

Cover Sheet: Request 14978

MUS 4XXX - Music Production in Commercial Media

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Jose Ruiz-Resto jruijresto@ufl.edu
Created	5/5/2020 4:19:39 PM
Updated	9/28/2020 11:24:21 AM
Description of request	Proposal for a new undergraduate course in music business & entrepreneurship.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Music 13030000	Kevin Orr		5/5/2020
Music Production in Commercial Media (Undergraduate-Level).docx					5/5/2020
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		9/28/2020
Music Production in Commercial Media (Undergraduate-Level).pdf					9/21/2020
Music Production in Commercial Media (Graduate-Level) .pdf					9/21/2020
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			9/28/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 14978

Info

Request: MUS 4XXX - Music Production in Commercial Media

Description of request: Proposal for a new undergraduate course in music business & entrepreneurship.

Submitter: Jose Ruiz-Resto jruizresto@ufl.edu

Created: 11/9/2020 3:33:15 PM

Form version: 5

Responses

Recommended Prefix

Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:
MUS

Course Level

Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:
4

Course Number

Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:
XXX

Category of Instruction

Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

Response:
Advanced

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

**Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

Lab Code

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

C

Course Title

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.

Response:

Music Production in Commercial Media

Transcript Title

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

MusicProdCommMedia

Degree Type

Select the type of degree program for which this course is intended.

Response:

Baccalaureate

Delivery Method(s)

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

Co-Listing

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:

Yes

Co-Listing Explanation

Please detail how coursework differs for undergraduate, graduate, and/or professional students. Additionally, please upload a copy of both the undergraduate and graduate syllabus to the request in .pdf format. For more information please see the [Co-Listed Graduate Undergraduate Courses Policy](#).

Response:

Graduate students have additional assignments that will be enrich their practice and marketability within their professional occupation. Assignments are tailored to meet the expectations of

students who have had some level of experience in the field of music business & entrepreneurship.

Effective Term

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:
Fall

Effective Year

Select the requested year that the course will first be offered. See preceding item for further information.

Response:
Earliest Available

Rotating Topic?

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:

No

Contact Type

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

Equips music students with a comprehensive foundation, resources, and skill set for improving marketability and success as a music entrepreneur upon graduation. Students will develop various skills for understanding and engaging in business, legalities, communication arts, innovative content creation, and niche development within music entrepreneurship.

Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Response:

MUS1360 Introduction to Music Technology with a grade of C or better

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example,

"MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.

- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PHHP should be written as follows:

HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor)

Co-requisites

Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:

N/A

Rationale and Placement in Curriculum

Explain the rationale for offering the course and its place in the curriculum.

Response:

This course is an integral component piece in the development of a comprehensive entrepreneurship/business program to prepare music majors to be competitive in contemporary musical markets.

Course Objectives

Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:

Students will:

- Learn how to produce viable content for developing a portfolio utilizing peer-reviewed, industry-standard music technologies intended for professional-level home-studio projects, which has become the norm for interconnected global-music production practices. The technologies that will be taught are: (1) a digital audio workstation (i.e., Logic Pro X), (2) an interface (i.e., Focusrite), (3) microphones (directional and condenser microphones), (4) MIDI controllers, and (5) a mastering software (i.e., iZotope Ozone). The items listed are award-winning technologies and are preferred by many of the world's top music producers, audio engineers, and visual media composers whose productions are completed in a home-recording studio model.
- learn how to create MIDI-based jingles, compositions, and arrangements of covers within various styles of music using deep-sampled MIDI instrumental libraries and keyboard techniques.
- learn how to connect, assign, and manipulate transducers appropriate to the musical style and ensemble configuration during live engineered recordings (i.e., microphones, amplifiers, interfaces, external sound FX boards, and so forth).
- learn how to implement advanced production and audio engineering techniques (i.e., recording, mixing, editing, processing, sound design, and mastering) utilizing Logic Pro X and iZotope Ozone mastering software.
- learn how to produce, record, adapt, and synchronize live instrumental and vocal performances with MIDI-based instrumental performances for commercial media (i.e., visual media, music videos, digital advertisement, and podcast).
- learn to create jingles and compositions intended for marketing a product to target audiences

within social media platforms.

- learn how to operate the functions & layout of a mixing board.

Course Textbook(s) and/or Other Assigned Reading

Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course.

Response:

Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros: Insights on Recording Audio for Music, Film, TV, and Games*. 2nd ed. Cengage Learning. 2010. ISBN: 1598638408

Weekly Schedule of Topics

Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:

Week 1: Navigating the Digital Audio Workstation / MIDI Production / Chapter 21, 22

Week 2: Blossoming the Inner Producer's Intuition for Creating Complimentary Music in Commercial Media Contexts / How to Create Commercial Music Genres from the 90's - Present / Chapter 5

Week 3: Automation, Editing, Compression, & Processing Techniques; Live Instrumental Recording & Mixing Techniques / How to Create Commercial Music Genres from the 60's - 80's / Chapter 9, 17

Week 4: MIDI Production + Live Instrumental Recordings / Production & Mixing Techniques for Jazz, Popular Music (Digital, Acoustic, and Hybrid), & Folk music / Chapter 13, 14, and 15

Week 5: Vocal Recording Techniques (i.e., for Music, Hip Hop, Spoken Word, Speaking, & Narration), Vocal Mixing Techniques (i.e., Overdubbing, Flex Time & Quantization, EQ for Vocal Types) / Chapter 9

Week 6: Scoring for Visual Media (i.e., Advertisement Commercial & Film Trailers), Foley, and Voice Over Recording / Cognitive Translation & Imagery-inspired Composition / Chapter 5

Week 7 - 8: Scoring for Visual Media (i.e., Movie Scene) / Spotting Session / Deep-Sampled Instrumental Recording and Manipulation Techniques / Suggestions by Notable Film & Television Composers / No reading. Instead, students will watch the documentary, "Score: A Film Music Documentary", provided by the instructor.

