MUST 3310 Music Production 1  
Fall 2020  
Section 1: T/TH 9:30 - 10:45AM  
Section 2: T/TH 11:00AM-12:15PM

Instructor: James Adams M.M.  
Email: adamsjf@sfasu.edu  
Office: McKibben 468  
Office Hours: MTWTH 2-3PM, F 9-10 or by Appointment  
Class Location: McKibben 468  
Credits: 3  

Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.


Special Fall 2020 Class Operations Statement:  
In an effort to reduce the risk of COVID-19, we will be meeting via Microsoft Teams for all lecture format classes. We will have approximately 2-weeks of synchronous, streamed lectures, and on the 3rd week we will meet in-person for hands-on learning in the studio. Depending on our progress as a group, we will alternate week-by-week between online streaming and in-person activities.

Prerequisite: MUT 220 Essentials of Audio Technology and MUT 305 Advanced Microphone Techniques

Course Description:  
This course is designed to further expand student knowledge of music technologies, methods, applications and theories. Students will explore mixing theory and philosophy through a variety of research, recording and production projects. Topics covered include: Advanced digital and analog workstation operations, studio equipment operations, mixing and editing, advanced signal flow, signal processing, automation, session organization and execution, and working with talent/artist in the studio. Additionally, students will further develop skills and learn to command tools that help facilitate their artist goals in music, recording, and production.

Learning Outcomes:  
1. Students will understand studio set-up, operations, and equipment maintenance procedures.  
2. Students will understand studio and recording signal flows.
3. Students will be able to design, set-up, and execute moderate complexity recording sessions.
4. Students will gain in-depth knowledge of Digital Audio Workstations.
5. Students will complete two large recording/production projects that will demonstrate their understanding of course content.
6. Students will complete a research paper that demonstrates their understanding of course content.
7. Students will be prepared for more advanced studies in music technology and recording arts.

**Program Learning Outcomes;**

1. Students will demonstrate experience and expertise in music technology hardware and software for live sound reinforcement, recording, editing, mixing, producing, MIDI sequencing, and notation.
2. Students will demonstrate broad knowledge of the music industry.
3. Students will have developed and honed their skills as musicians and recording artist.
4. Students will demonstrate a working knowledge of various studio and live sound equipment operations.
5. Students will be prepared to pursue careers in the music industry and/or graduate studies in music and sound technology.

**Required Text and Materials:**

- Access to High-Speed Internet for Online Lecture Streaming and File Sharing. Provided on Campus. If you choose to attend streamed classes off campus, it is on you to have good quality internet for video and audio streaming.
- Pro Tools (latest version)
- A recording interface and microphones (will be covered day one)
- The Mixing Engineer’s Handbook, Third Edition by Bobby Owsinski
- USB 3.0 External Drive/Thumb Drive with 32GB or Higher Capacity

**Course Requirements:**

1. **Lab Hours:** Students are required to log at least two hours of SRT lab time each week. Your time will be scheduled by the end of week 2.
2. **Recording Projects:** You will be assigned two recording projects.
3. **Critical Listening Assignments:** You will be assigned Bi-Weekly listening assignments and will be required to submit a one to two-page paper describing the audio track, exploring possible techniques used, and demonstrate your expanding palette of terminology and conceptual understanding of course content.
4. **Mid-Term Exam:** The Midterm will have two components: a written component and an engineering performance component.
5. **Final Exam:** The Final will have two components: a written component and a recording project submission.
6. **Participation:** Your attendance and participation are crucial to achieving success in this course. Many of the course topics involve hands-on experience which can only happen if you are here. You will be required to participate in the face-to-face studio recording activities for this class.

**Grading Policy:**
Late Assignments will not be accepted and thus receive a zero barring extenuating circumstances accepted by the university.

**Grade Weighting:**
Recording Projects: 20%
Listening/Homework Assignments: 30%
MidTerm: 25%
Final: 25%

**Weekly Schedule (Subject to change at the discretion of instructor):**
*Per SFA policy, you are expected to spend at least 6 hours per week, outside of class time, practicing and working on assignments for this course. There will be weeks throughout the semester in which you will need to put slightly more time into your projects for this course. As SRT coursework in the SOM are a hybrid of artistic and technological studies, you will not only be working on projects and assignments but also regularly practicing. With that being said, you are expected to practice at least 30 minutes every day in addition to the time you devote to course work.*

