

Montgomery County Community College
SRT 259
Music Production
3-2-2

COURSE DESCRIPTION:

The sound recording producer, as the person most immediately responsible for making a recording, often needs a strong grasp of various recording techniques as well as interpersonal skills which reflect an understanding of human psychology, as well as technical expertise. In the hip-hop & R&B genre, where the creation of a recording and the act of providing a distinctive sonic quality may be one and the same, therefore, artists are often listed as their own producers.

SRT 259 will explore music production from both the artist's and producer's perspective, while distinguishing between the two perspectives. Students will create individual productions using various techniques introduced in class which will build upon what was learned in SRT 159. Emphasis will be placed on individual and group critique where students analyze and discuss the various student productions based on the theory and techniques of production. 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*

- SRT 159 Introduction to Music Production
- SRT 256 Sound Recording Technology II

Concurrent Course Requirements

None

LEARNING OUTCOMES Upon successful completion of this course, the student will be able to:	LEARNING ACTIVITIES	EVALUATION METHODS
1. Use sound recording technology studios and field production equipment to create complex music productions.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio

LEARNING OUTCOMES	LEARNING ACTIVITIES	EVALUATION METHODS
2. Use sound acquisition and production equipment and multiple production techniques at an advanced level.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
3. Create multi-layered complex music productions through pre-production, production, post-production and distribution at an advanced level.	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. Demonstrate an advanced ability to apply equalization and signal processing based on techniques appropriate for a specific musical genre.	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. Demonstrate an advanced ability of genre identification and production style analysis by creating a music production for a specific demographic.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
6. Pitch and defend music production ideas in a clear, concise well-organized manner.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s)	Peer to Peer Review Portfolio

LEARNING OUTCOMES	LEARNING ACTIVITIES	EVALUATION METHODS
7. Use an advanced level of production and post-production techniques and organization to finishing projects with set deadlines.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio
8. Apply critical listening skills to productions at an advanced level.	Lectures/Discussions Demonstrations and Practice Case Studies Student Presentations Peer to Peer Review Writing Assignment(s) Lab Assignment(s)	Peer to Peer Review Portfolio

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 Associate Vice President of Academic Affairs. The benchmark for each learning outcome is that *70% of students will meet or exceed outcome criteria.*

SEQUENCE OF TOPICS:

1. Review of Production Theory and Music Production Equipment
2. Producer as an Artist
3. Choosing a Key for the Singer
5. Song Arrangements and Musicians
6. Rehearsing and Demo Sessions
7. Preparing Basic Tracks
8. Integration of Live and Electronic Based Production Elements
9. The Art of Over-dubs
10. Working with a Lead Vocalist
11. Advanced Mixing Theory and Practice
12. Advanced Mastering Theory and Practice

LEARNING MATERIALS:

Recommended:

Gibson, Bill. (2010). *The Quincy Jones Legacy Series: Q on Producing: The Soul and Science of Mastering Music and Work.* Hal Leonard.

In addition, 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
VPAA/Provost or designee Compliance Verification:
Victoria L. Bastecki-Perez, Ed.D.

Date: 11/16/13

Date: 12/2014

Revised by: Michael Kelly and Debbie Dalrymple
VPAA/Provost or designee Compliance Verification:

Date: 1/9/2018

Date: 1/30/2018



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.