

Department	International College of Liberal Arts		
Semester	Fall 2024	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	MUSC315		
Course Title	Audio Engineering		
Prerequisites	MUSC/ARTS 260 Sound Art OR MUSC251 Music Technology, AND MUSC120 Fund of Sound and Music		
Course Instructor	BLOW Michael	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>This course serves as a theoretical and practical introduction to audio engineering. Through lectures we explore the essential technology of recording and live sound production: microphones, mixers, amplifiers and speakers, DAWs and balanced audio. Through practicals we learn how to record and mix drums, guitars, keyboards and vocals. The course concludes with a section on mixing.</p> <p>Teaching methods include lectures, practicals, group work and presentation.</p>
Class plan based on course evaluation from previous academic year	<p>The course has received good feedback and will remain largely as in previous years, that is, having three sections of recording theory and practice, mixing, and final music production project. This year I have reworked the rubric slightly to bring more emphasis on personal contribution and level of excellence required for an A grade.</p>

Course related to the instructor's practical experience (Summary of experience)	Yes. Mike Blow has worked around audio technology for many years, including recording and mixing.
Learning Goals	<p>At the end of this course students should be able to:</p> <ul style="list-style-type: none"> (i) Understand fundamental audio engineering concepts such as balanced audio, gain, EQ and compression; (ii) Understand microphones and DI and how to use them to record various instruments; (iii) Be familiar with the process of mixing a multitrack recording; (iv) become more reflective, curious, and open-minded (v) be able to share ideas and construct meanings together with others (vi) Create their own recorded music project.

iCLA Diploma Policy	DP1/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Workshop, Fieldwork
More details/supplemental information on Active Learning Methods	As well as lectures, the course includes many practical sessions and projects where students have to work individually or in groups to record and mix audio material.
Use of ICT	Audio technology, projector, sound system

Contents of class preparation and review	Students should ensure they understand the previous session's materials and have completed any preparation required for the next session. Depending on the class, this may mean reading up on a certain technology or technique, or ensuring they and their instrument are ready to record, etc.	Hours expected to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	Feedback will be verbal for tutorials and discussions, and written for submitted work				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Recording theory test	20%	Test
Mixing project	30%	Audio mix of a multitrack
Final Project	50%	Recorded and mixed song, writeup

Required Textbook(s)	None, but there are some recommended texts (see below)
Other Reading Materials/URL	Huber: Modern Recording Techniques Rogers: Audio Mastering Secrets Rudolph and Leonard: Recording in the Digital World (All available at YGU library 547.33) Owsinsky: The Mixing Engineer's Handbook (Bobby Owsinski Media Group) – Highly recommended, lots of useful information
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

<p>Other Additional Notes (Outline crucial policies and info not mentioned above)</p>	<p>1) A Note on A.I. It is my observation that A.I. writes terrible papers. They are typically full of complicated words but do not contain much information, they often include chronic repetition of information from one paragraph to the next, and they do not include proper referencing. Papers on this course will be strictly graded according to academic standards. It is my strong recommendation that, if you use A.I., you use it for research only and any writing that you submit is hand-written by yourself. An insightful written piece containing your own thoughts and observations, even if the spelling or grammar is not perfect, will earn you a better grade than the superficial nonsense that A.I. tends to produce.</p> <p>2) Attendance Policy 4 absences no penalty, no need for explanation. After this: 5-7 absences, -1 letter grade; 8-9 absences -2 letter grades; 10 absences -3 letter grades; more than 10 absences - Fail. Being more than 20 minutes late will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session.</p> <p>3) Please note this syllabus is indicative only and may change due to external events or for pedagogical reasons</p>
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(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Course Introduction
Class 2	Lecture: The Recording Studio
Class 3	Lecture: Loudspeakers
Class 4	Lecture: Microphones and Balanced Audio
Class 5	Workshop: Mic Placement
Class 6	Lecture: Pro Audio Connectors and Levels

Class 7	Workshop / discussion: Recording Drums
Class 8	Workshop / discussion: Recording Guitars and Bass
Class 9	Workshop / discussion: Recording Acoustic Instruments (piano, acoustic guitar etc)
Class 10	Workshop / discussion: Recording Vocals
Class 11	Practice Recording Theory Test
Class 12	Recording Theory Test
Class 13	Lecture: Mixing Tools (EQ and Compression)
Class 14	Mixing tutorial and brief
Class 15	Workshop: Compression

Class 16	Workshop: EQ
Class 17	Workshop: Automation
Class 18	Workshop: Mixing Drums
Class 19	Tutorial: Mixing Drums
Class 20	Workshop: Mixing Instruments
Class 21	Tutorial: Mixing Instruments
Class 22	Workshop: Mixing Vocals
Class 23	Tutorial: Mixing Vocals
Class 24	Mixing Project Tutorials

Class 25	Workshop: Live Sound and Monitor Mixing
Class 26	Live Sound: Gala Setup
Class 27	Main project work (group 1 recording, group 2 prep / researching and writing)
Class 28	Main project work (group 2 recording, group 1 prep / researching and writing)
Class 29	Main project work (group 1 recording, group 2 prep / researching and writing)
Class 30	Main project work (group 2 recording, group 1 prep / researching and writing)