Week 9: Post-Production Mastering Techniques (i.e., Harmonic Enhancers, Stereo Imaging, Maximizer, Saturation, Ducking, Meta Data Storing, Limiting, Noise Reduction, and Dither) / Chapter 16

Week 10: Collaborative Producer Philosophy / Producing Play-alongs for Clients & Yourself / Video Game Musical Cues / Chapter 12

Week 11: Capturing & Mixing Audio for a Live Ensemble Performance / Chapter 18, 19, and 26

Week 12: Jingle Writing for Radio, News, & Digital Advertisements for Music-related (e.g., promotion for a concert) and Non-music Functions (e.g., car dealership, restaurant advertisement) / Chapter 23

Week 13: Podcast Recording Techniques (i.e., solo voice and interview recording session with two vocalists) / Chapter 27

Week 14: Producing World Music-Inspired Tracks & Scenic Music for Nature-Based Visual Media / Chapter 2 and 11

Week 15: Operating a Mixing Board for Live Mixing and Recording / Chapter 1 and 10

Week 16: Final Compilation Presentation

Grading Scheme

List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.

Response:
Assignment

Percentage of Final Grade

Homework Sets (15) 10%
Quizzes (4)

10%
Producer Single

30%
Final Compilation Portfolio

40%
Weekly Online Discussions

5%
Class Participation 5%

PARTICIPATION ASSESSMENT RUBRIC:

Preparation & Engagement 1:

Unprepared for class with assignments, homework, and required class materials (textbook, documenting materials).

Does not participate in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided and does not submit assignments on time. Exhibits a lack of interest in the activities.

Preparation & Engagement 2:

Partially prepared for class with assignments, homework, and required class materials (textbook, documenting materials).

Some participation in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided but submit assignments on time. Has many lapses in participation, and has 4 or more incomplete or late assignments.

Preparation & Engagement 3:

Mostly prepared for class with assignments, homework, and required class materials (textbook, documenting materials).

Active participation in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class. Has minimal lapses in participation, and has 3 incomplete or late assignments.

Preparation & Engagement 4:

Fully prepared for class with assignments, homework, and required class materials (textbook, documenting materials).

Active participation in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class.

93.0 - 100.0 A 4.0
90.0 - 92.9 A- 3.67
97.0 - 89.9 B+ 3.33
83.0 - 86.9 B 3.00
80.0 - 82.9 B- 2.67
77.0 - 79.9 C+ 2.33
73.0 - 76.9 C 2.00
70.0 - 72.9 C- 1.67
67.0 - 69.9 D+ 1.33
63.0 - 66.9 D 1.00

Instructor(s)

Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:

Dr. José Valentino Ruiz-Resto, Ph.D.

Attendance & Make-up

Please confirm that you have read and understand the University of Florida Attendance policy.

A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.

• *Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:*

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Response:

Yes

Accommodations

Please confirm that you have read and understand the University of Florida Accommodations policy.

A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:

• *Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.*

Response:

Yes

UF Grading Policies for assigning Grade Points

Please confirm that you have read and understand the University of Florida Grading policies. Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

- <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Response:
Yes

Course Evaluation Policy

Course Evaluation Policy

Please confirm that you have read and understand the University of Florida Course Evaluation Policy. A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

• Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/public-results/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Response:
Yes

Music Production in Commercial Media

MUS 6XXX - Fall & Spring Semester

Credits: 3

Class Periods: TBA

Location: TBA

Academic Term: Fall Semester

Instructor:

José Valentino Ruiz-Resto, Ph.D.

jruiz@arts.ufl.edu

(352) 273 - 3707

Office Hours: TBA

Course Description

This course is intended to cultivate industry-standard skills in the recording arts and sciences for creating music that facilitates entrepreneurs' commercial media and marketing platforms. Students will cultivate audio engineering, microphone placement, & production techniques to devise (1) original music and covers within various genres and (2) musical scores, foley FX, and voice-overs to support commercial media (i.e., albums, visual media, digital advertisements, and podcasts).

Course Pre-Requisites / Co-Requisites

The course is intended for graduate students in music. Non-music majors may enroll with permission of the instructor.

Course Objectives. Students will:

- Learn how to produce viable content for developing a portfolio utilizing peer-reviewed, industry-standard music technologies intended for professional-level home-studio projects, which has become the norm for interconnected global-music production practices. The technologies that will be taught are: (1) a digital audio workstation (i.e., Logic Pro X), (2) an interface (i.e., Focusrite), (3) microphones (directional and condenser microphones), (4) MIDI controllers, and (5) a mastering software (i.e., iZotope Ozone). The items listed are award-winning technologies and are preferred by many of the world's top music producers, audio engineers, and visual media composers whose productions are completed in a home-recording studio model.
- learn how to create MIDI-based jingles, compositions, and arrangements of covers within various styles of music using deep-sampled MIDI instrumental libraries and keyboard techniques.
- learn how to connect, assign, and manipulate transducers appropriate to the musical style and ensemble configuration during live engineered recordings (i.e., microphones, amplifiers, interfaces, external sound FX boards, and so forth).
- learn how to implement advanced production and audio engineering techniques (i.e., recording, mixing, editing, processing, sound design, and mastering) utilizing *Logic Pro X* and *iZotope Ozone* mastering software.
- learn how to produce, record, adapt, and synchronize live instrumental and vocal performances with MIDI-based instrumental performances for commercial media (i.e., visual media, music videos, digital advertisement, and podcast).

- learn to create jingles and compositions intended for marketing a product to target audiences within social media platforms.
- learn how to operate the functions & layout of a mixing board.

