



## MUSC 3720

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 3720

**Title:** Audio/Video Post Production

**Catalog Description:**

This course is required for students pursuing the B. Music degree - Music Production track. Students in this course will learn about the roles and responsibilities of those who work in the post-production industry, and the file types, platforms and delivery methods required by that industry. Students will also learn the basics of video editing. Courses of this type are offered in similar B. Mus. programs across the US.

**General Education Requirements:** N/A

**Semesters Offered:** TBA

**Credit/Time Requirement:** Credit: 3; Lecture: 3; Lab: 0

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Prerequisites:** Completion of MUSC 3352 or permission of instructor

**Justification:**

The importance of music, and the other elements of a soundtrack in the film/TV/video and game industries can not be overstated. In order to be prepared for the workplace, students graduating with a bachelor's degree with an emphasis in music production need experience with the software platforms, workflow, files and delivery methods found in the audio post-production industry.

**Student Learning Outcomes:**

Upon completion of this course, students will possess a minimum of two complete sound-for-picture projects to add to their pre-professional portfolio. In addition, they will be able to:

- demonstrate an understanding of the roles and responsibilities of those who work in sound/music for video/TV/Film/Games;
- demonstrate the ability to operate a software platform typically used for video editing (typically Final Cut Pro);
- demonstrate a knowledge of the various file types used in digital video, audio and film;
- demonstrate a knowledge of the workflow used in the post-production industry;

- demonstrate a knowledge of the final mixing process and the methods of delivery required for each industry.

### **Content:**

- The role of audio and music in video/TV/film
- The role of the location sound crew
- The music soundtrack - the role of the composer
- The non-music soundtrack - the role of the sound designer and sound engineer
- The role of the music editor and music supervisor
- Spotting music and SFX
- Temp Tracks
- Foley and ADR Final Mixing and Dub
- Delivery
- Working with the video editor
- Common file types - video and audio
- Importing files into audio or video software
- Synchronization - SMPTE - House Sync

### Basic video editing using Final Cut Pro editing software

- FCP Interface
- Name/Save project
- Set scratch disk
- Sequence Settings
- Capture/Import media ? organize elements in browser - bins
- Create a sequence
- Playing/marking clips in viewer
- Insert/overwrite edits, transitions
- Editing tools (in the toolbar)
- Adding audio tracks
- Audio transitions
- Audio controls ? Mute and solo buttons
- Applying audio keyframes
- Audio mixing tool
- Timecode-windows in timeline, viewer, canvas, window burn
- Exporting

### **General Education Outcomes:**

### **Applied Education Outcomes:**

1) Students will acquire entry-level skills specific to and appropriate for employment in their chosen field of study.

The skills learned in this course will prepare students to work in the audio post industry. Students work will be assessed throughout the semester by the instructor who will provide both verbal and written feedback during each class meeting.

### **Key Performance Indicators:**

Students in this course will be assessed using the following measures:

- Participation: Attendance at class sessions;
- Exam: Written and hands-on midterm;
- Exam: Written and hands-on final;
- Presentation: Midterm video project;
- Presentation: Final video project.

### **Representative Text and/or Supplies:**

Rose, Jay. Audio Post Production for Digital Video. CMP Books. Current edition.

**Optimum Class Size:** 12

**Maximum Class Size:** 14

**Signatures:**

I hereby submit this course syllabus:

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Steve Meredith, DMA, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)