of this specialized topic. However, missing more than two classes can lower grades proportionately. Missing more than four classes (that's 25% of the semester) qualifies for being dropped from the course or you can receive a grade of FAIL for the course. Please contact the instructor if problems should arise.

### *Exams*

35%

There will be two exams, the Mid Term worth 15% and the Final worth 20% of the final grade. The Mid Term will consist of terms and definitions and essay questions covering both the lectures and reading. Bring a Bluebook. A study guide will be available the class prior to each exam.

Final Exam will be multiple-choice and a Scantron will be provided.

Exams must be taken during the scheduled time.

### *Exercises*

30%

There will be 6 exercises totaling 30% of your grade (5% each) and are to be completed in the lab. Due dates are listed on the syllabus. Exercises more than one (1) week late will not be accepted. Don't wait until the end of the semester and try to turn in all of your projects! They will not be accepted and your grade will severely suffer!

Each student will be assigned an account in the computer lab where the work is to be performed. Completed assignments will then be placed in a "Drop Box" in the MUIN 575 folder on or before the due date.

### *Projects*

30%

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There will be two written projects, each worth 25% of the final grade. The midterm project is a research paper on the microphone choices and techniques involved in recording your main instrument and a typical ensemble in which you perform. The final project for this course will involve making a recording of an ensemble of your choice. Equipment will be provided for you to make a live recording. The recording should then be edited, mixed and mastered. Lastly, write a paper documenting your work—the problems you faced and the choices you made. More information for the projects will be available at a later date.

## Course Materials:

1. Huber, Miles and Runstein, Robert. Modern Recording Techniques, 6<sup>th</sup> Edition. Boston: Focal Press, (2005)
2. Reference headphones are required and should be brought to all classes. All assignments will be evaluated using Sony MD 7506 reference headphones! Another good set of headphones is Audio Technica A-55
3. USB Memory Stick

## BlackBoard:

All course materials, documentation and grades will be posted on BlackBoard at <http://blackboard.usc.edu>. All E-mail correspondence regarding the class will be sent to USC accounts!

## Schedule:

Class	Date	Topic	Reading Assignments MRT chapters 2, 3	Due Dates
1	1/12/11	Introduction and the History of Recording		
2	1/19/11	DAW Systems and Intro to Pro Tools Lab #1: Navigating a Pro Tools Session		
3	1/26/11	Intro to Digital Audio Editing Lab #2: Pro Tools Voice Over Exercise		Ex # 1 Due
4	2/2/11	Intro to Digital Audio Editing Lab #3: Import & Audio Editing Exercise Principles of Sound and Hearing Microphones 1, Pro		Ex #2 Due
5	2/9/11	Tools Recording Basics Lab #4: Advanced Vocal Recording & Editing		
6	2/16/11	Microphones 2, Advanced Recording Techniques	MRT 18	Ex #3 Due
7	2/23/11	<b>Midterm Exam</b>		

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8	3/2/11	Multi-track sessions, Audio signal routing: Insert, Sends and Busses	MRT 11	Ex #4 Due
9	3/9/11	Remote Kit Explanation; Signal Processing – Dynamic Based Processing	MRT 12, 13	
10	3/16/11	Lab #5: Classical Trio Edit, Mix, Bounce to Disk <b>Spring Break</b>		
11	3/23/11	Signal Processing – Time Based Processing		Mid Term Project Due
12	3/30/11	Lab #6: Sub Mix and Signal Processing II		
13	4/6/11	Digital Audio Theory		
14	4/13/11	Introduction to Sound Reinforcement		Ex #5 Due
15	4/20/11	Mixing		Ex #6 Due
16	4/27/11	Review/Project help		
	5/4/11	<b>Final Project Due 8:00 a.m</b>		
	5/9/11	<b>Final EXAM 8:00-10:00AM</b>		

## Other Important Information:

Final Exam Schedule: Project due 5/4/11 8:00 am. After that time, one letter grade deduction. After 5/10/11, not accepted.

Flights home and vacation plans are not considered valid reasons for scheduling a final early - so, take care when making your plans.

Office Hours: Tuesdays 4:00-5:30 pm and Wednesdays 1-3:30 pm or by email appointment.

### Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is 213/740-0776.

### Suggested Reading:

Cogan, Jim and William Clark. 2003. *Temples of Sound*. Chronicle Books (ISBN: 0811833941).

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Collins, Mike. 2001. *Pro Tools for Music Production: Recording, Editing, and Mixing*. Focal Press (ISBN: 0240516400).

De Santis, Jayce. 1997. *How to Run a Recording Session*. MixBooks (ISBN: 0918371112)

Digidesign. *Pro Tools 101 Courseware, 2<sup>nd</sup> Edition*. Thomson/ Course Technology (ISBN: 1598634240)

Eargle, John. 2004. *The Microphone Book, 2<sup>nd</sup> Edition*. Focal Press (ISBN: 0240519612)

Everest, Alton. 2000. *Master Handbook of Acoustics*. McGraw Hill (ISBN: 0071360972)

Gallagher, Mitch. 2001. *Make Music Now!: Putting Your Studio Together, Recording Songs, Making CDs, and Distributing Online*. Backbeat Books (ISBN: 0879306378).

Hagerman, Andrew. 2003. *Pro Tools LE Ignite!* Muska & Lipman Publishing (ISBN: 1592001505).

Hatschek, Keith. 2001. *How to Get a Job in the Music and Recording Industry*. Hal Leonard (ISBN: 063401868X)

Huber, David Miles and Williams, Phillip. 1999. *Professional Microphone Techniques*. Mix Book (ISBN: 0872886859)

Massey, Howard. 2000. *Behind the Glass: Top Record Producers Tell How They Craft the Hits*. Backbeat Books (ISBN: 0879306149).

Owsinski, Bobby. 1999. *The Mixing Engineer's Handbook*. Hal Leonard (ISBN: 0872887235)

Shepherd, Ashley. 2003. *Pro Tools for Video, Film and Multimedia*. Muska & Lipman. (ISBN: 159200069X)

Trubitt, Randy. 2001. *Mackie Compact Mixers*. Hal Leonard (ISBN: 0634006703).

Valenzuela, Jose Chilitos. 2003. *The Complete Pro Tools Handbook: Pro Tools/HD, Pro Tools/24 MIX, and Pro Tools LE for Home, Project, and Professional Studios*. Backbeat Books; (ISBN: 0879307331)