Using Canvas for the Course

A Canvas course site has been established for use in these courses. To access it, use a World Wide Web browser and open the following URL: <https://ufl.instructure.com/>. In Canvas, you can access video tutorials, information on assignments, access additional resources for learning provided by the instructor, engage in topical discussions with your peers, and submit your assignments.

Required Textbooks

Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros: Insights on Recording Audio for Music, Film, TV, and Games*. 2nd ed. Cengage Learning. 2010. ISBN: 1598638408

Additionally, course notes developed by the instructor will be provided.

Recommended Textbooks

- (1) Ramone, Phil. *Making Records: The Scenes Behind the Music*. Hachette Books. 2007. ISBN: 0786868597
- (2) Massy, Sylvia. *Recording Unhinged: Creative and Unconventional Music Recording Techniques (Music Pro Guides)*. 1st ed. Hal Leonard. 2016. ISBN: 1495011275

Required Materials:

- (1) External hard drive
- (2) Headphones with a cable (not bluetooth headphones)
- (3) Google Drive and/or Dropbox account

Course Delivery:

The course meets three times per week. Class time will be dedicated to (1) reviewing the weekly discussions and homework assignments as a class, (2) lectures on the core knowledge of the week's topic to ensure timely achievement of course objectives, and (3) applying the knowledge through group activities, content creation of products and communicative media, and role-playing interpersonal dialogue that simulates engagement in the music business. Students are encouraged to take notes and ask questions freely. While lectures and discussions emphasize identifying and understanding major course themes, group activities challenge students to synthesize this information and create appropriate projects that are relevant to music business, corporations, and the industry as a whole.

Course Schedule (Readings refer to Clark)

Week 1: *Navigating the Digital Audio Workstation / MIDI Production / Chapter 21, 22*

- Week 2:** *Blossoming the Inner Producer's Intuition for Creating Complimentary Music in Commercial Media Contexts / How to Create Commercial Music Genres from the 90's - Present / Chapter 5*
- Week 3:** *Automation, Editing, Compression, & Processing Techniques; Live Instrumental Recording & Mixing Techniques / How to Create Commercial Music Genres from the 60's - 80's / Chapter 9, 17*
- Week 4:** *MIDI Production + Live Instrumental Recordings / Production & Mixing Techniques for Jazz, Popular Music (Digital, Acoustic, and Hybrid), & Folk music / Chapter 13, 14, and 15*
- Week 5:** *Vocal Recording Techniques (i.e., for Music, Hip Hop, Spoken Word, Speaking, & Narration), Vocal Mixing Techniques (i.e., Overdubbing, Flex Time & Quantization, EQ for Vocal Types) / Chapter 9*
- Week 6:** *Scoring for Visual Media (i.e., Advertisement Commercial & Film Trailers), Foley, and Voice Over Recording / Cognitive Translation & Imagery-inspired Composition / Chapter 5*
- Week 7 - 8:** *Scoring for Visual Media (i.e., Movie Scene) / Spotting Session / Deep-Sampled Instrumental Recording and Manipulation Techniques / Suggestions by Notable Film & Television Composers / No reading. Instead, students will watch the documentary, "Score: A Film Music Documentary", provided by the instructor.*
- Week 9:** *Post-Production Mastering Techniques (i.e., Harmonic Enhancers, Stereo Imaging, Maximizer, Saturation, Ducking, Meta Data Storing, Limiting, Noise Reduction, and Dither) / Chapter 16*
- Week 10:** *Collaborative Producer Philosophy / Producing Play-alongs for Clients & Yourself / Video Game Musical Cues / Chapter 12*
- Week 11:** *Capturing & Mixing Audio for a Live Ensemble Performance / Chapter 18, 19, and 26*
- Week 12:** *Jingle Writing for Radio, News, & Digital Advertisements for Music-related (e.g., promotion for a concert) and Non-music Functions (e.g., car dealership, restaurant advertisement) / Chapter 23*
- Week 13:** *Podcast Recording Techniques (i.e., solo voice and interview recording session with two vocalists) / Chapter 27*
- Week 14:** *Producing World Music-Inspired Tracks & Scenic Music for Nature-Based Visual Media / Chapter 2 and 11*
- Week 15:** *Operating a Mixing Board for Live Mixing and Recording / Chapter 1 and 10*
- Week 16:** *Final Compilation Presentation*

Timeline & Description of Assignments:

Weekly Online Discussion assignments located on Canvas will be turned in by Sunday at 9:00 pm. The purpose of the discussions is to (1) *learn* about and relate to your peers' perspectives based on their experience and professional perspective, (2) *refine* your perspectives over time to help strengthen your personal enterprise, and (3) *uncover* opportunities for future collaborations between your peers as each of you have various types of expertise. The discussion **postings** should be clear, concise, and creative. Your **replies** to at least three peers' posts for each discussion should be around 3 to 4 sentences. It is important

for you to address your peers' viewpoints. The objective of each reply is to relate to each other, and sometimes, to offer a different perspective in a respectful manner. Replies are also due by Sunday at 9:00 pm.

Homework Production Assignments/Projects will be located on Canvas under the 'Assignment' tab. Some homework assignments will be located within the slides of the module and I will indicate which slides to refer to. Homework assignments can be turned in electronically anytime throughout the week, but no later than 9:00 pm on Fridays. Your homework is also to be turned in with a physical copy at the next class meeting for in-class discussion. Students will have a total of 15 short produced excerpts of music (16 - 32 measures) that reflect an understanding of the content taught and demonstrated by the instructor. The instructor will provide rubrics and video tutorials for each assignment, which will be located on Canvas under the 'Assignment' tab.

