

SRT 159
Introduction to Music Production
3-2-2

COURSE DESCRIPTION:

The successor to the Artists-and-Repertoire executive of pop's golden era, the producer, stands at the point of intersection between a recording's human element and its increasingly advanced technological aspect. Often a producer's work results in a signature style or "sound"; if this sound is especially novel or musically persuasive, top recording artists may energetically seek the producer out.

SRT 159 will explore the art and history of production as it relates to music past and present. Students will experience the original recordings of great songs recorded by great producers. Emphasis will be placed on the differences between producers and their individual styles, identifying key production techniques, and utilizing them in recordings that students will produce themselves. This course is subject to a course fee. Refer to <http://mc3.edu/adm-fin-aid/paying/tuition/course-fees> for current rates.

REQUISITES:

Previous Course Requirements

MUS 141 Intermediate Digital Music Technology

SRT 250 Sound Recording Technology I

Previous or Concurrent Course Requirements

None

LEARNING OUTCOMES Upon successful completion of this course, the student will be able to:	LEARNING ACTIVITIES	EVALUATION METHODS
1. Use appropriate terminology, and sound recording studios to produce self-initiated musical productions.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Essays and presentations
2. Explain how early studio recordings were made and what equipment was used.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Essays and presentations

3. Create multi-layered complex music mixes from vintage recordings to illustrate the mixing techniques used to make those original recordings.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
4. Hear the difference between equalization and signal processing at an intermediate level based in both the digital and analogue domains.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
5. Analyze the techniques of a variety of producers.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s)	Essays and presentations
6. Analyze how songs are arranged by studying previous and contemporary hit songs.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
7. Pitch and defend music production decisions, style and techniques.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s)	Peer to Peer Review Portfolio
8. Use an intermediate level of production and post-production techniques and organizational understanding to finishing projects within set	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio

deadlines.		
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At the conclusion of each semester/session, assessment of the learning outcomes will be completed by course faculty using the listed evaluation method(s). Aggregated results will be submitted to the Director of Educational Effectiveness. The benchmark for each learning outcome is that *70% of students will meet or exceed outcome criteria.*

SEQUENCE OF TOPICS:

1. Review of Microphone Theory, Audio recording Terms and studio layouts and equipment.
2. Sounds and contributions of past studios
3. Arrangements and Techniques of Past and Present Producers
4. Discuss Pre-Production
5. Producer Vs. Engineer
6. Understanding various Production Techniques
7. Vocals and vocal arrangements
8. How to construct Harmonies
9. Relationships Between Artists and Producers
10. Introduction to Analogue automated Mixing Theory and Practice.
11. Introduction to Mastering Theory and Practice.

LEARNING MATERIALS:

The instructor may provide students with handouts or access to selected radio or television programs or clips.

Other learning materials may be required and made available directly to the student and/or via the College’s Libraries and/or course management system.

COURSE APPROVAL:

Prepared by: Morgan Betz & David Ivory Date: 11/16/2013

VPAA/Provost or designee Compliance Verification: Victoria L. Bastecki-Perez, Ed.D. Date: 12/2014

Revised by: Michael Kelly and Debbie Dalrymple Date: 1/9/2018

VPAA/Provost or designee Compliance Verification: Victoria L. Bastecki-Perez, Ed.D. Date: 1/30/2018

Revised by: David Ivory Date: 11/19/2020

VPAA or designee Compliance Verification: Date: 5/6/2021



This course is consistent with Montgomery County Community College's mission. It was developed, approved and will be delivered in full compliance with the policies and procedures established by the College.