*TTC = estimated “time to completion.”*

<table>
<thead>
<tr>
<th>Topics</th>
<th>Assignments</th>
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<tr>
<td><strong>Week 1</strong></td>
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<tr>
<td>Course Introduction, Facilities and Review</td>
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<tr>
<td>Audio Production Basics</td>
<td>Listening Assignment 1 Assigned</td>
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<td><strong>Week 2</strong></td>
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<tr>
<td>Audio Production Basics: The Art and Science</td>
<td>-Listening Assignment 1 Due</td>
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<td>-Production Project 1 Assigned (TTC 5-10hrs)</td>
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<td>-Production Research</td>
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<td>-Write a one-page paper planning your project 1</td>
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<td>Monitoring Basics</td>
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<td><strong>Week 3</strong></td>
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<td>Advanced Multi-Track Session Set-Up, File Organization and Optimizations</td>
<td>Research Paper Proposals Assigned</td>
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<td>Preparing yourself to mix</td>
<td>Listening Assignment 2 Assigned</td>
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| Week 4          | Mixing Components – The Technical | -Listening Assignment 2 Due  
|                |                                  | -Research Paper Proposals Due  
|                | Mixing Beginnings: Balancing Components | Research Paper Assigned  
| Week 5         | Placing Sounds in a Mix | Listening Assignment 3 Assigned  
|                | Recording Project 1 Presentations | Recording Project 1 Due  
| Week 6         | Equalization Week | -Listening Assignment 3 Due  
|                |                                  | -Recording Project 2 Assigned (TTC 10-15hrs)  
|                | EQ Cont. |  
| Week 7         | Compression Week | -Listening Assignment 4 Assigned  
|                |                                  | -Compression Assignment  
| Week 8         | Midterm Review | -Listening Assignment 4 Due  
|                | Midterm |  
| Week 9         | Dimensional Effects Week | -Compression Assignment Due  
|                |                                  | -Listening Assignment 5 Assigned  
|                | Effects Week Cont. | Recording Project 2 Due  
| Week 10        | Advanced Techniques Week | -Listening Assignment 5 Due  
|                |                                  | -Final Project Discussion and Assignment  
|                | Advanced Techniques Week |  
| Week 11        | SRT Ear Training | Research Paper Due!  
|                | Out-Board-Gear! (Hardware) |  
| Week 12        | Mastering Week | Mastering Assignment Assigned  
| Week 13        | Recording Week | Mastering Assignment Due  
| Week 14        | Thanksgiving Break |  
| Week 15        | Final Project Presentations | Final Projects Due!  
| Week 16        | Final Exam | 9:30AM Class: Tuesday, December 10th, 8AM  
|                |                                  | 11AM Class: Thursday, December 12th, 10:45AM-1:15PM |
Course Evaluations:
Your participation in the evaluations of this course are very important and helpful to this class, program, and the university. Near the conclusion of each semester, students in the College of Fine Arts electronically evaluate courses taken with the college. The evaluation is used for a variety of important purposes including:
1. Course and program improvement, planning and accreditation;
2. Instruction evaluation purposes; and
3. Making decisions on faculty tenure, promotion, and retention.
As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the College of Fine Arts is committed to excellence in teaching and continued improvement. Therefore, your participation is crucial.

The course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all rating and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

Attendance Policy:
Class will begin promptly and on time. Role will be taken at the beginning of class.

Due to the nature of this course, and the SRT field of study, attendance to class, sessions, and labs are crucial to your learning and are thus required. Experience, class interaction, and hands-on activities are just as important to your training and understanding of concepts as is the academic study components of the program. With that being said, you are expected to arrive to class, lab times, and scheduled meetings, prepared and on time. If you arrive more than 5 minutes late without a valid, University approved excuse, or you did not make prior arrangements with your instructor, you will be marked absent. Additionally, Sleeping in class is not acceptable. If you are found to be sleeping in class, you will be marked absent and ask to leave. If you arrive to class and proceed to go to sleep, it is not considered that you attended the class.

You are allotted 2 unexcused absences - that is a week of class. Upon receiving a third unexcused absence your grade will be reduced by half a letter grade. Upon receiving a fourth unexcused absence, your grade will be reduced by a full letter grade in addition to the half reduction received for the third absence. Please note that university policy states that upon your fifth, unexcused absence, you will automatically receive an “F” grade for the course. Further information about absences can be found at the following university resource:

Personal Electronic Devices:

Cellphones, tablets, and personal electronic communication devices are to be turned off or set to silent while in class. You are here because you wish to pursue studies and/or a career in Sound Recording Technology, the Music Industry, etc. A ringing cellphone can ruin a recording session, distract an artist, interrupt a meeting or disrupt a learning environment. You
must learn to be aware of the audible status of your devices. Should you be an individual who continually disrupts class because your device(s) beep, ringing, or otherwise distract this learning environment, you will be asked to leave the class and will have to meet with the director of the SRT program before being allowed back into class.

**Obtaining Help:**

If you ever have questions regarding course content, assignments, test, etc., or feel that you require some additional help, please contact me immediately. Please make note of my office hours. If for some reason you are unable to attend my office hours, see me before or after class, or send me an email, to schedule an appointment. My line of communication is always open to you and I urge you to communicate any issues you may be having that may hinder your progress in this class, program, or university.

