



COURSE OUTLINE : MUSIC 50

D Credit – Degree Applicable

COURSE ID 008455

Cyclical Review: October 2020

COURSE DISCIPLINE : MUSIC

COURSE NUMBER : 50

COURSE TITLE (FULL) : Music Internship

COURSE TITLE (SHORT) : Music Internship

CATALOG DESCRIPTION

MUSIC 50 is a discipline-specific course, which allows students to earn from 1.0 – 3.0 units for a structured, supervised internship either on-campus or off-campus under the supervision of a faculty advisor. It is designed to provide students with appropriate preparation and a hands-on work experience in one of the following fields: recording, production, sound reinforcement, or music business. Internship locations may include: music studios, sound reinforcement companies, record companies, music publishers, music manufacturers, music venues, production companies, or music management companies. The purpose of this class is to enhance students' knowledge, skill levels, and professional competency in their targeted career. This course is recommended for the self-motivated student, and requires faculty advisor approval to register.

CATALOG NOTES

Note: This course is Pass/No Pass only.

Total Lecture Units: 0.00

Total Laboratory Units: 1.00-3.00

Total Course Units: 1.00-3.00

Total Lecture Hours: 0.00

Total Laboratory Hours: 54.00-162.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 54.00-162.00

Total Out-of-Class Hours: 0.00

Prerequisite or corequisite: MUSIC 171, MUSIC 176, MUSIC 177, MUSIC 178, MUSIC 179, MUSIC 181, MUSIC 184, MUSIC 185, MUSIC 186, or MUSIC 187. Recommended Preparation: ENGL 100 or ESL 141.



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ENTRY STANDARDS

| | Subject | Number | Title | Description | Include |
|----|----------------|---------------|------------------|---|----------------|
| 1 | ENGL | 100 | Writing Workshop | Read, analyze, and evaluate contemporary articles and stories to identify topic, thesis, support, transitions, conclusion, audience, and tone; | Yes |
| 2 | ENGL | 100 | Writing Workshop | read, analyze, and evaluate contemporary articles and stories for the comprehension of difficult content and the identification of main ideas and (topic-based) evidence; | Yes |
| 3 | ENGL | 100 | Writing Workshop | read, analyze, and evaluate student compositions for unity, development, use of evidence, interpretation, coherence, and variety of sentence form; | Yes |
| 4 | ENGL | 100 | Writing Workshop | write a summary of a contemporary article or story with correct citation techniques; | Yes |
| 5 | ENGL | 100 | Writing Workshop | write an argumentative essay that has an introduction, body paragraphs, and a conclusion, demonstrating a basic understanding of essay organization; | Yes |
| 6 | ENGL | 100 | Writing Workshop | write an argumentative essay that addresses the topic, is directed by a thesis statement, uses appropriate textual evidence, develops logical interpretations, and concludes with some compelling observations; | Yes |
| 7 | ENGL | 100 | Writing Workshop | write an argumentative essay that integrates the ideas of others (i.e., authors) through paraphrasing, summarizing, and quoting with correct citation techniques; | Yes |
| 8 | ENGL | 100 | Writing Workshop | write an argumentative essay that generates novel ideas (those that add to the conversation rather than repeating the author's ideas) related to the topic and the readings; | Yes |
| 9 | ENGL | 100 | Writing Workshop | write compositions (e.g., summaries and argumentative essays) that are easy to read and follow, though some errors in grammar, mechanics, spelling, or diction may exist; | Yes |
| 10 | ENGL | 100 | Writing Workshop | proofread and edit essays for content, language, citation, and formatting problems. | Yes |



