



MUSC 158 Audio Engineering & Production III

Credits: 5

Location: **Room A154 [Midi Lab]**

Class days and time: **MW 10:30-11:20**

Instructor: **Kelly Kunz**

Office: **A158**

Office Hour: **by appointment**

email: Kelly.kunz@bellevuecollege.edu

Studio Phone:

Canvas is accessible through your *MYBC* page

MUSIC 158—Audio Production III [General Description]

This course is an extension of the Audio Sequence courses, music 156 & 157.

Students will continue to study and refine recording and mixing practices presented in earlier courses. Students will work on one or two large scope production projects throughout the quarter in which they will be artists, arrangers, players, producers and engineers. Those students who are more focused on the engineering and production aspects of the program will team up with students who would also like to play on their own projects. All students will do all their own audio editing, mixing and mastering. Lastly, students will be expected to demonstrate competency in all areas covered in the course sequence.

Required Supplies for Class:

1. Stereo Headphones with mini plug.
2. USB Flash Drive [at least 2 GB] or some other portable storage drive.

Outcomes from Course to include:

1. Demonstrate understanding and proper usage of all microphones.
2. Understand and demonstrate usage of advanced headphone monitoring system.
3. Understand and demonstrate how to engineer and produce multiple performers in a recording environment.
4. Understand and demonstrate how to use practical aspects of the Toft mixing console.
5. Understand and demonstrate how to use digital EQ & Compression for audio tracking and mixing.
6. Understand and demonstrate how to mic up most instruments and other assorted musical combinations. Including the use of DI's.
7. Demonstrate the use of primary and secondary operational techniques in Pro Tools software.
8. Demonstrate an understanding of digital pathways and manipulation of digital data within a DAW.

9. Demonstrate thorough understanding in using digital auxiliary busses
10. Demonstrate effective mixing practices, including effective musical balancing and effective use of EQ.
11. Demonstrate skills in new audio production techniques, such as overdubbing, layering and creating big, wide, contemporary stereo mixes.
12. Demonstrate skills in midi sequencing in Pro Tools.
13. Demonstrate effective audio tuning practices in Digital Performer, including importing, freezing and exporting tracks.
14. Demonstrate and understand basic audio mastering techniques.

Grading Criteria: Attendance, assignments, quizzes, lab hours & projects.

Attendance: (25% of grade).

School policy states that if a student misses class 20% of the time or more, they may receive a failing grade. When put in the context of this hybrid course, that equates to missing 4 scheduled days of class. For every unexcused absence beyond 2, the students grade will automatically be reduced by .5.

It is the responsibility of the student to communicate with the instructor regarding *excused* absences. This must be done in person and in writing via email. If instructor doesn't receive an email before noon, the day of class or previous notice, that absence will be considered *unexcused*. Attendance will be taken at the beginning of class, should a student show up late to class, it is solely the responsibility of the student to be sure they were not marked absent, but, do not interrupt class to do so. Do it after class. If a student is sick or has some sort of unforeseeable emergency, it is the students responsibility to inform the instructor via e-mail before class time begins.

Assignments: (25% of grade).

Some assignments will be pass/fail and some assignments will be graded. The grading criteria for each assignment will be explained when the assignment is given. Late assignments will not be reviewed or excepted unless previous arrangements have been made with the instructor. All assignments will be due no later than 11:59 PM on Sunday nights.

Quizzes: (25% of grade).

When given, quizzes will be given on Friday's. Each quiz will be available for 24 hours. Quizzes will be made available starting at 12:00 AM on Friday mornings and must be completed by 11:59 PM on Friday nights. All quizzes will be graded. All quizzes will be online and will be timed. Student should consult the courses online calendar for specific dates. Instructor reserves the right to change the quiz schedule at any time so be sure to check your blackboard calendar daily.

Quarterly Project(s): (25% of grade).

This is the backbone of Audio Production III. All assignments, quizzes and discussion will be interwoven into skills and practices needed to create more sophisticated, professional level audio productions.

Not adhering to the studio and lab etiquette requirements and expectations associated with this course will result in revocation of studio privileges and thus, a failing grade.

Recording Studio Hours:

Monday–Thursday: 2:30-9:00 PM

Friday: 1-7 PM

Saturday/Sunday: Noon – 6 PM

Recording Projects: IMPORTANT!

Students from Audio 158 must get the majority of their studio time completed during the 1st 7 to 8 weeks of the quarter as the last 3 or 4 weeks are primarily set aside for Audio 156 students.

Minimum Studio Requirements: a minimum of 5 or 6 meaningful sessions is required of each student. These can be tracking or mixing sessions.

Studio Time/Session Limitations: Students must schedule studio time with the understanding that there are approximately 20 other students also trying to use the studio. Please do not book sessions of more than 4 hours in length without clearing it with the instructor. That being said, studio time will be given on a first come, first serve basis, so scheduling recording/studio time at the beginning of the quarter and pre-planning your quarterly projects is very important.

Signing up for Studio Time:

Be sure to put your phone number on the studio calendar. If you are running late, call the studio monitor on duty to let them know your status.

BC Policies

Student Responsibility:

Instructors may, at their discretion, agree to accept student work that is submitted in various ways, including in person, to the division office, or via e-mail. It is the student's responsibility to verify that all assignments are actually received by the instructor, whether they are submitted in person or electronically.

It is the student's responsibility, not the instructor's, to initiate communication about progress or concerns with the course. Instructors are under no obligation to inform students that work is over-due, to nag students to complete assignments, or to call students who fail to attend class. Similarly, students need to keep themselves informed about syllabus changes that may have been made in class. We suggest finding a partner the first week of classes and keeping each other up to date if one is absent.

MUSC 158 Attendance Policy: Since this course covers many different aspects of audio production including music software, recording hardware, digital musical editing techniques and recording techniques, it is not in the students best interest to miss class. If student is sick or has a family emergency it is ***the students responsibility*** to inform the

instructor via e-mail. Any student that misses an in-class quiz, without prior notification, will not be given a make-up opportunity. If a student is given a make-up opportunity, the make-up quiz/exam must occur within 7 days.

BC Attendance policy:

Attendance at all scheduled class meetings is mandatory. This requirement is particularly meant to apply to courses that are designated for classroom delivery, although distance education courses may also have certain attendance requirements. This requirement is intended 1) to prevent instructors from having to adjudicate individual excuses, and 2) to recognize that excuses are ultimately irrelevant both here at BC and in the workplace.

While specific attendance requirements are up to individual faculty members, the Arts and Humanities Division recognizes that attending class and participating actively are perhaps the most important way in which students can set themselves up for success. Conversely, not attending class almost certainly leads to failure.

Students in performance courses (Drama, Music, etc.) are reminded that attendance builds the professional relationship necessary between partners or in working groups.

In order for students to be eligible for a grade in a course, they must not miss more than ten classes, or 20% of the total class time scheduled, for any reason. When absences go beyond ten, instructors may a) give a grade of "F" for the course, or b) lower the final grade as much as they see fit. This does not imply that you may be absent fewer than ten times or 20% without seeing an effect on your grade; indeed, we wish to emphasize that any absence undermines your progress and will result in your having to work harder to catch up. Ten absences or 20% is merely the figure beyond which you cannot go without risking your eligibility for a course grade. In cases of legitimate hardship, students may also request that instructors grant a "HW" (hardship withdrawal), which is a non-credit grade.

In summary, when you are absent from a class more than ten times or 20% in any given quarter, you may receive a failing grade. Whatever written policy an instructor has in the syllabus will be upheld by the Arts and Humanities Division in any grievance process.