Department	International College of Liberal Arts		
Semester	Fall 2023	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	MUSC315		
Course Title	Audio Engineering		
Prerequisites	MUSC/ARTS260 Sound Art OR MUSC251 Music Technology, AND MUSC120 Fund of Sound and Music		
Course Instructor	BLOW Michael	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course"

Course Description	Cap (registrant capacity): 20 students This course serves as a theoretical and practical introduction to audio engineering. Through lectures we explore the essential technology of recording and live sound production; microphones, mixers, amplifiers and speakers, DAWs and balanced audio. Through practicals we learn how to record and mix drums, guitars, keyboards and vocals. The course concludes with a section on mixing. Teaching methods include lectures, practicals, group work and presentation. DP1: To Value Knowledge Having high oral and written communication skills to be able to both comprehend and transfer knowledge DP2: To Be Able to Adapt to a Changing World Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world DP3: To Believe in Collaboration Having a disposition to work effectively and inclusively in teams
Class plan based on course evaluation from previous academic year	Updated material on plugins and glue compression, mix levels for streaming.
Course related to the instructor's practical experience (Summary of experience)	Yes. Mike Blow has worked around audio technology for many years, including recording and mixing.

Learning Goals	At the end of this course students should be able to: (i) Understand fundamental audio engineering concepts such as balanced audio, gain staging, EQ and compression; (ii) Be able to competently record various instruments using microphones and DI; (iii) Be able to mixdown a multitrack recording; (iv) become more reflective, curious, and open-minded (v) be able to share ideas and construct meanings together with others (vi) Create their own recorded music project.

iCLA Diploma Policy	DP1／DP2／DP3

iCLA Diploma Policy

(DP1) To Value Knowledge - Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World - Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration - Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility - Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Practicals, tutorials, discussion
Use of ICT in Class	Audio equipment and software
Use of ICT outside Class	Audio equipment and software
Expected study hours outside class	This is an in-depth, advanced course and will require commitment and practice / study outside of contact hours. All students in this course should preview and review the materials thoroughly and spend at least 4 hours to do so. More self-study time will be required towards the end of the course when students develop their final projects. The music studio is available outside of class hours and students are encouraged to make use of the facilities to practice their skills and develop their assignments.
Feedback Methods	Tests: Correct answer sheet, verbal explanations and help if requested / written feedback if appropriate Project: Verbal feedback during tutorials, written feedback on submission

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Recording Theory Test	20%	
Mixing Test	30%	
Final Project and report	50%	

Required Textbook(s)	None
Other Reading Materials/URL	Huber: Modern Recording Techniques Rogers: Audio Mastering Secrets Rudolph and Leonard: Recording in the Digital World (All available at YGU library 547.33) Owsinsky: The Mixing Engineer's Handbook (Bobby Owsinski Media Group)
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. This includes material copied or paraphrased from online sources, or generated by AI. Duplicate submission is also treated as plagiarism. Depending on the nature of the plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.
Other Additional Notes	All students at iCLA must attend in person, due to the nature of the practical sessions. This syllabus is indicative only and may change due to external factors or for pedagogical reasons.

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Course Introduction
Class 2	Lecture: The Recording Studio
Class 3	Lecture: Loudspeakers
Class 4	Lecture: Microphones
Class 5	Worksheet: Stereo Microphone Placement
Class 6	Audio connections and decibels

Class 7	Practical: Recording Drums
Class 8	Practical: Recording Guitars and Bass
Class 9	Practical: Recording Piano and Keys
Class 10	Practical: Recording Vocals
Class 11	Recording theory practice test
Class 12	Recording theory test
Class 13	Test review and Main Project Brief
Class 14	Lecture: Mixing
Class 15	Lecture: Mix Tools
Class 16	Practical: Compression
Class 17	Practical: Equalisation
Class 18	Practical: Automation
Class 19	Lecture: Mixing Drums
Class 20	Practical: Mixing Drums
Class 21	Lecture: Mixing Instruments
Class 22	Practical: Mixing Instruments
Class 23	Practical: Mixing Vocals
Class 24	Practical: Mastering and output levels
Class 25	Tutorial and Mixing Test submission
Class 26	Live Sound
Class 27	Gala setup
Class 28	Project tutorials
Class 29	Project Tutorials
Class 30	Project Tutorials