

**MUSC 52 Course Outline as of Fall 2025****CATALOG INFORMATION**

Dept and Nbr: MUSC 52 Title: SOUND FOR GAMES &amp; MEDIA

Full Title: Intro To Sound for Video Games and Media

Last Reviewed: 2/13/2023

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	2.00	8	Lab Scheduled	35.00
		Contact DHR	1.00		Contact DHR	17.50
		Contact Total	5.00		Contact Total	87.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

An intermediate- to advanced-level hands-on workshop in digital audio focusing on the production of master audio tracks for multimedia applications. Students will explore audio for video and film, audio for spoken word, non-linear audio for interactive media and video gaming, podcasting, postproduction techniques, and mastering.

**Prerequisites/Corequisites:**

Course Completion of MUSC 50

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: An intermediate- to advanced-level hands-on workshop in digital audio focusing on the production of master audio tracks for multimedia applications. Students will explore audio for video and film, audio for spoken word, non-linear audio for interactive media and video gaming, podcasting, postproduction techniques, and mastering. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 50

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2023	Inactive:
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<b>UC Transfer:</b>		Effective:		Inactive:
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**CID:**

**Certificate/Major Applicable:**

Both Certificate and Major Applicable

## **COURSE CONTENT**

**Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Utilize a Digital Audio Workstation (DAW) to produce master audio tracks for multimedia applications including film, video, gaming, and podcasting.
2. Critically analyze and aesthetically evaluate audio for multimedia applications.

**Objectives:**

At the conclusion of this course, the student should be able to:

1. Describe the various jobs and careers available in the Digital Audio industry.
2. Demonstrate hands-on proficiency with a DAW at an advanced level.
3. Explain the critical issues in the digital recording and broadcast of the speaking voice, including dialog, voice-overs, and narration.
4. Create, edit, and master digital audio content suitable for multimedia applications including video and film.
5. Create, manage, and integrate an audio asset list for interactive media and video gaming.
6. Assess and implement the technical processes involved in Internet audio delivery and podcasting.
7. Demonstrate the technical processes involved in audio postproduction.
8. Explain the mastering process.

**Topics and Scope:**

Lecture-Related Topics and Scope:

- I. Overview of the Digital Audio Industry
  - A. Jobs and careers in Digital Audio
  - B. Industry resources and organizations
- II. Audio for Spoken Word
- III. Audio for Video and Film

- A. Sound design
  - B. Sound effects (SFX)
  - C. Music underscoring
  - D. Aesthetic issues in video/film audio
- IV. Synchronization and Transfers
- A. Society of Motion Picture and Television Engineers (SMPTE) time code
  - B. MIDI-based synchronization
  - C. Proprietary synchronization systems
- V. Audio for Interactive Media and Video Gaming
- A. Linear vs. non-linear audio
  - B. Data size budgeting
  - C. Asset list creation, management, and integration
  - D. Use of middleware
  - E. Dataflow programming for Interactive Audio
- VI. Creating Sound Effects for Multimedia
- VII. Internet Production
- A. Data transfer networks
  - B. Fidelity and digital file formats
  - C. Acoustic masking (perceptual coding)
  - D. Online collaborative recording
  - E. Podcasting
- VIII. Postproduction
- A. Advanced editing
  - B. Music mixing
  - C. Surround sound
  - D. Premixing and rerecording for TV and film
  - E. Mastering
  - F. Evaluating the finished product
- IX. Synthesis in Sound Design
- A. Layering real world SFX with synthesized sound
  - B. Styles of design
- X. Best Practices for Productions

Laboratory-Related Topics and Scope:

- I. Advanced-Level Usage of the DAW
- II. Creating, Managing, and Integrating Audio Asset Lists for Interactive Media and Video Gaming
- III. Producing a Final Mixdown for Various Platforms
- IV. Digital Audio Projects such as:
  - A. Producing radio spots with music beds, voice-overs, and SFX
  - B. Scoring short films with music and SFX
  - C. Producing podcasts and preparing audio for online delivery
  - D. Building a MIDI/RIFF file to video game spec
  - E. Copying a film score texture
  - F. Organizing a personal SFX library following accepted naming conventions
- V. Mastering a Final Mix to Industry Standards

**Assignment:**

Lecture and Lab-Related Assignments:

1. Reading (10-20 pp. per week) from the text, handouts, and/or online tutorials
2. Hands-on proficiency demonstrations (3-5) on the applicable hardware and software

3. Quiz(zes) (1-3) on course topics (multiple choice/short answer/essay as needed)
4. Digital audio projects (4-5) based on the laboratory topics above, with a peer review process
5. Final digital audio project designed in consultation with the instructor

Lab-Related Assignments:

1. Completion of required laboratory hours

**Methods of Evaluation/Basis of Grade:**

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Digital audio projects

Problem solving  
40 - 55%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Hands-on proficiency demonstrations

Skill Demonstrations  
25 - 35%

**Exams:** All forms of formal testing, other than skill performance exams.

Quiz(zes)

Exams  
10 - 25%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation; lab hours

Other Category  
5 - 10%

**Representative Textbooks and Materials:**

Online Tutorials:

Groove3.com (all-access pass)

Text:

Audio in Media. 10th ed. Alten, Stanley R. Wadsworth/Cengage. 2013 (classic).

Other online resources such as:

Audio Engineering Society (<http://www.aes.org/>)

Interactive Audio Special Interest Group (<http://www.iasig.org/>)

Periodicals such as:  
Mix Magazine, Electronic Musician Magazine

Instructor prepared materials.