TEMPLE UNIVERSITY

BOYER COLLEGE OF MUSIC & DANCE // DEPARTMENT OF MUSIC STUDIES

SOUND EDITING // MUST4714 // FALL 2021

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001: TUE & THUR 11:00am - 12:20pm, ROCK HALL 001 – **IN PERSON**

002: TUE & THUR 12:30pm - 1:50pm, ROCK HALL 001 – **IN PERSON**

OFFICE HOURS: TUESDAY 2pm – 3pm, ROCK HALL 001 – **IN PERSON**

OVERVIEW & OBJECTIVES

In this course, students learn and apply principles of audio editing through classroom activities and a series of projects that aim to develop listening and editing skills.

The main objective of Sound Editing (MUST4714) is to gain an understanding of editing, mixing and mastering using Pro Tools. This class for musicians, engineers, and producers covers essential knowledge about the digital recording medium and how it can be manipulated. Topics include basics digital editing skills, hard disk recording, digital signal processing, noise reduction, mastering techniques, and creative approaches to production. Students will become familiar with the Pro Tools editing system and standard plug-ins for use in Pro Tools and other Digital Audio Workstations (DAWs). A series of projects gradually expands knowledge and expertise in digital signal processing and digital editing.

COURSE MATERIALS

This course requires access to the textbook Modern Recording Techniques (accessed for free from Temple Library or purchased from an online retailer for under $50.00), a 500GB external hard drive (purchased for around $60.00 or less from an online retailer), and a computer with Pro Tools (either accessed for free at the Tech Center, Rock Hall Lab, or Presser Lab, or purchased by subscription at Avid's website for $99.00 one time or $9.99 monthly). In total, this course could cost anywhere between $50.00 and $230.00 depending on which resources are utilized. More details about the required materials are below.

Textbook: We will use Modern Recording Techniques, ninth edition, by David Huber and Robert Runstein as the main reference textbook for this course. This textbook is available via the library through the

following link (https://librarysearch.temple.edu/catalog/991036852729403811) and can be purchased for under $50.00 (paperback) from many online retailers. Other readings will be provided on Canvas. Supplemental LinkedIn Learning (previously known as Lynda.com) courses may be assigned throughout the semester. LinkedIn Learning can be accessed via TUPortal.

An external hard drive: Please note the following requirements to ensure compatibility:

- Minimum speed: 7200rpm or an average of 120 MB/s read/writes speeds.
- Connections (for maximum compatibility): USB 2, USB 3 or Thunderbolt.
- Minimum storage size: 500 GB, Recommended storage size: >1TB.
- Type: Mechanical (see minimum speed information) or Solid-State-Drive (SSD).
- Reliable brands: Seagate, Western Digital, Samsung, LaCie, SanDisk, etc.

Access to Pro Tools: All students are required to work outside of the class time. Pro Tools is available at the Tech Center 211, Rock Hall lab 001 and Presser Lab 104. Students who wish to access Pro Tools on their personal computer will be required to have an AVID Pro Tools subscription. The education discount as of August 2021 is $99.00 per year or $9.99 per month.

Headphones (optional BUT ENCOURAGED): While there are many schools of thought about mixing on headphones vs. mixing on speakers, you will absolutely benefit from a good, sturdy pair of over-ear, hardwired (NON-BLUETOOTH) headphones regardless. Please reach out if you would like some recommendations! AKG, Sennheiser, and Audio Technica (and many other brands, too) offer relatively affordable, quality headphones.

ASSIGNMENTS

Homework in the form of readings, informational videos, and short exercises will be assigned often and completion before class will aid in learning and preparing for class. Students will be tested on their application of course concepts through four projects assigned throughout the semester. They also might be fun! **Any project submitted after the deadline will automatically drop to an 80% (B-)** unless there are extenuating circumstances that are communicated to the instructor (Heather, your caring teacher). Please email for an extension at a minimum 48 hours before the deadline!

PROJECT 1: Fix it in Post! – Mix a song by a local musician prepared by the instructor. Students will be limited to basics editing skills in Pro Tools. Write a 300 – 500-word description that details the process.

PROJECT 2: A New Side Project – Mix a project of your choosing. It may be a piece you're working on for yourself, for a friend, a stranger, whoever. This is an opportunity to apply concepts learned thus far on a project you care about! Write a 300 – 500-word description that details the process and describes the project.

PROJECT 3: Bite-Sized Podcast – This is a collaborative group project. Groups of three students will devise the topic and content (whether it's an interview, a review, an informative segment, or something else), record the material, and edit it together into a polished product. Each short podcast will include bumper music and other segments seamlessly incorporated (maybe an advertisement for some weird coupon app or a monthly subscription box of some sort). This project requires the complete audio production process (recording, editing, and mixing). Each participant will be graded individually. Write a 300 – 500-word description that details the process (including division of labor) and describes the project.

