MTEC 70C: PRO TOOLS 201-AVID CERTIFICATION

Foothill College Course Outline of Record

<table>
<thead>
<tr>
<th>Heading</th>
<th>Value</th>
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<tbody>
<tr>
<td>Effective Term:</td>
<td>Summer 2023</td>
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<tr>
<td>Units:</td>
<td>4</td>
</tr>
<tr>
<td>Hours:</td>
<td>3 lecture, 3 laboratory per week (72 total per quarter)</td>
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<tr>
<td>Advisory:</td>
<td>Not open to students with credit in MUS 82C.</td>
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<tr>
<td>Degree &amp; Credit Status:</td>
<td>Degree-Applicable Credit Course</td>
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<tr>
<td>Foothill GE:</td>
<td>Non-GE</td>
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<tr>
<td>Transferable:</td>
<td>CSU</td>
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<tr>
<td>Grade Type:</td>
<td>Letter Grade (Request for Pass/No Pass)</td>
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<tr>
<td>Repeatability:</td>
<td>Not Repeatable</td>
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Description

Course Objectives
The student will be able to:

a. Configure Pro Tools HD workstations, customizing session requirements
b. Demonstrate multi-format session management techniques
c. Perform advanced digital audio editing techniques, including selection techniques, time operations, and media alignment
d. Write automation in any mode, automate plug-ins, and suspend automation
e. Operate a music production project with over 128 tracks of real time streaming digital audio

Course Content

a. Study and analysis of Avid 201-level approved curriculum
   i. Advanced multitrack editing using voltage controlled amplifiers and region groups
   ii. Application of AAX plug-in effects using expanded buss architecture of larger Pro Tools systems
   iii. Digital audio concepts, sound frequency, amplitude, sample rate, and quantization
   iv. Mixing techniques, including compensation for DSP-induced latency and digital audio engine buffers
   v. Track signal flow as applied to large scale production environments
   vi. Advanced automation only available on Pro Tools HD hardware configurations
   vii. Instrument tracks and virtual instruments within the Pro Tools environment

Lab Content

a. Track count
b. Elastic audio settings and rendering levels
c. Plug-in and bus considerations
d. Insert tracks and routing importing and exporting file types
e. Bit rate encoding
f. Bouncing audio to disk
g. Consolidating audio regions, etc.
h. Other items may include subjects such as number of plug-ins per insert track, bus assignments for efficient recording operation, and mastering compression settings

Special Facilities and/or Equipment
1. When taught on campus: classroom with Pro Tools HDX recording system and 16 channel audio interface, digital control surface, classroom with 30 Pro Tools Native recording systems, 30 Apple iMacs, Apple Macintosh Mac Pro with at least 8GB of RAM and 24 inch monitor, projection system for video and multimedia content.
2. When taught via Foothill Global Access: on-going access to computer with email software and capabilities, email address, JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Written assignments that analyze, compare, and contrast Pro Tools production techniques
Designing and assembling a master production that demonstrates an understanding of the Pro Tools environment
Tests on workflow, file management, DSP allocation, and digital audio theory as presented in the Pro Tools 201 curriculum

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations and classroom discussion of the techniques for producing audio in Pro Tools
In-class viewing of Pro Tools sessions followed by instructor-guided interpretation and analysis
Presentations of major music and post-production projects followed by in-class discussion and evaluation
Demonstration of techniques for recording, editing, and mixing audio in Pro Tools

Representative Text(s) and Other Materials

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

a. Written critiques and analyses of audio production projects, including albums, soundtracks, television, video games, and internet multimedia

b. Written summaries documenting technical and artistic elements for corresponding submitted assignments and audio projects

c. Written proposals, session logs, learning outcomes, and reflections supporting submitted musical works and final master recordings

Discipline(s)
Commercial Music