

## Course Description

Roles and responsibilities of music producers and engineers from idea inception to finished product. An overview of studio technologies and basic recording procedures.

## Course Objectives

Upon successful completion of this course, the student will have a basic understanding of aspects and career requirements in this field.

Student will be able to:

- identify and describe the roles in the commercial music industry
- discuss the structure and history of major recording labels and jingle houses
- recognize and evaluate contracts and agreements in the recording industry
- discuss the basics of commercial recording techniques
- identify the basics of analog and digital audio recording in the professional music studio

## Course Outline

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| Week 1 | Introduction to the course: Review of course outline and policies. An overview of the MP&E program and the selections process.  |
| Week 2 | An in-depth look at the role of the record producer: The evolution of the staff producer and emergence of the independent. A look at some of the more influential record producers. The many “hats” worn by the producer. A step-by-step description of the producer’s role in record production, from concept inception to delivery of master tape. Lifestyle and financial compensation. Artist/producer and other standard contractual relationships. Traits of the effective record producer. |
| Week 3 | An overview of the record business: The evolution of the major labels, major minors, and the more significant independents. The structure of record companies. Cash flow in the record business. Typical record deals: artist/label contracts, master purchase agreements, etc.   |
| Week 4 | The record producer at work: Analysis of some representative production techniques. Examples of finished commercial products and working demos.   |
| Week 5 | Music production for visual media: The elements of a film or video soundtrack. Source music, underscore, theme music. Music production roles; music supervisor, music contractor, music coordinator, music producer, music editor. The music production process in film and video. Multimedia and industrial applications.  |
| Week 6 | Music production for radio and television commercials: The use of recorded music in advertising. Structure and personnel of agencies and jingle houses. The jingle production process, from storyboard and script to cart. Licensing, rights acquisition, music libraries, etc.   |

- Week 7      An in-depth look at the role of the recording engineer: A survey of the various types of engineering positions. The producer/engineer relationship. Employment opportunities. Lifestyle and financial compensation. Tech. engineer vs. recording engineer.
- Week 8-9    The engineer at work: Analysis of representative engineering techniques. Case studies of typical recording scenarios, possible approaches, and appropriate solutions. Examples of microphone and signal processing use to obtain desirable results. Recorded selections of finished commercial products and prepared tapes of typical engineering techniques.
- Week 10-11   The recording studio: The various types of recording environments, from mastering labs to post production suites. Basic acoustical considerations, designs and layouts.
- Week 12-13   Analog Recording: Two-track and multi-track tape machines, including multiple machine lockup and noise reduction systems. Microphones. Recording consoles and automation systems. Signal processing: equalization, compression, limiting, and gating, reverberation and delay.
- Week 14-15   Digital Audio: The basics of analog vs. digital. The digital audio workstation and computer-based recording platforms.