

SYLLABUS: MTEC 499, Advance Instrumental Recording 43486D 2 units

6-7:50 PM Monday

Instructor: Richard McIlvery
E-mail: mcilvery@usc.edu
Office: TMC 129
Office Hours: Mondays 10:15-11:45pm in MUS 103; Tuesdays 2:00-3:45pm in MUS103 or by email appointment.
Department Phone: (213) 740-3224
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Course Description

Advanced Instrumental Recording is an in-depth study of multitrack miking techniques used in modern-day recording. Topics include drums, guitars, bass, keyboards, brass and strings and voice with emphasis on microphone types, models and position. The class consists of a lecture and lab on alternating Wednesdays.

Requirements, Exams and Grading Information:

Student evaluation in 499 will consist of a variety of work including one midterm and one final exam.

Tests will contain mostly short answer or multiple-choice questions. Tests must be taken during the scheduled times and cannot be made up at a later date. If you miss an exam because of health reasons, you must contact the instructor before the test time.

Attendance will be taken each class and will count towards your final grade. *After three absences your grade will be lowered one-half grade for each additional absence*. Because of the importance of hands on experience with this subject, attendance to all classes is the only method of understanding the concepts of this specialized topic.

GRADING SUMMARY:

1. 1 Midterm	35%
2. Quizzes	10%
3. Final Exam	45%
4. Participation	10%

Communication:

Please make it a habit to use and check your USC email account daily. Any emails I send to the class will use that account. In addition all course materials, quizzes and class grades will be posted on BlackBoard (<http://learn.usc.edu>). For example the course syllabus can be found under Course Information and class notes under Course Documentation.

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CLASS TEXT:

Modern Recording Techniques: Huber, David M. and Runstein, Robert E.
Focal Press, New York, 2013 ISBN: 0240821572

Class Schedule (definitely subject to change)

Date	Topic	Reading
8/24/15	Introduction <ul style="list-style-type: none"> • Acoustic recording principles • Microphone review • Studio procedures • Console layout • Track layouts 	
8/31/15	Drums <ul style="list-style-type: none"> • Kick drum • Snare drum • Hi Hat • Toms • Overheads • Room mics; wall mics 	
9/7/15	Labor Day	
9/14/15	Record Drums <ul style="list-style-type: none"> • Setup • Record • Tear down; stow stands, cables, mics 	
9/21/15	Guitars <ul style="list-style-type: none"> • Acoustic steel string; 6 & 12-string • Acoustic nylon string • Other; mandolin, Dobro • Electric guitars; mic and direct input 	
9/28/15	Record Guitars <ul style="list-style-type: none"> • Setup • Record • Tear down; stow stands, cables, mics 	
10/5/15	Bass <ul style="list-style-type: none"> • Acoustic • Multiple mics • Electric bass; mic and direct 	Quiz
10/12/15	Record Bass <ul style="list-style-type: none"> • Setup • Record 	

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	<ul style="list-style-type: none"> • Tear down; stow stands, cables, mics 	
10/19/15	Mid Term Exam	
10/26/15	Keyboards <ul style="list-style-type: none"> • Acoustic keyboards • Piano, grand, upright, harpsichord • Electric; Rhodes, Wurlitzer, Synths • Organ; Hammond B3, M3 • Leslie speaker 	
11/2/15	Record Keyboards <ul style="list-style-type: none"> • Setup • Record • Tear down; stow stands, cables, mics 	
11/9/15	Brass & Winds <ul style="list-style-type: none"> • Solo instruments; • Bell; trumpet, trombone, tuba, saxes, French horn • Finger hole; flute, clarinet, oboe, English horn, bassoon • Ambient; French Horn • Group/section recording 	
11/16/15	Record Brass & Winds <ul style="list-style-type: none"> • Setup • Record • Tear down; stow stands, cables, mics 	Quiz
11/23/15	Orchestral/Classical <ul style="list-style-type: none"> • Solo • Duo • Small ensemble • Percussion section • Orchestral 	
11/30/15	Vocals <ul style="list-style-type: none"> • Mic type • Position • Punch techniques • SSL "Super Cue" • Setup • Record 	
	Tear down; stow stands, cables, mics	
12/2/15	<ul style="list-style-type: none"> • Final Exam, Friday December 12 	11am-1pm

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Other Important Information:

Final Exam Schedule:

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

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards*<https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>. Academic Integrity violations will result in a failing grade for submitted material and for the course, and possible dismissal from the Music Industry Program for majors and minors.

Class Participation

Attendance in all class sessions will be monitored and will count towards your final grade. If you are not in class you cannot participate. Because of the specialized nature of this subject, attendance and participation are critical for understanding the material and concepts covered in this class. However, missing more than two classes can lower grades proportionately. Missing more than four classes qualifies you to be dropped from the course or you can receive a grade of FAIL. If you cannot attend a class, it is your responsibility to get notes from BlackBoard or a classmate, not me. If an extenuating circumstance arises that forces you to miss more than the allowed classes, contact the instructor immediately.

Pop Quizzes:

Occasional quizzes may be given without warning to insure that the class is keeping up with assigned reading and lectures.

Classroom Behavior:

No food in class

No cell phones or computers on in class!

Student Disability:

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

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accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) 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.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us> . This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali> , which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

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Bibliography:

Mastering Audio: The Art and the Science

Bob Katz

Focal Press; (November 26, 2002)

ISBN: 0240805453

Microphones: Technology and Technique

John Borwick, Focal Press

ISBN 0-240-51279-0

On Location Recording Techniques

Bruce Bartlett (Author), Jenny Bartlett (Author)

Focal Press; (May 1999)

ISBN: 0240803795

Practical Recording Techniques, Third Edition

Bruce Bartlett (Author), Jenny Bartlett (Author)

Focal Press; 3rd edition (December 2001)

ISBN: 0240804732

Sound and Recording: An Introduction, Fourth Edition (Music Technology)

Francis Rumsey (Author), Tim McCormick

Focal Press; 4th edition (June 2002)

ISBN: 024051680X

Introduction to Professional Recording

Bartlett, Bruce

Techniques, Howard W. Sams & Co., New York, 1987

ISBN: 0-672-22574-3

Modern Recording Techniques

Huber, David M. and Runstein, Robert E.

Focal Press, New York, 2013

ISBN: 0240821572