- NOTE: Students will be able to complete many of these assignments during the class period's lab time, as designated by the instructor. There will be class meetings fully-dedicated to lab time in which the instructor will provide individual guidance and collaborative support for each student's assignments and encourages assignments to be co-produced with other students in the class, if the student desires. In doing so, this will ensure students have ample time to complete the assignments and gain experience engaging in collaborative-productions, which is common practice in the music industry. Assignments will range between 30 seconds – 2 minute of music. Students are welcomed to expand the length of each assignment if they wish.

Quizzes will be administered at the beginning of class on Mondays.

Producer's 1st Single will be due in the 10th week of the semester. The single will display students' ability to compose, recruit supporting musicians, perform and record stems, mix, edit, and master an original composition or an arrangement of a cover at an industry-standard. Students can choose any genre for their single and should contain a combination of MIDI-based instruments, vocals, and acoustic instruments within the piece of music.

Final Compilation Portfolio will commence in the 8th week of class. Students will be provided with detailed instructions and advice for their customized portfolio of music productions for commercial media based on their aspiring vocation of interest within music business & entrepreneurship. The final compilation portfolio will be undertaken throughout the remainder of the semester with regular input from the instructor. The *Portfolio Presentation* will take place during the 16th week of the semester.

Additional Requirements for Graduate-Level Students Section:

Research Paper on Music Production in Commercial Media: Students will write a 1500-word essay (double spaced, 12 pt. font). Research one of your favorite music producer, audio engineer, studio session musician, or film composer, and find information about their manager. [Questions include: What is the manager's background? Can you establish why they became a musician, producer, or audio engineer in commercial media? Are there any skills that you can see that make them a great musician who specializes in commercial media? What artistic and technical skills do they possess that makes them unique from most musicians involved in commercial media? What success have they had with their commercial media?] This assignment will be graded as part of the 'Homework Set' and due during the 13th week of the semester.

Audio Discrimination Questionnaire will be due on Weeks 4, 8, 12, and 16. Students will complete an instructor-developed questionnaire that is accompanied with significant musical recordings from different eras and commercial media contexts. Students will be expected to (1) listen and analyze production and audio engineering components of the musical selections, (2) answer each question pertaining to musical selections, and (3) supplement their answers with qualitative responses that provide reasons for their answers.

Producer's 2nd Single will be due in the 14th week of the semester. The single will display students' ability to compose, recruit supporting musicians, perform and record stems, mix, edit, and master an original composition or an arrangement of a cover at an industry-standard. Students can choose any genre for their single, however, it must be a different genre from the producer's 1st single assignment. The instrumentation and recording processes are at the discretion of the student.

Attendance Policy, Class Expectations, and Make-Up Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Students can refer to the 'announcement' tab on Canvas three times per week to stay informed of all course-related news and assignments. Students can adjust their Canvas settings so that the announcements are directly sent to email. This is critical to minimize e-mail traffic, student questions, lower student anxiety over error questions, and it helps to inform students of concerts they can attend. NOTE: Students often have the same questions that need to be answered when in the online environment. With that in mind, the "Announcements" will be the medium that the instructor uses to communicate all answers to basic questions. In some cases, a student's question will require a personal response, and in those cases a personal response will be issued to the student.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Make-ups for Exams or Other Work

In order to remain fair to all students enrolled in this course who are held to the same academic standard, make-ups for any assignment, quiz, or exam will require written documentation that the student has been excused from school during the time in question. Without this approval, the instructor cannot issue a make-up. NOTE: Religious observances do **not** require written documentation. The instructor will determine and inform the student of an appropriate date and time to submit the make-up assignment(s).

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation. Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Evaluation of Grades

Assignment	Percentage of Final Grade
Homework Sets (20)	15%
Quizzes (4)	5%
Producer's Single (2)	20%
Final Compilation Portfolio	30%

Research Project	10%
Weekly Online Discussions	5%
Audio Discrimination Questionnaires	10%
Class Participation	5%

Participation Rubric

Criteria	1	2	3	4
Preparation	<u>Unprepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Partially prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Mostly prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Fully prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).
Engagement	<u>Does not participate</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided and does not submit assignments on time. Exhibits a lack of interest in the activities.	<u>Some participation</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided but submit assignments on time. Has many lapses in participation, and has 4 or more incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class. Has minimal lapses in participation, and has 3 incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class.

Percent	Grade	Grade Points
93.0 - 100.0	A	4.00
90.0 – 92.9	A-	3.67
87.0 – 89.9	B+	3.33
83.0 – 86.9	B	3.00
80.0 – 82.9	B-	2.67
77.0 – 79.9	C+	2.33
73.0 – 76.9	C	2.00
70.0 – 72.9	C-	1.67
67.0 – 69.9	D+	1.33
63.0 – 66.9	D	1.00
60.0 – 62.9	D-	0.67
0 – 59.9	E	0.00

More information on UF grading policy may be found at: <http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

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Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Guidance on how to give feedback in a professional and respectful manner is available at <http://gatorevals.ua.ufl.edu/students/>. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/>

[student-conduct-honor-code/](#)) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)
Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.

Music Production in Commercial Media

MUS 4XXX - Fall & Spring Semester

Credits: 3

Class Periods: TBA

Location: TBA

Academic Term: Fall Semester

Instructor:

José Valentino Ruiz-Resto, Ph.D.

jruiz@arts.ufl.edu

(352) 273 - 3707

Office Hours: TBA

Course Description

This course is intended to cultivate industry-standard skills in recording arts and sciences for creating music that facilitates entrepreneurs' commercial media and marketing platforms. Students will cultivate audio engineering, microphone placement, & production techniques to devise (1) original music and covers within various genres and (2) musical scores, foley FX, and voice-overs to support commercial media (i.e., albums, visual media, digital advertisements, and podcasts).