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|----|-------|-----|--------------------------------|---|-----|
| 11 | ESL | 141 | Grammar and Writing IV | <p>Compose a 400 to 450-word thesis-based essay which:</p> <p>(a) summarizes and cites appropriately a reading passage provided as a prompt,</p> <p>(b) includes a clear thesis statement,</p> <p>(c) uses evidence to support the thesis,</p> <p>(d) shows clear organization into an introduction, body, and conclusion, and</p> <p>(e) uses appropriate rhetorical modes such as comparison/contrast, cause/effect, and persuasion in order to support a thesis.</p> | Yes |
| 12 | MUSIC | 171 | Introduction To Music Business | Differentiate potential fields of employment in the music industry; | Yes |
| 13 | MUSIC | 171 | Introduction To Music Business | list the prerequisites needed for success in a particular job; | No |
| 14 | MUSIC | 171 | Introduction To Music Business | evaluate personal abilities in relation to a given music industry employment objective; | No |
| 15 | MUSIC | 171 | Introduction To Music Business | distinguish the format and function of various standard and evolving contracts and legalities of the music business; | No |
| 16 | MUSIC | 171 | Introduction To Music Business | describe United States Copyright Law and its practical applications in the music business; | No |
| 17 | MUSIC | 171 | Introduction To Music Business | explain the roles and basic techniques associated with music creation and production; | No |
| 18 | MUSIC | 171 | Introduction To Music Business | describe the principles of copyrights, publishing, licensing, and royalties as related to the music industry; | No |
| 19 | MUSIC | 171 | Introduction To Music Business | explain the components of recording contracts, record companies, mechanicals, and composer agreements; | No |
| 20 | MUSIC | 171 | Introduction To Music Business | discuss the roles of marketing, promotion, advertisement, merchandising, and concert tours; | No |
| 21 | MUSIC | 171 | Introduction To Music Business | describe the function and role of music business personnel such as managers, agents, attorneys, producers, and promoters; | No |
| 22 | MUSIC | 171 | Introduction To Music Business | demonstrate an understanding of how revenue moves throughout the entire music industry system; | No |



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| 23 | MUSIC | 171 | Introduction To Music Business | demonstrate a basic understanding of copyright law as it pertains to licensing work, monetizing product, and protecting original compositions and sound recordings; | No |
| 24 | MUSIC | 171 | Introduction To Music Business | explain methods of marketing and monetization for physical and digital work, live events, music products, writers and publishers, artist management, record companies, and broadcast and musical services in today's market. | No |
| 25 | MUSIC | 177 | Introduction To Music Technology | Demonstrate a working knowledge of the basic concepts and terminology of music technology; | Yes |
| 26 | MUSIC | 177 | Introduction To Music Technology | Explain the fundamentals of sound including waveforms, frequency, amplitude, and harmonics; | No |
| 27 | MUSIC | 177 | Introduction To Music Technology | Demonstrate a conceptual and practical understanding of audio recording, audio editing, and signal processing; | No |
| 28 | MUSIC | 177 | Introduction To Music Technology | Describe the properties and components of audio recording systems; | No |
| 29 | MUSIC | 177 | Introduction To Music Technology | Demonstrate a conceptual and practical understanding of MIDI hardware, software, and sequencing; | No |
| 30 | MUSIC | 177 | Introduction To Music Technology | Explain the fundamentals of synthesis techniques such as subtractive, digital, additive, wavetable, and sampling; | No |
| 31 | MUSIC | 177 | Introduction To Music Technology | Describe the elements and techniques of computer music notation software. | No |
| 32 | MUSIC | 178 | Introduction To Recording | Explain sound, hearing, and acoustics concepts; | Yes |
| 33 | MUSIC | 178 | Introduction To Recording | describe the principles of signal processing; | No |
| 34 | MUSIC | 178 | Introduction To Recording | discuss the differences in studio types and designs; | No |
| 35 | MUSIC | 178 | Introduction To Recording | explain microphone designs, characteristics, and applications; | No |
| 36 | MUSIC | 178 | Introduction To Recording | discuss speakers and monitoring concepts; | No |
| 37 | MUSIC | 178 | Introduction To Recording | explain proper signal flow in a recording system; | No |
| 38 | MUSIC | 178 | Introduction To Recording | describe current audio recording procedures; | No |
| 39 | MUSIC | 178 | Introduction To Recording | explain the processes and equipment involved in analog recording; | No |
| 40 | MUSIC | 178 | Introduction To Recording | explain the processes, hardware, and software used in digital recording; | No |
| 41 | MUSIC | 178 | Introduction To Recording | describe common editing procedures and possibilities for recorded audio; | No |



