Instructor: Charles Gutierrez  
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Office: TBD  
Office Hours: UPC Campus M-T-W (by appointment)

Course Description
Fundamentals of Audio Recording, MTEC 175, is an introduction to the principles and techniques of audio recording and music production as related to project or small studio. Topics will include the physics of sound, audio cables and connections, audio signal flow, microphones, digital audio and computer based recording systems, studio setup, monitoring, MIDI music production, and session management.

Objectives
Students will acquire a basic understanding of signal flow, gain structure, optimal recording levels, signal to noise ratio, microphones, project studio setup, monitoring systems, signal processing, analog and digital audio, mixing and MIDI.

Requirements, Exams and Grading Information
Student evaluation in MTEC 175 will consist of exercises, quizzes, writing assignments and exams. The exercises are take-home assignments intended to help the students develop and apply the specific language used in an audio production environment when discussing related hardware, software, principles and techniques. Lab projects will consist of written assignments or student demonstrations of concepts and techniques discussed during labs. Concise instructions for all exercises and lab projects will be available at a later date. All exercises and written assignments are due one week after assignment.

The midterm and final exams are written exams. Please note that the final exam is cumulative. Exams must be taken during the scheduled times and cannot be made up at a later date. **The final exam will be given during the university scheduled final exam time for the class.**

Attendance is taken each class and will count towards your final grade. After two 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
1. Class Participation and Research 10%  
2. Quizzes and Exercises 25%  
3. Midterm Exam 30%  
4. Final Exam 35%
GRADING SCALE

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<th>Score Range</th>
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<tr>
<td>100 - 94</td>
<td>A</td>
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<td>93 – 90</td>
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<td>Below 60</td>
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**Recommended Textbooks** - **wait till first meeting discussion before any purchases**


**Other resources:**

Lynda.com videos ([https://blackboard.usc.edu](https://blackboard.usc.edu), then look for the Lynda button)


*Sound on Sound* magazine ([http://www.soundonsound.com](http://www.soundonsound.com))
Statement on Academic Conduct and Support Systems

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/].

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.

Blackboard and Communication
Course materials, assignments, documentation and grades will be posted on Blackboard at [https://blackboard.usc.edu/]. Please make it a habit to use/check your USC E-mail account. Any E-mails sent to the class will only use your USC E-mail account.
Class Schedule – *(Schedule and Content Subject to Instructor Changes)*

Module 1 - Course Introduction
*Introduction to Audio Recording and Production*
From bedroom to studio
Audio engineer jobs
Why do I need to know how this technical stuff works?
Reading: *Modern Recording Techniques* Ch. 1

Module 2 - Physics of Sound
Sound wave fundamentals
Wave propagation
Sound color, timbre, overtones, and harmonics
Resonance
Exercise – Matching frequencies
Reading: *Modern Recording Techniques* Ch. 2

Module 3 - Audio Levels and Cables
dB SPL, dBV, dBu
Balanced vs. unbalanced cables
Connection types
Reading: *Handouts*

Module 4 - Monitoring
Speaker Types
Amp Types
Monitor Control
Room Layout
Speaker Setup
Reading: *Modern Recording Techniques* Ch. 17

Microphone 5 - Microphone Basics
Microphone types/designs
Polar patterns
Transient and frequency response
Microphones preamps
Reading: *Modern Recording Techniques* Ch. 4

Module 6 - Introduction to Microphone Technique
Matching microphones to the application
Close/spot, distant placement, multi-microphone setups
Proximity effect
Isolation vs. bleed
Proper cable, stand, clip/shock mount usage
Reading: *Modern Recording Techniques* Ch. 4
@ Week 8 - Midterm Exam

Module 7 - The Audio Signal Path
  Small format consoles, DAW emulation
  Input section and mic/line amp
  Inserts and auxiliary sends
  Fader, solo and mute
  Reading: Modern Recording Techniques Ch. 14

Module 9 - Introduction to Audio Processing
  Spectral devices
  Dynamic devices
  Time based devices
  Reading: Modern Recording Techniques Ch. 15

Module 10 - Digital Audio Fundamentals
  Sample rates
  Bit depth
  File compression
  File Types
  Reading: Modern Recording Techniques Ch. 6

Module 11 - Computer Audio
  Computer basics
  Data/transfer rates
  Storage media
  Backup systems
  File management
  Reading: Modern Recording Techniques Ch. 7

Module 12 - Digital Audio Workstation (DAW)
  Types and components
  DAW I/O and audio interfaces
  Representative hardware and software manufacturers
  Recording, editing and mixing
  Audio time compression/expansion
  Reading: Modern Recording Techniques Ch. 7
Module 13 - *Introduction to MIDI*

- Historical background
- MIDI messages
- MIDI sequencing: linear vs. non-linear
- MIDI editing
- Control change messages and musical performance
- MIDI mapping
- Linear vs. non-linear workflow

Reading: *Modern Recording Techniques* Ch. 9

**Finals Week:** Final exam day and time TBA – Published USC Final Exam Date