



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Music 181B
Descriptive Title: Electronic Music Studio
Course Disciplines: Music
Division: Fine Arts

Catalog Description:

This course is a continuation of Music 181A. It further explores the use of audio recording processes, synthesizers, computer hardware and software, and recording equipment.

Conditions of Enrollment:

Prerequisite: Music 181A with a minimum grade of C or equivalent

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	1.00 hours per week	TBA
Hours Laboratory:	2.00 hours per week	TBA
Course Units:	2.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X **Effective Date:** Prior to July 1992
Transfer UC: No

General Education:
El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

SLO #1:

By the end of the 5th week, Students will engineer a studio recording session using advanced microphone techniques incorporating vocals and live instruments.

SLO #2:

Students will demonstrate the ability to record multiple tracks of a piece of music simultaneously using the digital console interface and the computer.

SLO #3:

Students will demonstrate the ability to work in various audio studio environments as an Engineer and demonstrate how to create proposals and budgets for engineering jobs.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Demonstrate intermediate-level proficiency in the setup, placement, and use of microphones and recording equipment in various environments.
Performance exams
2. Analyze and discuss current multimedia trends in music and recording production.
Essay exams
3. Demonstrate intermediate-level proficiency in music production techniques.
Completion
4. Demonstrate intermediate-level proficiency in the use of computers and software for music, printing, and production.
Performance exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	7	I	Review of production equipment A. synthesizers B. sound mixers C. amplifiers D. speakers E. effects processors
Lecture	6	II	Additional techniques of synthesis and programming A. Introduction to LFO B. ADSR programming techniques C. Introduction to game audio
Lecture	5	III	Additional functions of sound mixers A. Analog to digital conversion processes B. Audio interface and controllers
Lab	10	IV	Additional functions of effects processors

			A. Effects using virtual software plug-ins and third party applications B. Audio sound design using third-party applications
Lab	8	V	Recording Live instrumental ensembles and vocals, using computer software applications
Lab	10	VI	Film and TV synchronization and cueing; audio for the Internet and new media
Lab	8	VII	Evaluating professional and student production projects
Total Lecture Hours		18	
Total Laboratory Hours		36	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Record a 3-5 minute piece of music using only digital samples from an outside source (e.g., WAV, AIFF, MP3 or live recording). Mix the audio to a digital stereo file and present it to the class for analysis and evaluation.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Synchronize 2-3 soundtracks to a video track using the appropriate computer software application. Mix the work to a digital stereo file and present it to the class for analysis and evaluation.
2. Create a microphone placement map for recording a music ensemble. Justify the types of microphones selected and their placement.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Performance exams
Objective Exams
Other exams
Quizzes
Reading reports
Written homework
Laboratory reports
Class Performance
Homework Problems
Term or other papers
Multiple Choice
Completion
Matching Items
True/False
Presentation

V. INSTRUCTIONAL METHODS

- Demonstration
- Discussion
- Field trips
- Group Activities
- Guest Speakers
- Internet Presentation/Resources
- Laboratory
- Lecture
- Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Skill practice
- Required reading
- Written work
- Journal
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 3

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Dave Hampton. The Business of Audio Engineering. 2nd ed. Hal Leonard, 2013.
 Barllett. PRACTICAL RECORDING TECHNIQUES. 7th ed. Focal PR/Butterworth Heinman, 2016.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Music-181A or	Sequential
Non-Course Prerequisite	A student that does not meet the prerequisite of a course such as 181A will be lacking the basic fundamentals of Audio that is required to succeed in 81B. However, upon evaluation of the students transcripts from another institution, the prerequisite requirement may and should be satisfied only if their transcripts and Catalog Description of the course they previously took meets the Course Objectives/SLO's of 181A.

B. Requisite Skills

Requisite Skills
Use basic recording equipment. MUSI 181A - Demonstrate the operation of audio recorders, mixers, signal processors, MIDI, synthesizers, computers and software used for the production of audio recordings and live sound reinforcement.
Use computers and music software in sound production. MUSI 181A - Define and demonstrate concepts and techniques related to effective audio recording and live sound reinforcement. MUSI 181A - Apply acoustic principles to audio recording and live sound reinforcement. MUSI 181A - Compare microphones and microphone placement techniques for effective audio recording and live sound reinforcement.
Apply basic acoustic principles in recording and studio environments. MUSI 181A - Appraise current audio recording and sound reinforcement equipment. MUSI 181A - Identify principles and terms related to room acoustics. MUSI 181A - Compare microphones and microphone placement techniques for effective audio recording and live sound reinforcement. MUSI 181A - Evaluate reference monitors and monitor placement for quality performances.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Burt Goldstein on 04/01/1986.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 06/17/2019

Last Reviewed and/or Revised by: Jon Minei on 04/29/2019
20262