Course Pre-Requisites / Co-Requisites

The course is intended for undergraduate students in music. Non-music majors may enroll with permission of the instructor.

Course Objectives. Students will:

- Learn how to produce viable content for developing a portfolio utilizing peer-reviewed, industry-standard music technologies intended for professional-level home-studio projects, which has become the norm for interconnected global-music production practices. The technologies that will be taught are: (1) a digital audio workstation (i.e., Logic Pro X), (2) an interface (i.e., Focusrite), (3) microphones (directional and condenser microphones), (4) MIDI controllers, and (5) a mastering software (i.e., iZotope Ozone). The items listed are award-winning technologies and are preferred by many of the world's top music producers, audio engineers, and visual media composers whose productions are completed in a home-recording studio model.
- learn how to create MIDI-based jingles, compositions, and arrangements of covers within various styles of music using deep-sampled MIDI instrumental libraries and keyboard techniques.
- learn how to connect, assign, and manipulate transducers appropriate to the musical style and ensemble configuration during live engineered recordings (i.e., microphones, amplifiers, interfaces, external sound FX boards, and so forth).
- learn how to implement advanced production and audio engineering techniques (i.e., recording, mixing, editing, processing, sound design, and mastering) utilizing *Logic Pro X* and *iZotope Ozone* mastering software.
- learn how to produce, record, adapt, and synchronize live instrumental and vocal performances with MIDI-based instrumental performances for commercial media (i.e., visual media, music videos, digital advertisement, and podcast).

- learn to create jingles and compositions intended for marketing a product to target audiences within social media platforms.
- learn how to operate the functions & layout of a mixing board.

Using Canvas for the Course

A Canvas course site has been established for use in these courses. To access it, use a World Wide Web browser and open the following URL: <https://ufl.instructure.com/>. In Canvas, you can access video tutorials, information on assignments, access additional resources for learning provided by the instructor, engage in topical discussions with your peers, and submit your assignments.

Required Textbooks and Software

Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros: Insights on Recording Audio for Music, Film, TV, and Games*. 2nd ed. Cengage Learning. 2010. ISBN: 1598638408

Additionally, course notes developed by the instructor will be provided.

Recommended Textbooks

- (1) Ramone, Phil. *Making Records: The Scenes Behind the Music*. Hachette Books. 2007. ISBN: 0786868597
- (2) Massy, Sylvia. *Recording Unhinged: Creative and Unconventional Music Recording Techniques (Music Pro Guides)*. 1st ed. Hal Leonard. 2016. ISBN: 1495011275

Required Materials:

- (1) External hard drive
- (2) Headphones with a cable (not bluetooth headphones)
- (3) Google Drive and/or Dropbox account

Course Delivery:

The course meets three times per week. Class time will be dedicated to (1) reviewing the weekly discussions and homework assignments as a class, (2) lectures on the core knowledge of the week's topic to ensure timely achievement of course objectives, and (3) applying the knowledge through group activities, content creation of products and communicative media, and role-playing interpersonal dialogue that simulates engagement in the music business. Students are encouraged to take notes and ask questions freely. While lectures and discussions emphasize identifying and understanding major course themes, group activities challenge students to synthesize this information and create appropriate projects that are relevant to music business, corporations, and the industry as a whole.

Course Schedule (Readings refer to Clark)

Week 1: *Navigating the Digital Audio Workstation / MIDI Production / Chapter 21, 22*

- Week 2:** *Blossoming the Inner Producer's Intuition for Creating Complimentary Music in Commercial Media Contexts / How to Create Commercial Music Genres from the 90's - Present / Chapter 5*
- Week 3:** *Automation, Editing, Compression, & Processing Techniques; Live Instrumental Recording & Mixing Techniques / How to Create Commercial Music Genres from the 60's - 80's / Chapter 9, 17*
- Week 4:** *MIDI Production + Live Instrumental Recordings / Production & Mixing Techniques for Jazz, Popular Music (Digital, Acoustic, and Hybrid), & Folk music / Chapter 13, 14, and 15*
- Week 5:** *Vocal Recording Techniques (i.e., for Music, Hip Hop, Spoken Word, Speaking, & Narration), Vocal Mixing Techniques (i.e., Overdubbing, Flex Time & Quantization, EQ for Vocal Types) / Chapter 9*
- Week 6:** *Scoring for Visual Media (i.e., Advertisement Commercial & Film Trailers), Foley, and Voice Over Recording / Cognitive Translation & Imagery-inspired Composition / Chapter 5*
- Week 7 - 8:** *Scoring for Visual Media (i.e., Movie Scene) / Spotting Session / Deep-Sampled Instrumental Recording and Manipulation Techniques / Suggestions by Notable Film & Television Composers / No reading. Instead, students will watch the documentary, "Score: A Film Music Documentary", provided by the instructor.*
- Week 9:** *Post-Production Mastering Techniques (i.e., Harmonic Enhancers, Stereo Imaging, Maximizer, Saturation, Ducking, Meta Data Storing, Limiting, Noise Reduction, and Dither) / Chapter 16*
- Week 10:** *Collaborative Producer Philosophy / Producing Play-alongs for Clients & Yourself / Video Game Musical Cues / Chapter 12*
- Week 11:** *Capturing & Mixing Audio for a Live Ensemble Performance / Chapter 18, 19, and 26*
- Week 12:** *Jingle Writing for Radio, News, & Digital Advertisements for Music-related (e.g., promotion for a concert) and Non-music Functions (e.g., car dealership, restaurant advertisement) / Chapter 23*
- Week 13:** *Podcast Recording Techniques (i.e., solo voice and interview recording session with two vocalists) / Chapter 27*
- Week 14:** *Producing World Music-Inspired Tracks & Scenic Music for Nature-Based Visual Media / Chapter 2 and 11*
- Week 15:** *Operating a Mixing Board for Live Mixing and Recording / Chapter 1 and 10*
- Week 16:** *Final Compilation Presentation*

