

**Instructor:****Mailbox:****Phone:****Office:****Office Hours:****Course Chair:** Melissa Howe

**Description:** This is an interdivisional course that offers students in the String Department, Writing Division majors, and Music Production & Engineering Department insight into how to operate most efficiently in the recording studio. The course will be divided into three or four sections of three weeks each. In each section, all participants will meet in the recording studio to record one or more works written by a Writing Division student for strings or strings with other tracks previously recorded.

**Course Objective:** This course is a cooperative venture with departments in three divisions working together to replicate professional scenarios of string recording projects. Students will be able to ask questions and offer feedback to each other during the process. Emphasis will be on how to write effectively for strings in background and foreground situations, how to make the parts clear, using a click track in a group, conducting with a click track, playing along with other tracks, how to use headphones effectively, how to record string sections and individuals, and making the recording process as efficient as possible.

**Required Text(s):**

**Coursework and Out-of-Class Preparation:** In order to maintain satisfactory standing in this class, approximately 2 hours per week of out-of-class preparation are recommended.

**Midterm:** TBA**Final:** TBA**Grading Criteria:**

A (90-100)	Superior, Exceptional; control of course material enables excellent production.
B (80-89)	Good; grasp of material enables above-average production.
C (70-79)	Average; assimilation of material enables acceptable production.
D (60-69)	Below Average; exposure to material enables poor, but passable production.
F (below 60)	Not Passing; assimilation of material insufficient to demonstrate acceptable productive capacity.

<b>Final Grade Determination:</b>	20%	Attendance
	20%	Attitude
	20%	Participation
	20%	Midterm Project
	20%	Final Project

**Attendance Policy:** Unexcused absence(s) may result in a course grade of "F".

**Deadline for Course Withdrawal:** 5:00 PM, Friday following Midterm Week. See Academic Calendar.  
Withdrawal from a course may not be initiated after that date.

**Withdrawal Policy:** You may withdraw from this class by completing a *Student-Initiated Withdrawal from a Class* form at the Office of the Registrar. The withdrawal form must be submitted to the Office of the Registrar before the end of the 9th week of classes in Fall and Spring semesters, or the end of the 8th week in the 12-week Summer Session. If you submit the withdrawal form by the deadline, you will receive a grade of “W” for the class. Withdrawing from a class cannot be done after the deadline.

The instructor will **not** withdraw you from the class for any reason (including absence) or submit the form for you. It is your responsibility to withdraw from the course. If you withdraw from this class, you continue to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Please be aware that withdrawing from a class may affect scholarship, financial aid, and/or international student visa status. If you receive financial aid or veterans' benefits, your eligibility for aid may be reduced by withdrawing. If you are an international student, you may jeopardize your F-1 visa status.

In case of doubt about your status and options, ask the instructor, department chair and/or the Counseling & Advising Center.

### Topical Course Outline

#### Chronological Outline

1) Get acquainted, discuss options for recording projects. Begin with some simple piece that requires overdubbing (a scale) to begin work with headphones, click tracks, intonation, etc.

2-9) Each week from here on will be more or less the same: i.e. a composer will bring in a piece, the strings will play it, the engineer will record it. Then there will be a discussion amongst the entire group about what would make the session go more smoothly - bowing markings, recording formats, mic placement, individual mics, room mics, click tracks, etc.

Each string player will be required to produce two sessions for a midterm and a final project. They will pick the music, the mics, the set up, the recording format, the effects, and run the session.

9-14) In these classes each composer/producer will mix their compositions into a final project. We will cover as many project as possible in each session.

15) A representative from the BMA will discuss recording procedures and payments.