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| 42 | MUSIC | 178 | Introduction To Recording | describe audio console operation and basic mixing concepts; | No |
| 43 | MUSIC | 178 | Introduction To Recording | explain current audio formats; | No |
| 44 | MUSIC | 178 | Introduction To Recording | summarize the mastering process and mastering techniques; | No |
| 45 | MUSIC | 178 | Introduction To Recording | summarize the different roles and processes involved in recording; | No |
| 46 | MUSIC | 178 | Introduction To Recording | recognize current methods of audio product manufacturing. | No |
| 47 | MUSIC | 176 | Introduction to Songwriting | explain the history and evolution of songwriting; | Yes |
| 48 | MUSIC | 176 | Introduction to Songwriting | identify distinguishing characteristics of popular songs in different styles; | No |
| 49 | MUSIC | 176 | Introduction to Songwriting | compose original songs and lyrics in specified genres; | No |
| 50 | MUSIC | 176 | Introduction to Songwriting | analyze songs for genre, form, structure, groove, and lyrical elements; | No |
| 51 | MUSIC | 176 | Introduction to Songwriting | perform original songs as a soloist or with an ensemble; | No |
| 52 | MUSIC | 176 | Introduction to Songwriting | create a lead sheet for original compositions. | No |
| 53 | MUSIC | 179 | Studio Recording and Mixing I | Set up console, hardware, and DAW routing in a typical multitrack mix project workflow; | Yes |
| 54 | MUSIC | 179 | Studio Recording and Mixing I | configure the console, hardware, and DAW in tracking sessions for different genres of music and groups of musicians; | No |
| 55 | MUSIC | 179 | Studio Recording and Mixing I | patch outboard equipment as an insert in an analog console or digital audio workstation; | No |
| 56 | MUSIC | 179 | Studio Recording and Mixing I | demonstrate the ability to monitor or print signal processing and develop the insight to choose between the two; | No |
| 57 | MUSIC | 179 | Studio Recording and Mixing I | connect microphones using various microphone preamplifiers and judge the aesthetic sound quality produced; | No |
| 58 | MUSIC | 179 | Studio Recording and Mixing I | choose appropriate microphones for various acoustic and electric instruments, voices, and ensembles; | No |
| 59 | MUSIC | 179 | Studio Recording and Mixing I | mix audio volume and panorama with an ear toward balance and symmetry; | No |
| 60 | MUSIC | 179 | Studio Recording and Mixing I | demonstrate the ability to use equalization to shape the frequency of sound and dynamics to modify the amplitude in a fitting and aesthetically pleasing manner; | No |



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| 61 | MUSIC | 179 | Studio Recording and Mixing I | place microphones with commonly used microphone techniques on instruments, voices, and ensembles; | No |
| 62 | MUSIC | 179 | Studio Recording and Mixing I | illustrate signal flow with analog, digital, or hybrid recording and mixing systems; | No |
| 63 | MUSIC | 179 | Studio Recording and Mixing I | operate an analog console with digital and analog signal processing. | No |
| 64 | MUSIC | 181 | Live Sound I | Demonstrate a working knowledge of the basic concepts and terminology of live sound reinforcement; | Yes |
| 65 | MUSIC | 181 | Live Sound I | describe the principles of signal flow as related to live sound; | No |
| 66 | MUSIC | 181 | Live Sound I | describe microphone designs, characteristics, selection, and applications as related to live sound; | No |
| 67 | MUSIC | 181 | Live Sound I | describe signal processing and its applications to live sound; | No |
| 68 | MUSIC | 181 | Live Sound I | explain monitoring and monitoring systems in live sound; | No |
| 69 | MUSIC | 181 | Live Sound I | diagnose and troubleshoot common problems that occur in live sound reinforcement; | No |
| 70 | MUSIC | 181 | Live Sound I | describe the principles of room acoustics and how sound interacts with various room environments; | No |
| 71 | MUSIC | 181 | Live Sound I | recognize the fundamental differences between digital and analog consoles; | No |
| 72 | MUSIC | 181 | Live Sound I | demonstrate proper equipment care and maintenance procedures and display an awareness of common industry practices; | No |
| 73 | MUSIC | 181 | Live Sound I | participate in the design, setup, operation, and teardown of a sound reinforcement system for live music events; | No |
| 74 | MUSIC | 181 | Live Sound I | perform a basic mix for live music events of various genres. | No |
| 75 | MUSIC | 184 | Electronic Music I | Identify basic historical developments, individuals, and practices in electronic music; | No |
| 76 | MUSIC | 184 | Electronic Music I | describe synthesis methods including subtractive, additive, frequency modulation (FM), wavetable, physical modeling, and granular; | No |
| 77 | MUSIC | 184 | Electronic Music I | describe the principles of digital sampling; | No |
| 78 | MUSIC | 184 | Electronic Music I | explain and demonstrate a variety of MIDI sequencing techniques; | Yes |



