**UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL**

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<table>
<thead>
<tr>
<th>COLLEGE (check one):</th>
<th>Arts and Sciences</th>
<th>Business</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposal Submitted By:</td>
<td>Mark Snyder</td>
<td>Date Prepared: 12/1/14</td>
<td></td>
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<tr>
<td>Course Title:</td>
<td>Audio Recording</td>
<td></td>
<td></td>
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<tr>
<td>Department/discipline and course number*:</td>
<td>MUTC 320</td>
<td></td>
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</table>

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

<table>
<thead>
<tr>
<th>Number of credits proposed:</th>
<th>3</th>
<th>Prerequisites:</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?)</td>
<td>NO</td>
<td>x</td>
<td>YES</td>
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</tbody>
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**Date of first offering of this new course:** FALL SEMESTER, year | Spring, 2016

**Proposed frequency of offering of the course:** Every spring semester

**List the faculty who will likely teach the course:** Mark Snyder

**Are ANY new resources required?** NO | x | YES | Document in attached impact statement

**This new course will be (check all that apply):**
- Required in the major x
- General Elective
- Elective in the major
- General Education**

**Catalog Description:**
Fundamentals of acoustics audio recording for all types of instruments and ensembles including microphone selection and placement, acoustical treatments, professional practices and applications in related fields.

**COURSE HISTORY**

<table>
<thead>
<tr>
<th>Course Number and Title of Previous Course</th>
<th>Semester Offered</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 452D</td>
<td>Spring 2014</td>
<td>18</td>
</tr>
</tbody>
</table>

**CHECK HERE** if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

**NOTE:** If the proposed course has not been previously offered as a topics or experimental course, **explain in the attached rationale statement** why the course should be adopted even though it has not been tried out.

**REQUIRED ATTACHMENTS:**
1. Rationale Statement (Why is this course needed? What purposes will it serve?)
2. Impact Statement (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. Sample Syllabus

**Department Chair Approval:** Gregg Stull | Date: 12/15/14

**CCC Chair Approval:** | Date: 1/16/15

**UCC Chair Approval:** | Date:
Rationale
The Department of Music lags behind peer institutions in building the music-specific technology skills of its students. Not only does this course bring the program in relative currency within the discipline, it also establishes a strong foundation for the student to be successful in subsequent coursework and individual creative pursuits. We need this course in order to transform the music major, as requested by the Strategic Reallocation Task Force.

Impact
Audio Production will have no additional impact on the Library. Classroom space is readily available. Technology already exists to support this course. The course will have no impact on budget.

Sample Syllabus

Audio Production

Instructor
Dr. Mark Snyder
msnyder@umw.edu
duPont 306
(540) 654-1959
Office Hours M 5:00-7:00 PM, MWF 11:00 AM -12:00 PM and by appointment.

Introduction
Welcome to Audio Production. The course is divided into 5 sections and you will be divided into groups of 5 to work as members of a production team. In section one, you'll be producing a Rock/Country/Gospel/drums-bass-guitar-vocals-ect. style project. The following sections are a hip hop project, a jazz project, a classical project and a final project of your choice. You should understand that all projects will be critiqued by your fellow students and myself in class. If you don't feel you can be publicly criticized for your work, this may not be the course for you. While all critiques should be respectful, honesty can hurt when you've poured your heart and soul into a piece of music you've created.

With these projects, you will have a clear understanding of production roles, artist roles , and financial roles from conception to the finished recording. Students are responsible for finding recording artists and completing the pre-production, in-studio, and post-production phases of the recording process.

Text
The Art of Producing: How to Produce an Audio Project by David Gibson and Maestro Curtis, Artist Pro Publishing, Boston.

Additional Materials

Memory Stick or Hard Drive for storing & backing up your projects.
Studio quality headphones. Pick a pair from the list below. They don't need to be from Sweetwater.
http://www.sweetwater.com/store/detail/HD280Pro/

http://www.sweetwater.com/store/detail/SRH440/

http://www.sweetwater.com/store/detail/MDR7506/

http://www.sweetwater.com/store/detail/K240S/
Course Goals

Students will have:

- Experience in all roles of the production process (Producer, Engineer, Assistant Engineer, Mix Engineer & Mastering Engineer)
- A basic introduction to accounting and book keeping as it applies to music production.
- Engage in recruiting talent to write, record and perform music.
- An understanding of the production process (Concept, Melody, Rhythm, Harmony, Lyrics, Density, Instrumentation, Song Structure, Performance, Mix, Quality of Equipment)
- Develop skills in audio production as it is used in composition, recording, editing and performance.

