New Course Proposal Cover Sheet

**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>X</th>
<th>Business</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposal Submitted By:</td>
<td>Mark Snyder</td>
<td>Date Prepared:</td>
<td>12/1/14</td>
<td></td>
</tr>
<tr>
<td>Course Title:</td>
<td>Audio Production</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department/discipline and course number*:</td>
<td>MUTC 330</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</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>MUTC 170 or MUTC 320</th>
</tr>
</thead>
</table>
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?) | NO | x | YES |

<table>
<thead>
<tr>
<th>Date of first offering of this new course:</th>
<th>FALL SEMESTER, year</th>
<th>Spring, 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposed frequency of offering of the course:</td>
<td>Every spring semester</td>
<td></td>
</tr>
<tr>
<td>List the faculty who will likely teach the course:</td>
<td>Mark Snyder</td>
<td></td>
</tr>
<tr>
<td>Are ANY new resources required?</td>
<td>NO</td>
<td>x</td>
</tr>
</tbody>
</table>

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** |

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.**

**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>Was this course taught previously as a topics or experimental course?</th>
<th>YES</th>
<th>NO</th>
<th>x</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number and Title of Previous Course</td>
<td>Semester Offered</td>
<td>Enrollment</td>
<td></td>
</tr>
<tr>
<td>THEA 452S</td>
<td>Spring 2015</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

X 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:__________

New Course Proposal Cover Sheet (July 2013)
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 Recording 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 Recording

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 Recording. The course will introduce you to the basics of audio recording. You'll get to research the best methods to record each week and test your findings using different microphones/techniques and processors. You will get to record a duo for your midterm and a full band for your final!

Text

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/
http://www.sweetwater.com/store/detail/ATHM50

Course Goals
Students will have:

• Experience recording all types of instruments and ensembles.
• A basic introduction to microphone placement.
• An understanding of recording many different instruments in multiple ways.
• An understanding of recording studios, acoustic treatment and elementary acoustics.
• Develop skills in audio recording as it is used in music, film and other media applications.

Outcomes

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

• Understand the main components of the recording process.
• Record music in a multitrack environment.
• Understand different microphones, polar patterns and proper placement.
• List and describe the signal chain and its importance.
• Experiment with the recording process by applying new, different, or divergent approaches to it based on sound research methods.
• Make the best recording based on the room they are in and the equipment they have.
• Properly use microphones, mixers, processors and recorders.
• Understand the basics of mastering, and proper studio procedures.

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, there will be a weekly recording project that you and your partner will complete each week and upload to the class blog. You will begin by researching different techniques for recording each instrument and experiment with at least 3 different techniques and document your results giving your own analysis and opinions once completed.

Projects

There are 2 Projects that will demonstrate what you have learned from the readings, class discussions and your own research. The first project is your midterm and will be a duo recording of guitar or piano and voice that you will record, mix and master. Your final project, you will be combined with another group and you will be recording a full band that you will record, mix and master.

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 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 studio working with the software and creating music. All work will be completed and turned in on time.

Schedule

Unit 01: Chapter 1: Introduction – The recording studio, the recording process.

Unit 02: Chapter 2: Sound & Hearing - the basics of sound, waveform characteristics, loudness levels, the ear, auditory perception, perception of direction, perception of space and doubling.

Unit 03: Chapter 3: Studio Acoustics & Design - studio types, acoustic isolation, room characteristics, power and ground related issues.

Unit 04: Chapter 4: Microphones - microphone design, microphone characteristics, microphone preamps, microphone techniques, stereo miking techniques, microphone placement techniques, brass, guitar, keyboard, percussion, strings, voice, woodwinds, microphone selection.

Unit 05: Continue Chapter 4

Unit 06: Chapter 6: Digital Audio Technology - basics of digital audio, sampling SyQuest theorem, over sampling, quantization, signal-to-error ratio, digital recording/reproduction process, digital audio recording systems, hard disk recording.

Unit 07: Chapter 7. MIDI - MIDI production environments, what is MIDI, MIDI messages, MIDI channels, system messages, system exclusive messages, MIDI machine control, MIDI interface.

Unit 08: Chapter 10: Amplifiers – amplification, operational amplifier, preamplifier, equalizer, summing amplifiers, isolation amplifiers, distribution amplifiers, impedance amplifiers, power amplifiers, voltage and digitally controlled amplifiers.

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Unit 09: Chapter 11: Audio Production Console – record, monitoring, overdubbing, mixdown, the professional analog console, digital console technology, and console automation.

Unit 10: Chapter 12: Signal Processing - plug-ins, in line versus side chain processing, equalization, dynamic range, time-based effects, and multiple effects devices.

Unit 11: Chapter 13: Noise Reduction – analog noise reduction, dbx, Dolby, noise gates, FFT, Dithering.

Unit 12: Chapter 14: Monitoring - speaker and room considerations, speaker design, speaker polarity, monitoring, monitor speaker types, monitoring in the studio.

Unit 13: Chapter 16: Mastering - the mastering process, to master or not to master, mastering the details of a project.

Unit 14: Chapter 18: Studio Procedures – preparation, set up, recording, overdubbing, mixdown sequence editing, mastering, and marketing.

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
<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Homework</td>
<td>40%</td>
</tr>
<tr>
<td>Midterm Project</td>
<td>20%</td>
</tr>
<tr>
<td>Tests (2)</td>
<td>20%</td>
</tr>
<tr>
<td>Final Project</td>
<td>20%</td>
</tr>
</tbody>
</table>

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.