

Syllabus for
MUS 381 – Sound Stage Recording
3 credit hours
Spring 2024

I. COURSE DESCRIPTION

Designed to teach students various recording concepts and microphone placement techniques in both small and large ensemble settings. This course will also cover advanced mixing techniques in-depth.

Prerequisite: none

Lab fee: \$55

II. COURSE GOALS

This course is designed to help the student do the following:

- A. Understand how microphones “hear” the sound source and how mic placement affects the recording.
- B. Record both solo instruments and ensembles using appropriate microphone technique.
- C. Demonstrate advanced mixing techniques using Digital Audio Workstation (DAW).
- D. Prepare and run a recording session as an engineer and producer.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

- A. Record both small and large musical ensembles using advanced recording techniques.
- B. Understand various audio concepts and master advanced mixing techniques

IV. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following program: Music Production.

V. TEXTBOOKS AND OTHER LEARNING RESOURCES

- A. Required Materials
 - 1. Modern Recording Techniques by David Miles Huber and Robert E. Runstein
 - 2. MacBook or MacBook Pro with a digital audio workstation (DAW) such as Pro Tools, Logic Pro, or Luna
 - 3. A personal external hard drive

- B. Recommended books
 - The Recording Engineer’s Handbook* by Bobby Owsinski. Los Angeles: Bobby Owsinski Media Group. ISBN: 978-0998503301.

The Mixing Engineer’s Handbook by Bobby Owsinski. Los Angeles: Bobby Owsinski Media Group. ISBN: 978-0988839182.

Behind the Glass by Howard Massey

VI. POLICIES AND PROCEDURES

- A. University Policies and Procedures
 - 1. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
 - 2. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others’ materials, whether it is in the form of

print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:

- a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
- b. Failing to meet group assignment or project requirements while claiming to have done so;
- c. Failing to cite sources used in a paper;
- d. Creating results for experiments, observations, interviews, or projects that were not done;
- e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.

3. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
4. Students are to be in compliance with University, school, and departmental policies regarding the Whole Person Assessment requirements. Students should consult the Whole Person Assessment handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures – See Music Student Handbook

C. Course Policies and Procedures

1. Evaluation Procedures

Assignments	20%
Quizzes and tests	30%
Mid-Term Project	40%
<u>Class participation</u>	<u>10%</u>
Total	100%

2. Whole Person Assessment Requirements
3. Other Policies and/or Procedures

VII. COURSE CALENDAR

Week 1 – Prelims

- Class overview
- Policies (screens, missed days)

Week 2 – Stereo Miking Techniques

Week 3 – Stereo Miking Techniques

Week 4 – Advanced Mixing Techniques

Week 5 – Piano Recording

Week 6 – Session

Week 7 – Advanced Mixing Techniques

Week 8 – Large Ensemble Recording

Week 9

- Midterm Project/Exam

BREAK

Week 11 – Session

Week 12 – Advanced Mixing Techniques

Week 13 – Advanced Mixing Techniques

Week 14 – Session

Week 15

- Prep for Final Project/Exam

Program Outcome Alignment: MUSIC PRODUCTION

This program contributes to the University outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.	X			
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.	X			
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		X		
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the music program.			X	
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.		X		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		X		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		X		
Outcome 10	Students will record and engineer a final mix of a musical composition or arrangement for distribution or presentation.			X	
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		X		
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry in performance or planning through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.	X			