

SYLLABUS

MPATE-GE 2311: Tonmeister Technology I

Steinhardt School of Culture, Education, and Human Development

Department of Music Technology

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Office Hours: Wednesday 3:30 pm to 6:00 pm

Catalog Description

This course examines Tonmeister theories and techniques related to recording acoustic music in concert hall settings. Students will sharpen their recording skills with class lectures and live recording sessions. Producing classical music is the primary focus, however other acoustic music genres including jazz, world, and folk will be examined. Topics include spot and stereo microphone technique, concert hall acoustics, and record production.

Learner Objectives

By the end of the course students will be able to:

- Compare and classify acoustic recording environments and evaluate the effect that they have on sound recordings.
- Plan and execute recording sessions for classical ensembles ranging from soloist to chamber orchestras integrating tonmeister production techniques.
- Analyze stereo recording techniques and critique the type of sound images that they produce.
- Compare and assess the sonic characteristics associated with various types microphone technologies.

Assessment

Assignments	35% (7 assignments, 5% each)
Mid-Term Exam	20%
Final Exam	35%
Class participation	10%

Assignments (5% each)

For each recording session listed, a single PDF of documentation is required, one per session that includes the following information:

1. Session date
2. Performing artists
3. List of performed repertoire
4. Microphone input list
5. Seating and microphone position diagram
6. A written description of the sound quality produced by each stereo system used

Recording Sessions:

1. String Trio (5 points)
2. Solo Piano (5 points)
3. String Quartet (5 points)
4. Piano Trio (5 points)
5. Classical Singer (5 points)
6. Brass Quintet (5 points)
7. Woodwind Quintet (5 points)

Class Participation

Students will be expected to participate in class listening exercises and live recording sessions that are crucial to the structure of the course. For example, students will be assigned specific tasks during recording sessions including: production, recording, score following, microphone placement, recording console operation, and technical documentation. Through active class discussions, students will benefit and learn from one another's experiences. The class listening exercises and discussions will reflect the learning objects, assignments, and assigned readings for the course.

Readings

Required Texts

Dickreiter, Michael (1989). *Tonmeister Technology: Recording Environments, Sound Sources, and Microphone Techniques*, Temmer Enterprises

Suggested Additional Reading

Everest, Alton F. (1992). *The New Stereo Handbook*, Tab Books

Course Format

Classes will be conducted using direct instruction, listening exercises, group discussions, and small and large group recording activities.

Course Website

The **syllabus**, details about **assignments**, and any other general **course information** will be available online through NYU Classes. In addition, postings will be made regarding events or other items of importance regarding this course.

Course Outline

1st Summer Session Meeting	Topic	Assignment
Week 1 Day 1	Lecture, Recording Environments and Sound Sources	Reading pp. 1-29
Week 1 Day 2	Lecture: Microphones Technology	Reading pp. 31-63
Week 1 Day 3	Lecture: Stereo Recording	Reading pp. 65-104
Week 1 Day 4	Recording Session, String Trio	String Trio Documentation
Week 2 Day 1	Recording Session, String Quartet	String Quartet

		Documentation
Week 2 Day 2	Recording Session, Classical Singer	Classical Singer Documentation
Week 2 Day 3	Recording Session, Piano Trio	Piano Trio Documentation
Week 2 Day 4	Recording Session, Classical Singer	Take Home Mid-Term
Week 3 Day 1	Lecture: Classical Record Production	Classical Singer Documentation
Week 3 Day 2	Recording Session, Brass Quintet	Brass Quintet Documentation
Week 3 Day 3	Recording Session, Woodwind Quintet	Woodwind Quintet Documentation
Week 3 Day 4	Final Exam	5 essay questions based on assigned text readings and lectures

Statement on Academic Integrity

Students are responsible for understanding the concept of plagiarism, and knowing and understanding the contents of the University “Statement of Academic Integrity”
http://steinhardt.nyu.edu/policies/academic_integrity

Plagiarism will immediately result in a failing grade in the course and the student will be reported to their school’s academic Dean.

Students with Disabilities

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 for further information.

Appendix A
Graduate Scale and Rubric

Steinhardt School of Education Grading Scale

There is no A+

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	65-69
D	60-64

There is no D-

F	Below 60
IP	Incomplete/Passing
IF	Incomplete/Failing
N	No Grade

Letter Grade Rubric

A—Outstanding Work

An "A" applies to outstanding student work. A grade of "A" features not simply a command of stereo acoustic recording techniques, but importantly, a high level of understanding the scientific concepts, practical applications, and artistic outcomes associated with tonmeister recording techniques.

An "A" assignment is excellent in nearly all respects:

- It fulfills requirements of the assignment.
- Is composed in a neat, compressive, and accurate manner.
- It demonstrates a clear understanding of the material discussed and demonstrated in class.

B—Good Work

A "B" is given to work of high quality that reflects a command of tonmeister recording techniques, but lacks an in-depth technical or aesthetic engagement with the work.

A "B" assignment shares most characteristics of an "A" project, but

- It may have some minor weaknesses in the presentation and command of the material.
- It fails to meet one requirements outlined in the assignment.

C—Adequate Work

Work receiving a "C" is of good overall quality but exhibits deficiencies in the student's command of tonmeister recording techniques, or has inaccurate documentation.

A "C" project is generally competent; it is the average performance. Compared to a "B" project:

- It may have serious shortcomings in its command of the material that should have been obtained by doing the readings and participating in class recording sessions.
- It fails to meet one or two of the requirements outlined in the assignment.

D or F—Unsuccessful Work

The grade of "D" indicates significant problems with the student's work, such as a shallow understanding of the material.

- The documentation is unclear, incomplete, or inaccurate.
- It fails to demonstrate an adequate understanding of the concepts presented in class.
- It fails to fulfill 2 or more of the requirements outlined in the assignment
- It is not relevant to the assignments

An "F" is given when a student fails to demonstrate an adequate understanding of the material, or fails to follow the directions in an assignment, or fails to hand in an assignment.

Pluses (e.g., B+) indicate that the assignment is especially strong on some, but not all, of the criteria for that letter grade. Minuses (e.g., C-) indicate that the paper is missing some, but not all, of the criteria for that letter grade.

Assignment Grade Rubric

5 Points = A work

4 Points = B work

3 Points = C work

2 Points = D work

1 Point = F work

Class Participation Rubric

A (14 to 15 Points) the student attends all classes and always participates actively in class discussions and recording exercises.

B (11 to 13 Points) The student attends most classes, participates in most recording sessions, and sometimes participates in class discussions.

C (9 to 10 Points) The student attends most classes, participates in most recording sessions, but rarely participates in class discussions or volunteers for an active role during the recording sessions.

D (6 to 8 Points) The student attends most classes, participates in some recording sessions, and does not participate in class discussions.

F (1 to 7 Points) The student misses some recording sessions or is late, participates and does not participate in class discussions.