Timeline & Description of Assignments:

Weekly Online Discussion assignments located on Canvas will be turned in by Sunday at 9:00 pm. The purpose of the discussions is to (1) *learn* about and relate to your peers' perspectives based on their experience and professional perspective, (2) *refine* your perspectives over time to help strengthen your

personal enterprise, and (3) *uncover* opportunities for future collaborations between your peers as each of you have various types of expertise. The discussion **postings** should be clear, concise, and creative. Your **replies** to at least three peers' posts for each discussion should be around 3 to 4 sentences. It is important for you to address your peers' viewpoints. The objective of each reply is to relate to each other, and sometimes, to offer a different perspective in a respectful manner. Replies are also due by Sunday at 9:00 pm.

Homework Production Assignments/Projects will be located on Canvas under the 'Assignment' tab. Some homework assignments will be located within the slides of the module and I will indicate which slides to refer to. Homework assignments can be turned in electronically anytime throughout the week, but no later than 9:00 pm on Fridays. Your homework is also to be turned in with a physical copy at the next class meeting for in-class discussion. Students will have a total of 15 short produced excerpts of music (16 - 32 measures) that reflect an understanding of the content taught and demonstrated by the instructor. The instructor will provide rubrics and video tutorials for each assignment, which will be located on Canvas under the 'Assignment' tab.

- NOTE: Students will be able to complete many of these assignments during the class period's lab time, as designated by the instructor. There will be class meetings fully-dedicated to lab time in which the instructor will provide individual guidance and collaborative support for each student's assignments and encourages assignments to be co-produced with other students in the class, if the student desires. In doing so, this will ensure students have ample time to complete the assignments and gain experience engaging in collaborative-productions, which is common practice in the music industry. Assignments will range between 30 seconds – 2 minute of music. Students are welcomed to expand the length of each assignment if they wish.

Quizzes will be administered at the beginning of class on Mondays.

Producer's 1st Single will be due in the 10th week of the semester. The single will display students' ability to compose, recruit supporting musicians, perform and record stems, mix, edit, and master an original composition or an arrangement of a cover at an industry-standard. Students can choose any genre for their single and should use a combination of MIDI-based instruments, vocals, and acoustic instruments within the piece of music.

Final Compilation Portfolio will commence in the 8th week of class. Students will be provided with detailed instructions and advice for their customized portfolio of music productions for commercial media based on their aspiring vocation of interest within music business & entrepreneurship. The final compilation portfolio (1) will include the final mixes of the previous homework production assignments/projects and (2) will be undertaken throughout the remainder of the semester with regular input from the instructor. The *Portfolio Presentation* will take place during the 16th week of the semester.

Attendance Policy, Class Expectations, and Make-Up Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Students can refer to the 'announcement' tab on Canvas three times per week to stay informed of all course-related news and assignments. Students can adjust their Canvas settings so that the announcements are directly sent to email This is critical to minimize e-mail traffic, student questions, lower student anxiety over error questions, and it helps to inform students of concerts they can attend. NOTE: Students

often have the same questions that need to be answered when in the online environment. With that in mind, the “Announcements” will be the medium that the instructor uses to communicate all answers to basic questions. In some cases, a student’s question will require a personal response, and in those cases a personal response will be issued to the student.

Attendance is required. Every three unexcused absences will result in a one-letter-grade deduction. Unexcused tardiness will result in a 5% reduction of points for participation for the day. The use of cell phones and laptops during class is **strictly prohibited**, unless a student acquires permission from the instructor to use them, and the use of cell phones and laptops must pertain to class research and assignments.

Make-ups for Exams or Other Work

In order to remain fair to all students enrolled in this course who are held to the same academic standard, make-ups for any assignment, quiz, or exam will require written documentation that the student has been excused from school during the time in question. Without this approval, the instructor cannot issue a make-up. The instructor will determine and inform the student of an appropriate date and time to submit the make-up assignment(s). Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation. Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Evaluation of Grades

Assignment	Percentage of Final Grade
Homework Sets (15)	10%
Quizzes (4)	10%
Producer’s Single (1)	30%
Final Compilation Portfolio	40%
Weekly Online Discussions	5%
Class Participation	5%

Participation Rubric

Criteria	1	2	3	4
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Preparation	<u>Unprepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Partially prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Mostly prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Fully prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).
Engagement	<u>Does not participate</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided and does not submit assignments on time. Exhibits a lack of interest in the activities.	<u>Some participation</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided but submit assignments on time. Has many lapses in participation, and has 4 or more incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class. Has minimal lapses in participation, and has 3 incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class.

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73.0 – 76.9	C	2.00

70.0 – 72.9	C-	1.67
67.0 – 69.9	D+	1.33
63.0 – 66.9	D	1.00
60.0 – 62.9	D-	0.67
0 – 59.9	E	0.00

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Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or
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Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: [https://www.dso.ufl.edu/documents/UF Complaints policy.pdf](https://www.dso.ufl.edu/documents/UF%20Complaints%20policy.pdf).

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.

Music Production in Commercial Media

MUS 4XXX - Fall & Spring Semester

Credits: 3

Class Periods: TBA

Location: TBA

Academic Term: Fall Semester

Instructor:

José Valentino Ruiz-Resto, Ph.D.

jruiz@arts.ufl.edu

(352) 273 - 3707

Office Hours: TBA

Course Description

This course is intended to cultivate industry-standard skills in recording arts and sciences for creating music that facilitates entrepreneurs' commercial media and marketing platforms. Students will cultivate audio engineering, microphone placement, & production techniques to devise (1) original music and covers within various genres and (2) musical scores, foley FX, and voice-overs to support commercial media (i.e., albums, visual media, digital advertisements, and podcasts).

