MUST 4265: Applied Music Production  
SPRING 2024  
Time: TBA  

Instructor: James Taylor M.M.  
Email: James.Taylor@sfasu.edu  
Office: GFA 132  
Office Hours: TBA  
Class Location: GFA 132  
Credit Hour: 2  

Course Description:  
Prerequisite: Advanced Mixing and Mastering  
Fall Corequisite: MUST 4355 Studio Operations, Performance Direction and Musicianship  
Spring Corequisite: MUAP 4095 SRT Senior Project  

MUST 4265 Two credits = one 50 minute lesson per week plus studio class meetings once a week. In this course, students will receive one-on-one instruction in audio engineering, music performance, composition, mastering and further refine their music engineering and production techniques. Students are expected to practice 1-2 hours daily and complete a minimum of two recording/production projects. Specific objectives will vary depending on the individual student’s level.  

Learning Outcomes:  
1. Students will further hone their ability to critically listen to recordings.  
2. Students will develop an advanced understanding of recording/production workflows.  
3. Students will further develop their understanding of mixing theory.  
4. Students will perform on an instrument/voice on select productions.  
5. Students will demonstrate their understanding of various composition and production techniques through projects.  
6. Students will thoroughly understand processing and effects chains.  
7. Students will further hone their ability to identify pitches and make corrections utilizing industry standard tools.  
8. Students will demonstrate their understanding of topics covered through recording/production projects.  

SRT Concentration 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 artists.  
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.  

Program Learning Outcomes:
1. Students will demonstrate the ability to hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-singing and analysis.
2. Students will develop and demonstrate comprehensive capabilities in rehearsing and preparing a high-level performance in ensembles.
3. Students will demonstrate proficiency in their applied area by completing projects, preparing performances, creating original content, and mastering skills as appropriate for their field.
4. Students will successfully complete both an academic and area of study capstone project. The academic project will demonstrate written language skills, citations, analysis, musical examples, and organization. The area of study capstone project will demonstrate the applied skills commensurate with the degree track requirements.
5. Students will demonstrate a working knowledge of music history and literature from the Western art tradition, with supporting related studies in non-western traditions, practices, and cultures.

Required Text and Materials:

- DAW: Latest version of ProTools
- External Hardrive
- Professional Headphones
- Waves Gold
- Izotope Music Production Suite
- Access to Campus Internet or High-Speed Internet Connection at home for streamed lectures.
- Access to mySFA Microsoft Teams

Course Requirements:

1. **Weekly Lessons:** You are expected to attend all scheduled weekly lessons.
2. **Practice:** You are expected to practice mixing, critical listening, and/or recording/mixing/production techniques daily.
3. **Studio Class:** There is a weekly studio class required for all SRT majors enrolled in 4265.
4. **Projects/Productions:** You are expected to complete a minimum of two projects/productions/works each semester. The content/parameters of each project will be established by the instructor with consideration of the individual student’s level.
5. **Composition/Performance:** You will be required to compose at least one piece/song. You will also be required to record, mix, and produce this work. You will also be required to perform a significant performance role on at least one of your works.
6. **Performance/Presentation (Studio Recital):** A studio recital will be held each semester. Enrolled students will present their works through performance or playback throughout the semester during Friday Studio class. Student’s will be required to present one of their works at the end of semester studio recital.

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

**Grade Weighting:**

**Weekly Lessons (70%):** students will receive a grade for each weekly lesson. It is the student’s responsibility to be prepared for each lesson. If the student is not prepared, he/she will receive a failing grade for that lesson.

**Production Notebook (15%):** Students will maintain an organized lesson notebook. At the conclusion of the semester (Dead Week), it is the students’ responsibility to turn in their notebook. The notebook will contain organized notes from the student’s lessons and five one-page reviews of recordings/mixes.

**Performance/Presentation (15%):** Students will be required to present at least one piece in studio class and one piece at the studio recital – this could be the same piece upon instructor approval. Failure to present will result in a diminished grade.

