

MMED760/PMED760 Digital Recording and Sound Systems for Music Education

Summer 2018

Instructor

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Required Texts/Materials

- Live Sound Basics (Ultimate Beginner Tech Start Series) by Tony Marvuglio (ISBN-10: 0769290558, ISBN-13: 978-0769290553)
 - o Amazon Link: <http://www.amazon.com/Ultimate-Beginner-Tech-Start-Basics/dp/0769290558>

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

This course is designed for elementary and secondary music teachers and will focus on everything you need to know to make professional sounding recordings of your ensembles in rehearsal and performance and how to properly set up a sound system for concerts. You will learn how to record, edit, and master your recordings using Mac/Windows software. You will create master recordings that you can publish to CD and to the Internet. Mobile recording devices and apps for your iPad/iPod Touch/iPhone will also be included. This course will be taught in a MAC lab using current applications. No additional hardware or software is needed for participation in this course. You may bring your own iOS device (not required). No previous experience using computer recording software, mobile devices, or sound systems is required.

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- Understand the foundational tenets making professional recordings of diverse school ensembles.
- Understand, plan and use recording technology and strategies to record and master recordings via varied software applications.
- Become proficient in properly setting up sound systems for concerts of various ensembles, in diverse settings, and with differing needs.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

[Policies on Technology](#) may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Pre-Assignment:

1. Prior to the start of class you will be responsible for reading the following:
 - a. Live Sound Basics (Ultimate Beginner Tech Start Series) by Tony Marvuglio (p. 4-49). This book provides a concise overview of setting up sound systems, a task just about every music teacher must take on at least twice a year for concerts!
 - b. “Digital World Fundamentals” (Ch. 1) and “Microphone Overview and Techniques” (Ch. 11 - partial chapter) from Recording in the Digital World by Rudolph and Leonard. These selections are available via Google Drive download:
 - i. Ch. 1 - <https://drive.google.com/file/d/0B8VDAQhHZV7DVThvQIVlcTV6WE0/view?usp=sharing>
 - ii. Ch. 11 - <https://drive.google.com/file/d/0B8VDAQhHZV7DaG5rRnR2WXhkBJA/view?usp=sharing>
2. As you read develop a content organizer of the key ideas discussed in the text (I suggest an outline format). Compile your content organizer into a Google document and submit your assignment prior to the start of class using our Google Classroom.

Course Outline

See the attached document for a detailed outline.

Final/Post Assignment

1. Create a budget for a sound system in your school situation. Include a mixer, microphones, speakers/monitors, power amp, signal processing (EQ, reverb, etc.), cables (mic, speaker, between gear), and storage.