Course Pre-Requisites / Co-Requisites

The course is intended for undergraduate students in music. Non-music majors may enroll with permission of the instructor.

Course Objectives. Students will:

- Learn how to produce viable content for developing a portfolio utilizing peer-reviewed, industry-standard music technologies intended for professional-level home-studio projects, which has become the norm for interconnected global-music production practices. The technologies that will be taught are: (1) a digital audio workstation (i.e., Logic Pro X), (2) an interface (i.e., Focusrite), (3) microphones (directional and condenser microphones), (4) MIDI controllers, and (5) a mastering software (i.e., iZotope Ozone). The items listed are award-winning technologies and are preferred by many of the world's top music producers, audio engineers, and visual media composers whose productions are completed in a home-recording studio model.
- learn how to create MIDI-based jingles, compositions, and arrangements of covers within various styles of music using deep-sampled MIDI instrumental libraries and keyboard techniques.
- learn how to connect, assign, and manipulate transducers appropriate to the musical style and ensemble configuration during live engineered recordings (i.e., microphones, amplifiers, interfaces, external sound FX boards, and so forth).
- learn how to implement advanced production and audio engineering techniques (i.e., recording, mixing, editing, processing, sound design, and mastering) utilizing *Logic Pro X* and *iZotope Ozone* mastering software.
- learn how to produce, record, adapt, and synchronize live instrumental and vocal performances with MIDI-based instrumental performances for commercial media (i.e., visual media, music videos, digital advertisement, and podcast).

- learn to create jingles and compositions intended for marketing a product to target audiences within social media platforms.
- learn how to operate the functions & layout of a mixing board.

Using Canvas for the Course

A Canvas course site has been established for use in these courses. To access it, use a World Wide Web browser and open the following URL: <https://ufl.instructure.com/>. In Canvas, you can access video tutorials, information on assignments, access additional resources for learning provided by the instructor, engage in topical discussions with your peers, and submit your assignments.

Required Textbooks and Software

Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros: Insights on Recording Audio for Music, Film, TV, and Games*. 2nd ed. Cengage Learning. 2010. ISBN: 1598638408

Additionally, course notes developed by the instructor will be provided.

Recommended Textbooks

- (1) Ramone, Phil. *Making Records: The Scenes Behind the Music*. Hachette Books. 2007. ISBN: 0786868597
- (2) Massy, Sylvia. *Recording Unhinged: Creative and Unconventional Music Recording Techniques (Music Pro Guides)*. 1st ed. Hal Leonard. 2016. ISBN: 1495011275

Required Materials:

- (1) External hard drive
- (2) Headphones with a cable (not bluetooth headphones)
- (3) Google Drive and/or Dropbox account

Course Delivery:

The course meets three times per week. Class time will be dedicated to (1) reviewing the weekly discussions and homework assignments as a class, (2) lectures on the core knowledge of the week's topic to ensure timely achievement of course objectives, and (3) applying the knowledge through group activities, content creation of products and communicative media, and role-playing interpersonal dialogue that simulates engagement in the music business. Students are encouraged to take notes and ask questions freely. While lectures and discussions emphasize identifying and understanding major course themes, group activities challenge students to synthesize this information and create appropriate projects that are relevant to music business, corporations, and the industry as a whole.

Course Schedule (Readings refer to Clark)

Week 1: *Navigating the Digital Audio Workstation / MIDI Production / Chapter 21, 22*

Week 2: *Blossoming the Inner Producer's Intuition for Creating Complimentary Music in Commercial Media Contexts / How to Create Commercial Music Genres from the 90's - Present / Chapter 5*

- Week 3:** *Automation, Editing, Compression, & Processing Techniques; Live Instrumental Recording & Mixing Techniques / How to Create Commercial Music Genres from the 60's - 80's / Chapter 9, 17*
- Week 4:** *MIDI Production + Live Instrumental Recordings / Production & Mixing Techniques for Jazz, Popular Music (Digital, Acoustic, and Hybrid), & Folk music / Chapter 13, 14, and 15*
- Week 5:** *Vocal Recording Techniques (i.e., for Music, Hip Hop, Spoken Word, Speaking, & Narration), Vocal Mixing Techniques (i.e., Overdubbing, Flex Time & Quantization, EQ for Vocal Types) / Chapter 9*
- Week 6:** *Scoring for Visual Media (i.e., Advertisement Commercial & Film Trailers), Foley, and Voice Over Recording / Cognitive Translation & Imagery-inspired Composition / Chapter 5*
- Week 7 - 8:** *Scoring for Visual Media (i.e., Movie Scene) / Spotting Session / Deep-Sampled Instrumental Recording and Manipulation Techniques / Suggestions by Notable Film & Television Composers / No reading. Instead, students will watch the documentary, "Score: A Film Music Documentary", provided by the instructor.*
- Week 9:** *Post-Production Mastering Techniques (i.e., Harmonic Enhancers, Stereo Imaging, Maximizer, Saturation, Ducking, Meta Data Storing, Limiting, Noise Reduction, and Dither) / Chapter 16*
- Week 10:** *Collaborative Producer Philosophy / Producing Play-alongs for Clients & Yourself / Video Game Musical Cues / Chapter 12*
- Week 11:** *Capturing & Mixing Audio for a Live Ensemble Performance / Chapter 18, 19, and 26*
- Week 12:** *Jingle Writing for Radio, News, & Digital Advertisements for Music-related (e.g., promotion for a concert) and Non-music Functions (e.g., car dealership, restaurant advertisement) / Chapter 23*
- Week 13:** *Podcast Recording Techniques (i.e., solo voice and interview recording session with two vocalists) / Chapter 27*
- Week 14:** *Producing World Music-Inspired Tracks & Scenic Music for Nature-Based Visual Media / Chapter 2 and 11*
- Week 15:** *Operating a Mixing Board for Live Mixing and Recording / Chapter 1 and 10*
- Week 16:** *Final Compilation Presentation*

