COMMON COURSE OUTLINE: Course discipline/number/title: MUSC 1622: Audio Production II

A. CATALOG DESCRIPTION
1. Credits: 3
2. Hours/Week: 6
3. Prerequisites (Course discipline/number): MUSC 1621
4. Co-requisites (Course discipline/number): None
5. MnTC Goals (if any): NA

This is a continued course, which will familiarize students with the fundamentals of recording studio sound engineering. This course will emphasize the understanding of sound and acoustics; microphone design, construction and placement; and equalization and its application and its aesthetic treatment. This course will include some hands-on experience in the recording studios on campus and final preparation for potential internship in an area recording studio.

B. DATE LAST REVISED (Month, year): December, 2007

C. OUTLINE OF MAJOR CONTENT AREAS:
1. Review of Basic Studio Procedures
2. Monitoring
3. Analog-to-Digital/Digital-to-Analog conversion theory
   a) Stereo Master
   b) Multi-track
   c) S/PDIF
   d) AES/EBU
   e) ADAT Lightpipe
4. Word-clock Concepts and Application
5. Recording and Mixdown of the Piano
6. Recording techniques relative to artistic style (classical versus jazz, versus pop, etc).
7. Recording and Mixdown of the Drum set
8. The critique process for artistic analysis
9. The creative process in audio mixdown
10. Critical listening (audio) skills
11. Recording and Mixdown of the small ensemble
12. The critique process for artistic analysis
13. The creative process in audio mixdown
14. Recording and Mixdown of the Large Ensemble
15. Studio Acoustics and Design
   a) Sound Isolation
   b) Sound Treatment
16. Studio tours
   a) Rochester Area
   b) Minneapolis area
17. Historical perspective of audio production technical/artistic
18. Digital Signal Processors (software plugins)
   a) Concepts and descriptions
   b) Applications
19. Further listening and aesthetic considerations in the audio mix
20. Critique
   a) Process and application of each project
   b) Terminology
   c) Aesthetic consideration
21. Synchronization
22. Contacting and dialog with the performing artist
23. Audio project composition
   a) Planning
   b) Creation and production
   c) The mix
C. OUTLINE OF MAJOR CONTENT AREAS: Continued...
    1. Balance
    2. Aesthetics
    3. Blend
    4. EQ
    5. Timbre
    6. Placement
    7. Tonal Competition
24. MIDI and Electronic Music Technology
25. Audio for Visual Production Environment
26. 5.1 Surround mixing environment
    a) Terminology
    b) Surround types
    c) Recording Techniques
    d) Mixing Techniques
    e) Project application

D. LEARNING OUTCOMES (GENERAL): The student will:
   Have a demonstrated understanding of the technical and artistic basics of production of audio. The student will
   demonstrate understanding of: basic terminology, the science and art of sound, audio and multimedia, basic studio
   operations, multi-track audio recording, audio production of the web, mixing process, audio processing, individual and
   team project creation.

E. LEARNING OUTCOMES (MNTC): NA

F. METHODS FOR EVALUATION OF STUDENT LEARNING:
   1. Objective and short answer tests
   2. Essay Tests
   3. Small Projects
   4. Larger, short term projects
   5. Portfolio, long term projects
   6. Skill performance

G. SPECIAL INFORMATION (if any):
   Tuition differential