**Email and Correspondence:**

Any email correspondences regarding this course, homework, meetings, advisement, etc., should be sent from your SFASU email account. Additionally, the subject title should begin with **MUST 3310**. If you have a sensitive matter to discuss with me, please make arrangements to meet with me in person. Although I will make every effort to answer your emails as soon as possible, you should never expect an immediate response to your email. If you ever have an emergency, sensitive topic that needs immediate attention, or a time sensitive matter to be addressed, call my or the school of music office.

**Academic Accommodation for Students with Disabilities: Policy 6.1 and 6.6**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 936-468-3004 as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**Student Academic Dishonesty: Policy 4.1**

Abiding by university policy on academic integrity is a responsibility of all university faculty and students.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to:
- using or attempting to use unauthorized materials on any class assignment or exam;
- falsifying or inventing of any information, including citations, on an assignment; and/or;
- helping or attempting to help another in an act of cheating or plagiarism.
Plagiarism is presenting the words or ideas of another person as if they were one’s own. Examples of plagiarism include, but are not limited to:
- submitting an assignment as one’s own work when it is at least partly the work of another person;
- submitting a work that has been purchased or otherwise obtained from the Internet or another source; and/or,
- incorporating the words or ideas of an author into one’s paper or presentation without giving the author credit.

Penalties for Academic Dishonesty
Penalties may include, but are not limited to reprimand, no credit for the assignment or exam, re-submission of the work, make-up exam, failure of the course, or expulsion from the university.

Student Appeals
A student who wishes to appeal decisions related to academic dishonesty should follow procedures outlined in Academic Appeals by Students (6.3).

Withheld Grades: Policy 5.5
At the discretion of the instructor of record and with the approval of the academic unit head, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F, except as allowed through policy [i.e., Active Military Service (6.14)]. If students register for the same course in future semesters, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Student Code of Conduct: Policy 10.4
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This policy applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the iCare: Early Alert Program at SFA. Information regarding the iCare program is found at https://www.sfasu.edu/judicial/earlyalert.asp or call the office at 936-468-2703.

Classroom Policies:
Our field of study, Sound Recording Technology, is a special field of study and we are fortunate to have such a program here at SFASU. We get to work and learn with specialized, and
sometimes very, fragile and expensive equipment. Thus, the SRT program and associated classes have some specialized classroom rules that you may not be accustomed to in other university classes.

1. Wash your hands before entering class. In addition to helping to not spread germs and illness, we will be working on shared computer systems, mixers, and other equipment. Much of the equipment is hard to thoroughly clean and oil build up from your hands can also degrade the equipment. Washing your hands before class is a win-win for everyone and the university’s equipment.

2. Good Hygiene: Unlike a large format lecture class, where your professor is far away from you and only a few students may be in close proximity to you, we will all be working close together. At times, you and I will be side by side learning about materials, components, tools, and techniques used in SRT. For your health and the sake of your colleagues and me, please practice good hygiene.

3. Respect: You should know how to appropriately conduct yourself as a respectful and thoughtful adult. With that being said, demonstrating disrespect toward your colleagues, your instructor, equipment, or this institution will not be tolerated.
   a. Special note: if you ever have hopes of working in the music industry, you will need to know how to get along with all sorts of people(s).

4. No texting in class.

5. Respect the equipment: you will be fortunate enough to work with some really special and expensive equipment. Please handle this equipment with the utmost care. Never drop a microphone. Always be aware of yourself, surroundings, and others while handling the recording equipment.

SRT Lab Policies:

1. No SRT Equipment is ever allowed to be removed from the SRT facilities without the presence of an SRT facility member or Graduate Teaching Assistant.

2. You are never allowed to borrow SRT equipment for off-campus gigs, events, or projects without the presences of the Director of SRT.

3. Only SRT students are allowed in the lab. School of music students are welcome if permission has been given by the director of the SRT program. Non-school of music students are never allowed in the lab without special permission, arrangement, or the presence of an SRT faculty member or Grad Assistant.

4. Adhere to your schedule times. Show up on time and leave on time. Our space is limited and we must be courteous to one another. Additionally, this is great practice for the real world or sharing studio and artistic spaces.

5. Never load or install programs on the SRT workstations...EVER.

6. Always bring your own headphones to the lab. You will do most of your lab work on headphones however, if no one else is in the lab, you are welcome to use the loudspeakers.

7. Back up your work on your personal thumb, or external, drive. Never expect your session to live on the SRT lab machines.
8. Safety! Never touch exposed wires! Some of our equipment is high powered and if it becomes damaged and unnoticed, exposed wires can pose a hazard to you and others. Report any exposed power wires to your instructor immediately. Do not attempt to deal with it yourself. Safety! Your hearing is extremely important. Do not listen to music or recordings at high levels for extended periods of time.

9. If you are in the lab to log in your lab experience hours, you cannot be working on other class work. This is not a study hall. It is a space filled with advanced audio technologies for you to work with, explore, and create.