Timeline & Description of Assignments:

Weekly Online Discussion assignments located on Canvas will be turned in by Sunday at 9:00 pm. The purpose of the discussions is to (1) *learn* about and relate to your peers' perspectives based on their experience and professional perspective, (2) *refine* your perspectives over time to help strengthen your personal enterprise, and (3) *uncover* opportunities for future collaborations between your peers as each of you have various types of expertise. The discussion **postings** should be clear, concise, and creative. Your **replies** to at least three peers' posts for each discussion should be around 3 to 4 sentences. It is important for you to address your peers' viewpoints. The objective of each reply is to relate to each other, and sometimes, to offer a different perspective in a respectful manner. Replies are also due by Sunday at 9:00 pm.

Homework Production Assignments/Projects will be located on Canvas under the 'Assignment' tab. Some homework assignments will be located within the slides of the module and I will indicate which slides to refer to. Homework assignments can be turned in electronically anytime throughout the week, but no later than 9:00 pm on Fridays. Your homework is also to be turned in with a physical copy at the next class meeting for in-class discussion. Students will have a total of 15 short produced excerpts of music (16 - 32 measures) that reflect an understanding of the content taught and demonstrated by the instructor. The instructor will provide rubrics and video tutorials for each assignment, which will be located on Canvas under the 'Assignment' tab.

- NOTE: Students will be able to complete many of these assignments during the class period's lab time, as designated by the instructor. There will be class meetings fully-dedicated to lab time in which the instructor will provide individual guidance and collaborative support for each student's assignments and encourages assignments to be co-produced with other students in the class, if the student desires. In doing so, this will ensure students have ample time to complete the assignments and gain experience engaging in collaborative-productions, which is common practice in the music industry. Assignments will range between 30 seconds – 2 minute of music. Students are welcomed to expand the length of each assignment if they wish.

Quizzes will be administered at the beginning of class on Mondays.

Producer's 1st Single will be due in the 10th week of the semester. The single will display students' ability to compose, recruit supporting musicians, perform and record stems, mix, edit, and master an original composition or an arrangement of a cover at an industry-standard. Students can choose any genre for their single and should use a combination of MIDI-based instruments, vocals, and acoustic instruments within the piece of music.

Final Compilation Portfolio will commence in the 8th week of class. Students will be provided with detailed instructions and advice for their customized portfolio of music productions for commercial media based on their aspiring vocation of interest within music business & entrepreneurship. The final compilation portfolio (1) will include the final mixes of the previous homework production assignments/projects and (2) will be undertaken throughout the remainder of the semester with regular input from the instructor. The *Portfolio Presentation* will take place during the 16th week of the semester.

Attendance Policy, Class Expectations, and Make-Up Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Students can refer to the 'announcement' tab on Canvas three times per week to stay informed of all course-related news and assignments. Students can adjust their Canvas settings so that the announcements are directly sent to email. This is critical to minimize e-mail traffic, student questions, lower student anxiety over error questions, and it helps to inform students of concerts they can attend. NOTE: Students often have the same questions that need to be answered when in the online environment. With that in mind, the "Announcements" will be the medium that the instructor uses to communicate all answers to basic questions. In some cases, a student's question will require a personal response, and in those cases a personal response will be issued to the student.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Make-ups for Exams or Other Work

In order to remain fair to all students enrolled in this course who are held to the same academic standard, make-ups for any assignment, quiz, or exam will require written documentation that the student has been excused from school during the time in question. Without this approval, the instructor cannot issue a make-up. NOTE: Religious observances do **not** require written documentation. The instructor will determine and inform the student of an appropriate date and time to submit the make-up assignment(s).

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation. Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Evaluation of Grades

Assignment	Percentage of Final Grade
Homework Sets (15)	10%
Quizzes (4)	10%
Producer's Single (1)	30%
Final Compilation Portfolio	40%
Weekly Online Discussions	5%
Class Participation	5%

Participation Rubric

Criteria	1	2	3	4
Preparation	<u>Unprepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Partially prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Mostly prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).	<u>Fully prepared</u> for class with assignments, homework, and required class materials (textbook, documenting materials).

Engagement	<u>Does not participate</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided and does not submit assignments on time. Exhibits a lack of interest in the activities.	<u>Some participation</u> in class discussions and collaborate with other students in group assignments. Does not complete assignments according to the rubrics provided but submit assignments on time. Has many lapses in participation, and has 4 or more incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class. Has minimal lapses in participation, and has 3 incomplete or late assignments.	<u>Active participation</u> in class discussions and collaborate with other students in group assignments. Completes assignments according to the rubrics provided and submits assignments on time throughout the entire class.
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Percent	Grade	Grade Points
93.0 - 100.0	A	4.00
90.0 – 92.9	A-	3.67
87.0 – 89.9	B+	3.33
83.0 – 86.9	B	3.00
80.0 – 82.9	B-	2.67
77.0 – 79.9	C+	2.33
73.0 – 76.9	C	2.00
70.0 – 72.9	C-	1.67
67.0 – 69.9	D+	1.33
63.0 – 66.9	D	1.00
60.0 – 62.9	D-	0.67
0 – 59.9	E	0.00

More information on UF grading policy may be found at: <http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Guidance on how to give feedback in a professional and respectful manner is available at <http://gatorevals.aa.ufl.edu/students/>. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.