RECORDING STUDIO PRODUCTION - MUS 302

ONLINE LECTURE | T-Th, 2:00-3:15 P.M. | FALL SEMESTER, 2020

INSTRUCTORS: Arthur Vint, Wiley Ross
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Wiley Ross e-mail: ross@email.arizona.edu

Class Attendance is Mandatory
(Please see explanation on 302 website)

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DESCRIPTION AND OBJECTIVES

The primary objective is to familiarize each student with recording studio production, studio environments, equipment and use. Students will learn the terminology and procedures of modern studios by lecture, discussion and observation of recording sessions. Classes will alternate between being focused on the two main parts of the recording process: Production and Engineering.

Production classes will be taught by veteran NYC session drummer and producer Arthur Vint. Engineering classes will be taught by the director of the U of A Haskell recording studio, Wiley Ross.

In Production classes, basic fundamental instruction will be given regarding pre-production, actual production, post-production, production for advertising, client relations, product promotion, etc. The Engineering classes will consist of an overview of the use of studio equipment and software as well as the related terminologies applied to production.

Please note that due to the logistics of class size and equipment limitations, this is NOT a "hands-on" class. Although the School of Music's Haskell Recording Studio will be used for demonstration purposes, the staff engineer will be operating the equipment during class. We do encourage you to experiment with home recording setups! Please download and install MOTU’s Digital Performer at http://motu.com. You will be given a license code for Digital Performer 10 soon by Dr. Brian Luce. If you wish you can use your own software as well.

MANDATORY TEXT

by Bobby Owsinski
Available on Amazon.com

ADDITIONAL TEXTS

"Modern Recording Techniques," by David Miles Huber and Robert A. Runstein
GRADING PROCEDURES AND CLASS REQUIREMENTS

Grading is based on a 1000 point system:

- A = 900-1000
- B = 800-899
- C = 700-799
- D = 600-699
- F = 0-599

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<thead>
<tr>
<th>Item:</th>
<th>#:</th>
<th>Points:</th>
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<tbody>
<tr>
<td>Midterm/Final (Production)</td>
<td>2</td>
<td>150 (2)</td>
</tr>
<tr>
<td>Midterm/Final (Engineering)</td>
<td>2</td>
<td>150 (2)</td>
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<tr>
<td>Quizes</td>
<td>4</td>
<td>50 (4)</td>
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<tr>
<td>Observation Papers</td>
<td>2</td>
<td>100 (2)</td>
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<tr>
<td>Extra Credit</td>
<td>1</td>
<td>50 (1)</td>
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OBSERVATION PAPERS

Students are required to submit two (2) typed double-spaced observation reports, at least two pages in length, focusing on the production and engineering of an album or albums. Take special note of anything unique or unusual (use of tape loops, effects, synthesizers, or lots of overdubs) and be as descriptive as possible.

1) Pick a producer from the master list and compare 3 albums that they produced. *(It’s best if the albums you select were made several years apart or by different artists.)* What style of music is it? How are the albums the same and how do they differ? Is the producer’s “fingerprint” audible? Does the producer favor a certain effect? A certain instrument? A certain sound? Do some additional research about the producer, the engineers involved and recording techniques that were used.

2) Watch a “making of” music documentary ( *The Wrecking Crew, Pitchfork Classic, Classic Albums, etc.* ) and report on how the featured album or artists were engineered and produced. This may include, but is not limited to, describing recording techniques used, editing techniques used, whether the album was recorded analog or digitally, and who the producer and engineer were and what they did to help turn the album into a classic album. Give specific examples of how the producer or engineer affected the music. Don’t forget to listen the music!
EXTRA CREDIT

A maximum of 50 points of extra credit is available by producing a song using a home recording setup. The song can be either an original or a cover and could either instrumental or with vocals…it’s up to you. You just need to act as both the producer and engineer for the session. Use whichever DAW you choose (Garageband is pre-installed on Macs, Dr. Brian Luce has secured a special trial version good till Jan. 2021 or a half price discount of MOTU Digital Performer for students, ProTools LE is a free download and Reaper is available for mac and pc with no limit on the evaluation period) You are welcome to make use of loops, samples libraries and software instruments, or simply record yourself playing an instrument, but you must make use of techniques described in the class (overdubs, effects, equalization, compression, etc.)

Please try to limit songs to 3:00 - 3:30 minutes in length (pretend you are limited by space - the way producers were with 78rpm and 45rpm records!) In addition to providing an audio file of the recording, please write a 1 page description of your process. The extra credit project is due the last day of 302 class.

QUizzes

Each quiz contains questions from material covered in Production and Engineering lectures as well as information from the book. Study guides will be provided!

MIDTERMS & FINALS

There are Midterms and Finals for both the Production and Engineering areas of the class. They will cover information covered in previous Quizzes.

The University’s goal is that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. You are also welcome to contact Disability Resources (520-621-3268) to establish reasonable accommodations.

Lecture dates are posted in Music 146 and on the 302 website.

Class notes are available on the 302 website.

Wiley Ross, Director University of Arizona’s Jeff Haskell Recording Studio
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