**Grading Scale:**

- A: 90-100
- B: 80-89
- C: 70-79
- D: 60-69
- F: 59 & Below

**Course Calendar (Subject to change at the discretion of instruction):**

*Per SFA policy, you are expected to spend at least 4 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 more time into your projects for this course. You are expected to practice critical listening, techniques, and work on your productions every day.*

**Weekly Lessons:**

Topics covered in each lesson will vary from student to student. Below is a tentative calendar of milestones that establishes the standards required for all students enrolled.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Lesson Activities</th>
<th>Student Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Weekly Lesson/Piece/Production 1 Established</td>
<td>Project 1 Planning</td>
</tr>
<tr>
<td>Week 3</td>
<td>Weekly Lesson</td>
<td>Tracking/Production</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Critical Listening Review 1</td>
</tr>
<tr>
<td>Week 4</td>
<td>Weekly Lesson</td>
<td>Tracking/Production</td>
</tr>
<tr>
<td>Week 5</td>
<td>Weekly Lesson</td>
<td>Tracking/Production</td>
</tr>
<tr>
<td>Week 6</td>
<td>Weekly Lesson</td>
<td>Project 2 Research</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Project 1 Mixing/Mastering</td>
</tr>
<tr>
<td>Week 7</td>
<td>Weekly Lesson</td>
<td>Project 1 Mixing/Mastering</td>
</tr>
<tr>
<td></td>
<td>Project/Piece/Production 2 Established</td>
<td>Project 2 Planning</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td><strong>Week 8</strong></td>
<td>Weekly Lesson</td>
<td>Critical Listening Review 2 Tracking/Production</td>
</tr>
<tr>
<td></td>
<td>Project 1 Due – Studio Presentation</td>
<td>Tracking/Production</td>
</tr>
<tr>
<td><strong>Week 9</strong></td>
<td>Weekly Lesson</td>
<td>Critical Listening Review 3 Tracking/Production</td>
</tr>
<tr>
<td><strong>Week 10</strong></td>
<td>Weekly Lesson</td>
<td>Critical Listening Review 4 Tracking/Production</td>
</tr>
<tr>
<td><strong>Week 11</strong></td>
<td>Weekly Lesson</td>
<td>Critical Listening Review 5 Project 2 Mixing/Mastering</td>
</tr>
<tr>
<td><strong>Week 12</strong></td>
<td>Weekly Lesson</td>
<td>Project 2 Mixing/Mastering</td>
</tr>
<tr>
<td><strong>Week 13</strong></td>
<td>Weekly Lesson</td>
<td>Critical Listening Review 5 Project 2 Mixing/Mastering</td>
</tr>
<tr>
<td><strong>Week 14</strong></td>
<td>Weekly Lesson</td>
<td>The SRT Studio Recital will take place Week 14 or 15 depending on space availability</td>
</tr>
<tr>
<td></td>
<td>Project 2 Due</td>
<td></td>
</tr>
<tr>
<td><strong>Week 15</strong></td>
<td>Weekly Lesson</td>
<td>Lesson Notebook Due</td>
</tr>
<tr>
<td><strong>Week 16</strong></td>
<td>Finals Week</td>
<td></td>
</tr>
</tbody>
</table>

**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 hand-ons 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 1 unexcused absences. Upon receiving a second unexcused absence your grade will be reduced by a letter grade. Upon receiving a third 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, ring, or otherwise distract this learning environment, you will loss participation points and if the offenses continue, 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 4265. 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, a sensitive topic that needs immediate attention, or a time sensitive matter to address, 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/.
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 stated, 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 alone 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 Studio/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.**

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. No open drink containers are allowed in the SRT facilities. Only screw top and containers that make a complete seal are allowed. Simply put, if you can shake it, drop it, or knock it over and liquid will escape, it is not allowed.

5. No food is allowed in the facility.

6. You must wash your hands before touching any SRT equipment.

7. 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.

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

9. 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.

10. Back up your work on your personal thumb, or external, drive. Never expect your session to live on the SRT lab machines.

11. 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.

12. 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.

---

**Mental Health and Wellness**

SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**

SFA Counseling Services  
www.sfasu.edu/counselingservices  
Rusk Building, 3rd Floor  
936.468.2401

SFA Human Services Counseling Clinic  
www.sfasu.edu/humanservices/139.asp
Human Services, Room 202
936.468.1041

Crisis Resources:
Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741