FINAL PROJECT: Free Swim – Mix a project of your choosing. The goal is to demonstrate proficiency with the course content, so the chosen project must be substantial enough to be able to do that. Write a 500-word description that details the process and describes the project.

ATTENDANCE AND PARTICIPATION

To achieve course learning goals, students must attend and participate in classes. However, if you feel unwell or if you are under quarantine or in isolation because you have been exposed to the virus or tested positive for it, you should not come to campus or attend in-person classes or activities. It is the student's responsibility to contact their instructors to create a plan for participation and engagement in the course as soon as they are able to do so, and to make a plan to complete all assignments in a timely fashion, when illness delays their completion.

Attendance will be taken every class. You are allowed **two unexcused absences**, but you must email the instructor before missing a class or, in the case of illness or emergency, as soon as possible after the absence. **Exceeding two unexcused absences will result in a 0% attendance grade and will also negatively affect the participation grade.** Unexcused lateness of 15 minutes or more will count as half an absence. Tardiness also disrupts class and will result in annoying your fellow classmates and instructor.

Come to class on time. If there's some extenuating circumstance that makes it difficult to arrive to class on time, please email the instructor.

Participation can take a variety of forms. The easiest way to receive full participation credit is to come prepared and on time to class, take an active role in class discussion, and be attentive. The classroom is a place where discussion is encouraged, where we share and learn from different viewpoints while remaining respectful of each other. Bigotry and discriminatory language will not be tolerated! If there are concerns about participation, please email your caring instructor.

GRADING

Attendance	10%
Participation	10%
Projects (20% each)	80%

All assignments MUST be submitted by **Thursday December 9, 11:59 pm.**

Grading Scale:

Letter Grade	Points	Percent	Letter Grade	Points	Percent
A	4.00	92.5% and higher	C	2.00	72.5% – 76.49%
A-	3.67	89.5 – 92.49%	C-	1.67	69.5% – 72.49%
B+	3.33	86.5% – 89.49%	D+	1.33	67.5% – 69.49%
B	3.00	82.5% – 86.49%	D	1.00	62.5% – 67.49%
B-	2.67	79.5% – 82.49%	D-	.67	59.5% – 62.49%
C+	2.33	76.5% – 79.49%	F	.00	59.49% and lower

EXPECTATIONS FOR CLASSROOM CONDUCT

The best way to maintain a safe and focused learning environment is for everyone to get vaccinated. Masks must be worn by vaccinated and unvaccinated people in all indoor or in enclosed spaces (including classrooms, the Library, the TECH Center, the Student Center, shuttles/buses, administrative spaces, common areas in residence halls, etc.). For your general health and well-being, hand washing and monitoring your health is still highly recommended.

It is also important to foster a respectful and productive learning environment that includes all students in our diverse community of learners. Our differences, some of which are outlined in the University's

nondiscrimination statement, will add richness to this learning experience. Treat your classmates and instructor with respect in all communication, class activities, and meetings. You are encouraged to comment, question, or critique an idea but you are not to attack an individual. Remember to be careful with your own and others' privacy. In general, have your behavior mirror how you would like to be treated by others.

GRADUATE LEVEL REQUIREMENTS

Graduate students are expected to demonstrate a higher level of understanding than undergraduates. Projects and assignments will have additional objectives unique to graduate students and, in addition to the regularly assigned items, graduate students will have to present on a chosen production-related topic sometime during the semester. Please contact the instructor to discuss further.

STATEMENT ON RECORDING AND DISTRIBUTION OF CLASS SESSIONS

If it is necessary or beneficial to record a class, individual, or small group meeting, I will ask for permission from all participating parties before recording and posting. Please feel free to object if you are uncomfortable with the recording or sharing. It will not be held against you in any way. Any recordings and class materials can only be used for personal educational use. Students are not permitted to copy, publish, or redistribute audio or video recordings of any portion of the class session to individuals who are not students in the course or academic program without the express permission of the faculty member and of any students who are recorded.

DISABILITY DISCLOSURE STATEMENT

Any student who has a need for accommodations based on the impact of a documented disability or medical condition should contact Disability Resources and Services (DRS) located in the Howard Gittis Student Center South, 4th Floor at drs@temple.edu or 215-204-1280 to request accommodations and learn more about the resources available to you. If you have a DRS accommodation letter to share with me, or you would like to discuss your accommodations, please contact me as soon as practical. I will work with you and with DRS to coordinate reasonable accommodations for all students with documented disabilities. All discussions related to your accommodations will be confidential.

STUDENT AND FACULTY ACADEMIC RIGHTS AND RESPONSIBILITIES

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed at policies.temple.edu.