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| 79 | MUSIC | 184 | Electronic Music I | demonstrate various synthesis methods; | No |
| 80 | MUSIC | 184 | Electronic Music I | demonstrate an ability to create original compositions and/or live performances utilizing synthesis and/or MIDI sequencing techniques; | No |
| 81 | MUSIC | 184 | Electronic Music I | explain and demonstrate effects processing in electronic music production. | No |
| 82 | MUSIC | 187 | Pro Tools I | Describe what Pro Tools software is; | No |
| 83 | MUSIC | 187 | Pro Tools I | configure a Pro Tools hardware and software system; | No |
| 84 | MUSIC | 187 | Pro Tools I | demonstrate proper file and session management; | No |
| 85 | MUSIC | 187 | Pro Tools I | operate and configure Pro Tools sessions; | Yes |
| 86 | MUSIC | 187 | Pro Tools I | demonstrate audio and MIDI recording techniques; | No |
| 87 | MUSIC | 187 | Pro Tools I | demonstrate audio, MIDI, and video import; | No |
| 88 | MUSIC | 187 | Pro Tools I | operate virtual instruments and real-time plugins; | No |
| 89 | MUSIC | 187 | Pro Tools I | demonstrate basic mixing, signal routing, and automation techniques; | No |
| 90 | MUSIC | 187 | Pro Tools I | manipulate clips, markers, fades, notes, tempo, timing and pitch; | No |
| 91 | MUSIC | 187 | Pro Tools I | demonstrate editing techniques for audio, MIDI, and video; | No |
| 92 | MUSIC | 187 | Pro Tools I | produce session bounces, backups, and mix downs; | No |
| 93 | MUSIC | 187 | Pro Tools I | complete hands-on Pro Tools projects. | No |
| 94 | MUSIC | 185 | Pro Tools 101 | describe what Pro Tools software is; | No |
| 95 | MUSIC | 185 | Pro Tools 101 | describe the differences in Pro Tools configurations and options; | No |
| 96 | MUSIC | 185 | Pro Tools 101 | demonstrate proper file and session structure management; | No |
| 97 | MUSIC | 185 | Pro Tools 101 | operate and configure Pro Tools sessions; | Yes |
| 98 | MUSIC | 185 | Pro Tools 101 | demonstrate basic audio recording; | No |
| 99 | MUSIC | 185 | Pro Tools 101 | demonstrate audio, MIDI, and video importing; | No |
| 100 | MUSIC | 185 | Pro Tools 101 | demonstrate MIDI recording and management; | No |
| 101 | MUSIC | 185 | Pro Tools 101 | operate virtual instruments and real-time plug-ins; | No |
| 102 | MUSIC | 185 | Pro Tools 101 | manipulate regions, markers, and fades; | No |
| 103 | MUSIC | 185 | Pro Tools 101 | demonstrate basic mixing and automation techniques; | No |
| 104 | MUSIC | 185 | Pro Tools 101 | produce session backups and mix downs; | No |
| 105 | MUSIC | 185 | Pro Tools 101 | complete hands-on Pro Tools projects. | No |



