**COURSE OUTLINE OF RECORD**

**Number:** DM G118  
**TITLE:** Mixing and Mastering with Pro Tools

**ORIGINATOR:** Warren Carter  
**EFF TERM:** Fall 2017  
**FORMERLY KNOWN AS:** Digital Audio Production

**DATE OF OUTLINE/REVIEW:** 02-07-2017

**CROSS LISTED COURSE:**

**SEMESTER UNITS:** 3.0

**HRS LEC:** 36.0  
**HRS LAB:** 54.0  
**HRS OTHER:** 0.0

**CONTACT HRS TOTAL:** 90.0

**STUDY NON-CONTACT HRS RECOMMENDED:** 72.0

**CATALOG DESCRIPTION:**
Mixing and mastering multitrack recordings using Pro Tools. EQ, compression, reverb, delays, tempo maps, harmonic distortion, multi-band compression. Comparison and contrast of various styles of mixing including jazz, classical, country, rock, hip hop and electronica etc. Example exercises featuring professional recordings and mixes. Understanding and applying mixing concepts such as balance, dimension, and monitoring. Deliver final mixes that translate accurately to various speaker systems and listening environments.

**JUSTIFICATION FOR COURSE:**

**PREREQUISITES:**

**COREQUISITES:**

**ADVISORIES:**

**ASSIGNED DISCIPLINES:**

- Commercial music
- Multimedia
- Music

**MATERIAL FEE:** Yes [ ] No [X] Amount: $0.00

**CREDIT STATUS:** Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

**GRADING POLICY:** Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

**OPEN ENTRY/OPEN EXIT:** Yes [ ] No [X]

**TRANSFER STATUS:** CSU Transferable[X] UC/CSU Transferable[ ] Not Transferable[ ]

**BASIC SKILLS STATUS:** Yes [ ] No [X]  
**LEVELS BELOW TRANSFER:** Not Applicable

**CALIFORNIA CLASSIFICATION CODES:** Y - Not Applicable

**NON CREDIT COURSE CATEGORY:** Y - Not applicable, Credit Course

**OCCUPATIONAL (SAM) CODE:** C

**REPEATABLE ACCORDING TO STATE GUIDELINES:** No [X] Yes [ ] NUMBER REPEATS:

**REQUIRED FOR DEGREE OR CERTIFICATE:** No [ ] Yes [X]
Audio Recording(Certificate of Specialization)

**GE AND TRANSFER REQUIREMENTS MET:**

**COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:**
1. demonstrate proper mix of radio-ready audio masters.
2. demonstrate professional workplace behavior in a studio setting.
3. perform complex audio production technique as modeled by the instructor.
4. perform evaluation of talent and song writers.
5. produce a digital portfolio comprised of class projects.
6. identify correct methods for music licensing, publishing, promotion and merchandising.

COURSE OBJECTIVES:
1. Demonstrate proper mix of radio-ready audio masters.
2. Demonstrate professional workplace behavior in a studio setting. Perform complex audio production technique as modeled by the instructor.
3. Perform evaluation of talent and song writers.
4. Produce a digital portfolio comprised of class projects.
5. Identify correct methods for music licensing, publishing, promotion and merchandising.

COURSE CONTENT:

LECTURE CONTENT:

A. History of record production
   1. Evolution of recorded music
   2. Elements of top rated recordings
   3. Study of top engineers and producers
   4. Evolution of commercial recording studios

B. Identify production-worthy material
   1. Quality of songwriting
   2. Commercial appeal

C. Principles of song construction for television, film and digital recording
   1. Lay original track out to click track
   2. Discuss genre-specific concepts that can be applied
   3. Create basic rhythm chart
   4. Mark sections in project file

D. Principles of the mock-up (rough draft) of a produced song
   1. Loop construction
   2. Musical Instrument Digital Interface (MIDI) instrument tracks
   3. Rough guitar ideas (if applicable)
   4. Guide/rough/scratch vocals
   5. Production effects

E. Track (record) live instruments and vocals
   1. Drums
   2. Rhythm instruments (if applicable)
   3. Solo/ensemble instruments (if applicable)
   4. Lead vocal
   5. Background vocals

F. Post tracking/production/mixing
   1. Compositing ("comping") best takes into final tracks
   2. Mixing process
      a. DSP-Corrective: EQ/De-essing
      b. DSP-Coloration: EQ/Compression/Delay
   3. Production effects
      a. Scratching
      b. Gapping
   4. Edits for radio
      a. Content (obscenities and questionable content removed)
      b. Time (reduce song to < 3m57s)
G. Song to internet / marketing
   1. Mastering to MP3
   2. Expected formatting for Myspace Music, Last.FM, and other online sites
   3. Marketing on the internet
H. Final mix Remix
   1. Assemble final component pieces
   2. Student performs a ‘remix’
      a. Song angle analysis
      b. Mainstream production - alternate options

LABORATORY CONTENT:
   A. Students will be recording and mixing tracks, and adding components to produce a commercial production.

METHODS OF INSTRUCTION:
   A. Lecture:
   B. Lab:
   C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

COURSE ASSIGNMENTS:
   Reading Assignments
   Text
   Websites
   Out-of-class Assignments

   Writing Assignments
   Students will be preparing a marketing plan for a new song. The plan includes copyright forms, ascap submission, music licensing, publishing plan, in-store and internet marketing and distribution.

METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:
Students will study successful songwriting and production techniques and incorporate good practices into new music production.

Required Writing, Problem Solving, Skills Demonstration:
Students will be preparing a marketing plan for a new song. The plan includes copyright forms, ascap submission, music licensing, publishing plan, in-store and internet marketing and distribution.

TEXTS, READINGS, AND RESOURCES:
TextBooks:
1. Russ Hepworth-Sawyer. *What is Music Production? A producers guide, the role, the people, the process*, 1st ed. Focal Press, 2010

**Other:**
1. Supplemental handouts.

**LIBRARY:**

Adequate library resources include:

**Comments:**

**Attachments:**

[Attached Files](#)