UNIVERSITY RESOURCES

- Access course materials via Canvas: https://canvas.temple.edu
- Databases, journal articles, books, and more (like the bookbot) @ TU Library: http://library.temple.edu
- Linkedin Learning: https://www.linkedin.com/learning
- Strengthen your writing @ The Writing Center: https://studentsuccess.temple.edu/programs/writing/index.html
- ITS Help Desk 24/7 technology assistance: https://tuhelp.temple.edu/
- The TECH Center, Resources, Policies: https://its.temple.edu/lab/tech-center
- Disability Resources Center: https://disabilityresources.temple.edu/
- Mental Health Resources @ Tuttleman Counseling: https://counseling.temple.edu/access-services
- Cherry Pantry: https://studentcenter.temple.edu/cherry-pantry
- Student Emergency Aid Fund: https://deanofstudents.temple.edu/news/student-emergency-aid-fund

TEMPLE COVID STATEMENT

Temple University's motto is Perseverance Conquers and we will continue to meet the changing circumstances of the COVID pandemic with flexibility and resilience. Working together as a community to deliver a meaningful learning experience is a responsibility we all share.

CLASS SCHEDULE

**Note: assignments and projects are DUE by class time on the day listed unless mentioned otherwise.

WEEK 1

T 8/24 Syllabus Day // Introductions

R 8/26 The Basics of Sound // Intro to Digital Audio

> **READING: Huber Chapter 2 — Sound and Hearing (pp. 43-75)**
> **OPTIONAL READING: Sound on Sound – Mixing on Headphones****
> **worth reading if you're planning to mix primarily on headphones

WEEK 2

T 8/31 Digital Audio // Pro Tools Overview

> **READING: Huber Chapter 6 — Digital Audio Technology (pp. 195-216)**

R 9/2 Project Set Up // Getting Around Pro Tools

> **READING: Huber Chapter 7 — The Digital Audio Workstation (pp. 219-264)**
> **LinkedIn Learning — Pro Tools 2019 Essential Training [F. Cook], module 2****, 3.**
> > **** skip the install in module 2, and feel free to go at least 1.25x speed.**

WEEK 3

T 9/7 Bussing // Panning // Levels // Automation // Work Flow

> **READING: Owsinski, *The Mixing Engineer's Handbook* — Chapters 1 to 4 (pp. 2-23)**
> ****Last day to add/drop class!!****

R 9/9 EQ

> **READING: Huber Chapter 15 — Signal Processing (pp. 403-419; to Dynamic Range)**
> **READING: Owsinski Chapter 5 — Frequency Range—Equalizing (pp. 23-38)**

WEEK 4

T 9/14 EQ cont. // Compression

      READING: Huber Chapter 15 — Signal Processing (pp. 420-431; to Time Based Effects)

R 9/16 Compression cont.

      READING: Owsinski Chapter 7 — Compression

WEEK 5

T 9/21 Reverb

      READING: Huber Chapter 15 — Signal Processing (pp. 432-441; from Delay to end)
      READING: Owsinski — Reverb

R 9/23 Reverb cont.

WEEK 6

T 9/28 Delay // More Effects!

      PROJECT 1 DUE

R 9/30 More Effects cont.

WEEK 7

T 10/5 Project 1 Listening & Discussion

      PROJECT 2 PROPOSAL DUE

R 10/7 Mixing Perspectives & Philosophies

      READING: Sound on Sound – Inside Track: Kendrick Lamar's to Pimp a Butterfly

WEEK 8

T 10/12 Destructive & Non-Destructive Editing

R 10/14 Offline editing // Hardware v. Software

WEEK 9

T 10/19 Automation Deep-Dive

R 10/21 Project 3 Introduction + Group Work

      PROJECT 2 DUE

WEEK 10

T 10/26 Project 2 Critique

R 10/28 Project 2 Critique cont.

WEEK 11

T 11/2 Vocal Mixing

R 11/4 Ducking // Side Chaining // Plugin Automation

WEEK 12

T 11/9 Mastering Basics

R 11/11 Mastering cont.

WEEK 13

T 11/16 Special Topics

R 11/18 Special Topics

      PROJECT 3 DUE

WEEK 14

T 11/23 **FALL BREAK // NO CLASS**

R 11/25 **FALL BREAK // NO CLASS**

WEEK 15

T 11/30 Final Project Draft Critique

> **FINAL PROJECT DRAFT DUE**

R 12/2 Final Project Draft Critique cont.

> **LAST DAY OF CLASS**

WEEK 16

M 12/6 **LAST DAY TO WITHDRAW**

T 12/7 **STUDY DAY// NO CLASS**

R 12/9 **FINAL PROJECT DUE**

> **ALL HOMEWORK DUE BY THURSDAY DECEMBER 9, 11:59 PM**