Graduate Course Number: 7432

Course Title: Audio Recording and Editing Techniques for the Music Educator

Days/Times of Class Meetings: Determined by availability of class

Number of Credits for the course: 3

Instructor with phone number, email address, and office hours: matt.ingelson@gmail.com; phone number available by request; office hours by appointment

“This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.”

Student Engagement Statement: Students are expected to attend scheduled Zoom meetings as scheduled collaboratively during week 1 of the course. Participation in weekly discussions and assignments is required. Though flexibility is built into the course, students are expected to keep pace with the all work to ensure robust and meaningful discussions in the field of Audio Engineering.

Course Description: ‘Audio Recording and Editing Techniques for the Music Educator’ is intended to be the direct line path from “I (or my school, or my church) own(s) a couple mics, an interface, and a copy of a professional DAW- now what?” to “I am confident making decisions in a music production situation when it comes to mics, mic placement, and mixing decisions, and I know the next step in scaling up my own music production reality”. Students will work collaboratively on the planning, production, and post production phases of a song that addresses virtually every major instrument and vocal topic in commercial music production. Important topics will include how to scale your production set up in your classroom (from least to most expensive), how to record a full ensemble (and what you need to do it), lesson plans to start your music production class, acoustics with DIY solutions, and mixing techniques. The goal is that at the end of this eight week course, students will be confident about not only recording their own music, but will have a solid foundation in the whole scope and sequence of how a song goes from an idea to a finished, commercially viable product so that you can train your students in music production- beyond the beat lab and into the litany of careers music production provides!
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<th>Student Learning Outcomes</th>
<th>Outcomes Assessments</th>
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<td>Students will be able to make decisions regarding the engineering of audio recording for all instruments (including electronic/VST). Students will gain a rudimentary knowledge of mixing and will apply it to the final for the class. Students will gain a deeper understanding of the usages and applications of Digital Audio Workstations as it pertains to editing and tracking musical performance. Students will utilize musical judgement to maximize the realities of available recording equipment and apply it to a class wide musical collaboration.</td>
<td>Students will complete weekly assignments, discussion posts, and exercises that will include written and demonstrative components of varying degrees in length. Students will utilize skills acquired throughout the course of this class to develop a commercial mix.</td>
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1. All recording and editing assignments are due by midnight, PST of the Sunday following the lesson. All discussions and exercises are due throughout the regular work week.

2. By the close of the course, each student will submit their fully completed final mix of the entire song.

Please note: Dependent on the instrument the student plays, and recording setup available to them, one week of the course will be extra intensive because that student may be responsible for recording themselves. For example, if the student is a drummer, that student will record the drum parts for our final project AND edit them. The rest of the class will only be responsible for editing those parts. Ideally, every student will be able to record themselves, so balance will be achieved. It is advised that students consult the pacing guide to see what week they will be recording and plan accordingly.
Program-Level Outcomes Addressed: Professionalism in Teaching - Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth. Students will demonstrate the ability to: Research best educational practices; Discern new uses for information from a variety of course work; Reflectively discuss their teaching and ways to enhance it, Excellence in Music- Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the world and across time. Students will demonstrate the ability to: Recognize style traits of various composers, genres, and periods; Identify major and transitional composers in a variety of styles, genres, and periods; Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture, Strength in Character- Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research. Students will demonstrate the ability to: Discuss a variety of educational approaches; Describe why particular educational approaches are chosen for use; Choose and apply new approaches to the teaching praxis.

Course Requirements and Assessment: On a weekly basis, students will be assigned a discussion based assignment related to the instrument, recording processing technique, or topic that will be discussed during the live class. Those discussions will be due throughout the work week. These are assessed informally, though graduate level work is expected. For example, one of the first assignments will ask students to create a reference playlist and describe why each song was chosen. Answers that only list songs, or provide explanations akin to "the recording quality is clear" are unacceptable; rather, it's expected that students dig deeper and reflect deeply with tangible and specific adjectives. A preferable response might include "The tone quality of the drums is lopsided towards the mid frequency, but when the shaker enters, the frequency spectrum is extended upwards. The effect of this orchestration within the mix causes the listener to be uplifted, which correlates with x-lyric that this music accompanies."

In addition to discussions, students will be responsible for recording and editing audio on a weekly basis. These assignments will be started together during Zoom sessions, and will be submitted by Sunday at midnight, PST. Ideally, the class population is structured to where, on a weekly basis, a classmate will record the audio that contributes to our final mix. That student will record by midnight in advance of the week that we discuss that instrument. All people in the class will download those stems, enter them into their DAW, and the entire class will learn how to edit them in real time over zoom. The completed "comp" for the whole song will be due each Sunday, with an explanation of what was done, and reflection on any difficulties encumbered. In the likely event that there are holes in instrumentation, the instructor will provide recorded stems, and students will simply edit them. Following submission of the assignment, students will compare and contrast their work against their classmates, and the best "comp" will be retained for the final mix.

In this way, recording and editing assignments are graded for completion rather than quality. Students will be held accountable by submitting their work to the mass of the class. It's encouraged that students embark on this journey as fearlessly as possible; mistakes can be our greatest learning tool!

Grading Breakdown: Grading practices
Weekly assignments= 60%
Final Mix = 25%
Participation (discussion posts 5%, exercises 5%, attendance 5%) = 15%
**Instructional Materials:**
Required: A professional DAW (with no limit on the number of tracks, and a wealth of plugins)
Highly encouraged for highest level of participation: an audio interface (highly encouraged as it is necessary for recording); any available microphones; quality over the ear headphones
Optional, but encouraged: Professional studio monitors (8 inch cones highly recommended) with a subwoofer; a MIDI controller

**Course Bibliography:** N/A

**Course Calendar or Schedule:**

Week 1 (June 06-10)  Introductory Music Production, DAW walkthrough, overview of room set up, intro to gear, and acoustic considerations
Week 2 (June 13-17)  Frequency Spectrum, Microphone Type and how to choose, Running a recording session (ideal vs reality)
Week 3 (June 20-24)  Drums and Percussion, Song form, Producing considerations: Demo to final mix
Week 4 (June 27-01)  Bass, How to outline the component parts of a song for frequency range and space; Low frequency management; Processing Techniques: EQ and Compression
Week 5 (July 05-08)  Chordal instruments (guitar, piano, synths), Processing Techniques: Quantizing, Tuning (flex and melodyne), top line (vox) and bkgd instruments (vox, horns, pads)
Week 6 (July 11-15)  Vocals/Horns/Strings
Week 7 (July 18-22)  Labelling and color coding, editing for stems, how to route tracks to busses for mixing, data management
Week 8 (July 25-29)  Final mix considerations: Applying EQ, compression, and effects to the whole session.

**Attendance Policy:** Attendance is mandatory at all Zoom sessions, though with advance notice, attendance in class can be excused- provided that the student watches the recording of class. Office hours are not to be used as a replacement for class time.

**Candidate Conduct**

*An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.*

- Cell Phone/Computer Policy: Computers are required for this course.

**Health and Safety**

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be
addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

Academic Honesty
“Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:

- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.”

Plagiarism
“Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.”

Disability Statement
“If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.”