Syllabus for
**MUS 313 – Digital Audio Workstation**
3 Credit hours
Spring 2024

I. COURSE DESCRIPTION

A course designed to acquaint students with the creative potential of the Digital Audio Workstation as an essential tool in modern recording studios. Includes the use of Mac-based music recording software to create commercially viable musical ideas.
Prerequisites: MUS 105 or equivalent
Lab fee: $55

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE
As a result of successfully completing this course, the student will be able to do the following:

A. Discuss and manipulate the basic functions of digital recording.
B. Explain DAW techniques and associated terminology.
C. Evaluate various software and hardware DAW platforms.
D. Explain editing, automation and MIDI mixing techniques.
E. Explain basic audio concepts that are incorporated in the DAW workflow.
F. Demonstrate MIDI sequencing and digital audio recording integration.

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

A. The student will demonstrate the ability to successfully use Digital Audio Workstation (DAW) software to assemble and complete music/audio recordings.
B. The student will successfully apply an understanding of concepts and techniques that can be applied within various DAW software platforms.
C. Student will be able to navigate Digital Audio Workstations (DAWs) such as Logic and ProTools within music and audio recording situations.
D. Student will demonstrate working knowledge of microphone placement in recording.
E. The student will demonstrate the ability to comp, edit, and mix down a project using DAW.

IV. University Outcomes
This course aligns with the following University Outcomes indicated on the last page

A. Spiritual Integrity
B. Personal Resilience
C. Intellectual Pursuit
D. Global Engagement
E. Bold Vision

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. Optional Materials

1. Online tutorials

## VI. POLICIES AND PROCEDURES

A. Department Policies and Procedures – See Music Student Handbook

B. Course policies and Procedures

1. Evaluation Procedures

| | | |
|---|---|---|
| a. | Projects | 40% |
| b. | Attendance and participation | 10% |
| c. | Quizzes/Tests | 30% |
| d. | Assignments | 20% |

2. Whole Person Assessment Requirements

There are no WPA requirements for this course.

## VII. COURSE CALENDAR

Week1

- Introductions, syllabus review, course requirements

Week 2

- The history of digital audio
- Audio basics
- Web reading assigned

Week 3

- Choosing a DAW
- DAW as a tool
- Reading Quiz

Week4

- Logic Pro Basics
- Editing basics

Week 5

- Logic Pro Basics
- Reading – TBA

Week 6

- DAW Project
- Reading - TBA

Week 7

- Midterm Project Due

Week 8 Pro Tools Basics

- Reading - TBA

Week 9

- Pro Tools Basics
- Reading - TBA

Week 10

- Other DAW Options
- Reading - TBA

Week 11

- Other DAW Options
- Reading - TBA

Week 12

- DAW Project
- Reading - TBA

Week 13

- DAW Project
- Reading - TBA

Week 14

- DAW Project
- Reading -TBA

Week 15

- Final Project due

# 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<br>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<br>NASM 8.B.1.c | Students will develop ability to create and write music using a digital audio interface. | | **X** | | |
| Outcome 5<br>NASM 8.B.2.a | Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions. | | **X** | | |
| Outcome 6<br>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 | Students will record and engineer a final mix of a music 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<br>NASM 8.B.1.f | Students will demonstrate vision, leadership, and artistry **in performance** 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** | | |