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| 106 | MUSIC | 186 | Pro Tools 110 | design customized Pro Tools session setups; | No |
| 107 | MUSIC | 186 | Pro Tools 110 | distinguish the differences in various external controllers for Pro Tools; | No |
| 108 | MUSIC | 186 | Pro Tools 110 | demonstrate file and session data management with Digi Base browsers; | No |
| 109 | MUSIC | 186 | Pro Tools 110 | manipulate region groups; | No |
| 110 | MUSIC | 186 | Pro Tools 110 | demonstrate intermediate audio and MIDI recording setups and techniques; | No |
| 111 | MUSIC | 186 | Pro Tools 110 | operate loop recording and playback features of Pro Tools; | No |
| 112 | MUSIC | 186 | Pro Tools 110 | manipulate regions using Elastic Audio; | No |
| 113 | MUSIC | 186 | Pro Tools 110 | operate plug-in and stand-alone virtual instruments; | No |
| 114 | MUSIC | 186 | Pro Tools 110 | manipulate MIDI and audio with editing and time-adjusting techniques; | No |
| 115 | MUSIC | 186 | Pro Tools 110 | apply fades, color coding, and region loops; | No |
| 116 | MUSIC | 186 | Pro Tools 110 | operate Beat Detective and apply Audio Suite processing; | No |
| 117 | MUSIC | 186 | Pro Tools 110 | demonstrate automation modes, views, implementation and editing; | No |
| 118 | MUSIC | 186 | Pro Tools 110 | demonstrate intermediate signal routing, signal processing, and mixing techniques; | No |
| 119 | MUSIC | 186 | Pro Tools 110 | complete hands-on Pro Tools projects. | Yes |

EXIT STANDARDS

- 1 demonstrate an understanding of the professional and educational minimum qualifications for employment and advancement within the target career/discipline;
- 2 demonstrate effective professional practices and soft skills of a specific career/discipline;
- 3 demonstrate basic occupational competencies (knowledge, skills and abilities) required for employment in the target career/discipline;
- 4 analyze personal performance of specific skills related to the target career/discipline;
- 5 compose a resumé.

STUDENT LEARNING OUTCOMES

- 1 demonstrate basic occupational competencies required for employment in the target career/discipline



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COURSE CONTENT WITH INSTRUCTIONAL HOURS

| | Description | Lecture | Lab | Total Hours |
|---|--|---------|-----|-------------|
| 1 | Orientation (prior to enrollment in the course) <ul style="list-style-type: none"> • Professional standards, behavior and ethical code of conduct • Job skill requirements • Self-reflection and problem solving • Professionalism • Appropriate attire • Professional behavior • Being aware/avoiding sexual harassment • Developing learning objectives • Employer-student contract | | 2 | |
| 2 | Internship <ul style="list-style-type: none"> • On-the job shadowing of current employees • Information gathering of current industry trends • Recording and studio operations • Audio production roles and practices within the music industry • Sound reinforcement and live production practices • Music business roles and operations | 0 | 160 | 160 |
| | | | | 160 |

OUT OF CLASS ASSIGNMENTS

- 1 journal (e.g. documentation of duties performed);
- 2 written assignments (e.g. research of industry-specific educational requirements);
- 3 final resume;
- 4 final project (e.g. professional portfolio, demo recordings, promotional materials).

METHODS OF EVALUATION

- 1 internship facility supervisor’s evaluation of student;
- 2 reports (e.g. weekly reports of reflections on internship experiences);
- 3 student self-evaluation (e.g. self-assessment of internship performance).



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METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

| Title | Type | Publisher | Edition | Medium | Author | IBSN | Date |
|---|------|-----------|---------|--------|--------|------|------|
| No required textbooks. Faculty Advisor may assign readings from discipline-specific texts. | | | | | | | |