



THE CONTEMPORARY MUSIC CENTER

a program of the Council For Christian Colleges & Universities

SYLLABUS AUDIO ENGINEERING

Instructor: Brian Cofer

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CREDIT: 3 semester credits

These recommended credits will be granted by your home institution. They will not be considered for transfer credits.

COURSE EQUIVALENCY:

This course may meet the requirements of an upper-level class in Sound Reinforcement, Chapel Sound and Audio-Visual Department work.

OFFICE HOURS:

Our “physical and virtual doors are always open.” If you have a question please don’t hesitate to ask. If you would like to set up an appointment, we can do that too. As a courtesy, try not to call after 11PM or before 9AM, unless there is an emergency.

CATALOGUE DESCRIPTION:

- This course focuses on concepts and common practices in professional audio. Instruction and practical experience will focus on sound reinforcement for concerts as well as recording studio techniques, since both disciplines employ the same concepts. The information learned in this course will be put into practice in both the Concert Production and Studio Production courses.

OBJECTIVES:

- To understand and demonstrate proper use of foundational concepts required in professional audio work (see course schedule below) and how they are used in making and enhancing music.
- To become proficient in the proper use of common analog and digital professional audio equipment.
- To understand how to troubleshoot common audio problems including ground loops and faulty wiring.
- To communicate effectively and demonstrate the ability to collaborate with Artist and Business Elective students and faculty, while understanding the role audio engineers play in the various facets of the music business.



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METHODOLOGY:

Students are required to review on-line materials and come to class prepared to ask questions for clarification. The rest of the class will concentrate on demonstrating an understanding of the skill and then showing a command of the subject by applying those skills in live musical setting. Thursday afternoon line-check and evening shows require students to show proficiency in all of the skill areas. Those students who demonstrate an advanced understanding of the techniques will assume higher-level roles during the road tour.

COURSE REQUIREMENTS:

- Students are required to attend all classes. Habitual tardiness or absence, defined as 5 or more tardies/absences, will result in the reduction of one full letter grade.
- Preparation: Students are expected to read the assigned material before each class
- Assignments: All engineering assignments must be completed on the due date

RECOMMENDED READING:

- www.microphone-data.com
- Mixing Audio, Second Edition: Concepts, Practices and Tools by Roey Izhaki

GRADING:

It is important to note that grades are not an assessment of your soul, your potential, or even hard work. They are an assessment of the quality of your work in this class. We also place great value on your attitude and demonstration of improvement.

The following is the CCCU Student Programs grading policy. This policy is administered by all CCCU Student Programs worldwide. The CCCU prides itself on the competitive nature of its admissions and its courses. Please note that a “B” is a good grade that represents “competent and complete” work. “A” grades are earned only by “superior” work. By that definition, “A” grades are a minority of grades earned by students. It is not impossible to earn an “A,” but it is difficult.

- A = Excellent creative and integrative work, revealing superior analysis and content.
- B = Good work, competent and complete
- C = Adequate work
- D = Less than adequate work
- F = Completely fails to meet expectations

We are always open to discussing any concerns over grading. If you have any questions or concerns, please come see me.



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FINAL GRADE BREAKDOWN

- 25% Attendance, preparation and participation in class
- 60% Accuracy, creativity and professionalism both in rehearsals and on-stage
- 15% Faculty review

GRADE PERCENTAGE VALUES

Letter grades have the following percentage values:

- A 93-100
- A- 90-92
- B+ 87-89
- B 83-86
- B- 80-82

(same pattern continues for other letter grades)

REPORTING GRADES

Students will receive weekly feedback on their performances. Final grades for the course will be mailed to students and their home institution after the completion of the semester.

ACADEMIC DISHONESTY

In the event of plagiarism, no credit will be granted for the assignment. Other disciplinary action may follow.



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COURSE SCHEDULE

Week 1: Signal flow and analog vs. digital audio

Week 2: Microphones

Week 3: Gain Structure

Week 4: Equalization

Week 5: Dynamics (compression and expansion)

Week 6: Effects

Week 7: Building a mix

Week 8: Mixing final touches

Week 9: Troubleshooting and maintenance

Week 10: Cable construction/repair - soldering and crimping

Week 11: Tour preparation

Week 12: Tour - Students are "hired" for each position needed for running the production of the shows. Selections are chosen by faculty based on performance throughout the semester.

Week 13: Portfolio Preparation - Analyze and improve studio project mixes as a group.

Week 14: Final Exam week