Outcomes

Upon completion of this course, students will be able to:

- Understand the roles, applications and techniques of the production process.
- Create and maintain budgets for making an audio project.
- Understand the different production techniques for different styles of music.
- List and describe the production process.
- Experiment with the creation of an idea, question, format or product by applying new, different, or divergent approaches to it.
- Use the creative process to understand oneself and solve problems and demonstrate the ability to help an artist realize their creative goals.

Class Participation & Attendance

Education is partially experiential and therefore class attendance is critical.

Absences and Excuses

Each student is directly responsible for absences and for making up missed work.

Assignment Descriptions

Homework

In addition to the readings and studio/lab work, there are 5 individual and 5 group homework assignments. The individual assignments are a budget, schedule & 11 aspects assignments to demonstrate you understand the concepts and 3 production journals where you will discuss 5 songs that you feel are well produced and discuss why. The group assignments are the budget, schedule and 11 aspects of your projects. You will post these on http://audioproduction.umwblogs.org (Links to an external site.) blog and your posts will include evidence and integration of course readings. You will also be required to comment on each others drafts and projects.
Projects

There are 5 Projects that will demonstrate what you have learned from the readings, class discussions and your own research. Each project will be completed by groups of 5 students, rotating through the rolls of Producer, recording engineer, assistant engineer, mix engineer and mastering engineer.

Tests

There are 2 tests that cover class lectures and the readings.

Critiques

Students are expected to participate in the critiques of the projects that occur when these projects are played in class. Failure to do so will lower the grade of your project. Critiques are designed to offer insights, suggestions for improvement, support to encourage you to improve your work. Each of you will provide an affective grade for each of final projects that is averaged in with my affective grade and feedback.

In addition to the above requirements, participation will be measured against the following criteria:

• Contribute original thoughts or ideas to the critiques.
• Give relevant reasons to validate points.
• Demonstrate openness to divergent points of view.
• Be respectful of the perceptions of others.
• Integrate material from previous units to formulate ideas and generate dialogue.

Assessments

Projects and the Final Project will be graded by timeliness and the fulfillment of the requirements as well, but grades of A and B will be reserved for students going above and beyond the requirements and overall quality.

Expectations

Students will be expected to spend an average of 6 hours per week in the lab working with the software and creating music. All work will be completed and turned in on time.
Schedule

Week 1 Read Gibson/Curtis Chapters 1 & 2 - Sample Budget due

Week 2 Read Gibson/Curtis Chapters 4 & 5 - Sample Production Schedule due

Week 3 Read Gibson/Curtis Chapter 6 - Sample 11 aspects due

Week 4 Read Gibson/Curtis Chapter 3 - Rock/Country/R&B/Gospel project 11 Aspects, budget & production schedule due

Week 5 Rock/Country/R&B/Gospel project due

Week 6 Read Gibson/Curtis Chapters 7 & 8 - Production Journal 1 due - Group's Hip Hop Budget, Schedule & 11 Aspects due

Week 7 Read Gibson/Curtis Chapter 9 - Hip Hop Project due

Week 8 Midterm - Group's Jazz Budget, Schedule & 11 Aspects due

Week 9 Read Gibson/Curtis Chapter 10 - Jazz Project due

Week 10 Read Gibson/Curtis Chapters 11 & 12 - Production Journal 2 due - Group's Classical Budget, Schedule & 11 Aspects due

Week 11 Read Gibson/Curtis Chapters 13 - Classical Project due

Week 12 Read Gibson/Curtis Chapters 14 &15 - Group's Final Project Budget, Schedule & 11 Aspects due

Week 13 Read Gibson/Curtis Chapters 16 & 17 - Production Journal 3 due

Week 14 Review & Final Project due

Final Exam

***The above schedule is approximate. We may be ahead or behind a day or two. Check the Assignments on Canvas for due dates***

Grading
Homework 20%
Projects (4) 40%
Tests (2) 20%
Final Project 20%
Disability Resources
The Office of Disability Services has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise.
If you have not made contact with the Office of Disability Services and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

Honor Code
Please conduct yourself in accordance with the Mary Washington honor code for this class and write and sign the pledge, (or an abbreviation of it), on all written work. If you are unsure if what you are doing or want to do is a violation of the honor code, ask. Appropriate actions in accordance with the Honor code will be taken as warranted.