MUSC 228 History of Electronic Music

Fall 2018

Updated September 3, 2018

Course schedule on last page (p. 16).
Frequently Asked Questions (FAQ) on page 13.

1 Regular Meeting Times and Location

Tuesdays and Thursdays, 12:45–2:00 p.m. in CHEM 100

2 Course Description

Historical survey of electronic music, including key technological advancements, people and musical works; exploration of electronic music from different genres and countries.

3 Prerequisites

None

4 Instructor Information

Name	Jeff Morris, D. Musical Arts
Telephone Number	(979) 845 3355
Email Address	morris+musc228@tamu.edu
Office Hours	Tuesdays, 2:15–3:15 p.m.
Request Other Meeting Times at	https://morris.youcanbook.me
Office Location	LAAH 229

5 Textbook/Resource Materials

- Collins, Nick, Margaret Schedel, and Scott Wilson, *Electronic Music* (Cambridge Introductions to Music), New York: Cambridge University Press, 2013.

- See `http://ecampus.tamu.edu` for:
  - Tests
  - Assignments
  - Class notes
  - Study guide
  - Group assignments
  - Securely posted grades
  - Materials for further study

- Reasonably high quality listening equipment and a quiet, distraction-free setting for critical listening to internet-streamed recordings.

- Additional readings suggested in the required textbook to support your work on assignments, as needed.

6 Learning Outcomes

Upon successful completion of the course, students will be able to:

- Identify and reflect on key technological advancements, people and musical works in electronic music;

- Compare electronic music from different genres and countries;

- Engage with regional, national, and global electronic music communities;

- Analyze common threads among works of electronic music; and

- Analyze the social impact of electronic music in culture.

This course satisfies a part of the Texas Core Curriculum requirements. As a course in the Creative Arts Foundational Component Area, it:

- Focuses on the appreciation and analysis of creative artifacts and works of the human imagination;

- Involves the synthesis and interpretation of artistic expression; and

- Enables critical, creative, and innovative communication about works of art.

Texas A&M University has identified student learning outcomes that describe our institutional commitment to your educational goals. These include:

- The ability to demonstrate critical thinking;

- Effective communication;

- Social responsibility;

- Social, cultural, and global competence;

- Preparing to engage in lifelong learning; and

- Collaborative work.

For more information, see
http://provost.tamu.edu/Essentials/Undergraduate-Learning-Outcomes.

7   Coursework

Tests   One test corresponds to each week of lecture and each chapter in the assigned textbook. Once you complete a test, the next test will appear. All tests must be completed before the Redefined Days (15th week) as described at https://registrar.tamu.edu/Catalogs,-Policies-Procedures/Academic-Calendar; refer to the Course Schedule on page 16). Plan ahead to complete tests regularly and keep up with class lectures. For credit, the entire online submission process must be complete before the deadline, so allow time for unpredictable network traffic, etc. that may delay your submission.

Parameters: Each test allows twenty minutes for ten randomized multiple choice questions, and will allow two attempts, keeping the highest scoring attempt for each test. Tests will allow open book and notes *you made yourself*, but each test must be done alone: without realtime assistance or communication with anyone else between beginning and submitting the test. You may use an electronic copy of the textbook while taking the tests.

No excuses: This flexibility in submission dates and number of attempts should accommodate any delay due to excusable absences, technical difficulties, and honest mistakes. See Late Work on page 10 for more information.

eCampus has been known to have problems if you have multiple tabs open in one browser. It may be best to use a separate browser for eCampus (e.g., Chrome, Firefox, Safari, Opera) while taking tests and accessing course materials.

There are no cumulative examinations, and this course does not require long-term retention of exact dates, names, etc. The tests are designed to encourage a certain level of familiarity with the assigned readings, in order to provide students with a broad base of familiarity in the subject to enable quality work in the assignments. See Course Structure and How to Study on page 6 for more information.

Serves the Learning Outcomes: Identify and reflect on key technological advancements, people and musical works in electronic music; and Compare electronic music from different genres and countries.

Communities Assignment   You will practice skills in identifying, evaluating, selecting, and engaging with regional, national, and global communities related to course topics.

Serves the Learning Outcomes: Engage with regional, national, and global electronic music communities; Social, cultural, and global competence; and Preparing to engage in lifelong learning.

Partially satisfies the Core Objective of Social Responsibility (ability to engage effectively in regional, national, and global communities.)

Innovations Assignment: You will reflect upon newly developed tools and innovative usages of existing tools, techniques, or materials and their impacts.

Serves the Learning Outcomes: Identify and reflect on key technological advancements, people and musical works in electronic music; and Preparing to engage in lifelong learning.

Partially satisfies the Core Objective of Critical Thinking (creative thinking and innovation).

Playlist Assignment   You will work with a group of classmates to assemble a video playlist of published recordings illustrating a common theme, with each recording introduced by an oral (video) commentary from a different group member. Each member will contribute potential themes; evaluate themes suggested by others; contribute to the group's decision on a single theme; evaluate possible recordings to contribute to the playlist; coordinate with group-mates to select one recording for each group member to present; then work alone to select an excerpt that best supports the group's chosen theme and develop and orally express a statement introducing and interpreting the excerpt in a brief video message to be included in the group playlist; and finally, critically reflect on the group work experience.

You will express chains of influence or common properties among several musical examples by selecting and applying a visual communication technique, such as mind mapping, network diagrams, or Venn diagrams.

In your individual contribution, you will be expected to explain your concept in an organized, accessible manner; use appropriate language; demonstrate understanding of relevant vocabulary; and demonstrate and support a clear viewpoint with detailed evidence from course or other sources and logical reasoning, with a polished delivery that supports the content of your presentation. In your visualization, you will be expected to demonstrate thoughtful, coherent visual design to communicate your concept and support your viewpoint clearly, organize elements in clear ways appropriate to the topic and discipline, and use vocabulary and conventions appropriate to the topic and discipline.

In working with the group, you will be expected to synthesize others' ideas; propose new ideas, concepts, modes of thinking, or content; and assist and motivate group-mates by highlighting the importance of the project and the group's ability to complete it, with contributions that are complete and on time, maintaining respectful, constructive communications, with group-mates, including positive tone and body language.

Serves the Learning Outcomes: Compare electronic music from different genres and countries; Analyze common threads among works of electronic music; Effective communication; and Collaborative work.

Satisfies the Core Objective of Teamwork (ability to consider different points of view and to work effectively with others to support a shared purpose or goal) and partially satisfies the Core Objective of Communication Skills (effective development, interpretation and expression of ideas through oral and visual communication).

Social Responsibility Assignment You will (1) identify and explain the cultural values surrounding appropriation represented in two differing musical cultures, and compare how each community has been affected by its art; and (2) follow the money: explain a time you or someone you know gave or avoided giving money (or another valuable resource) in exchange for some experience engaging with art; trace what was given and taken by you (or the person you know) and by other participants; describe the impact on the community or art form if everyone participated as you did; and discuss whether and how those decisions align with your relevant values. You may use a hypothetical scenario for the purpose of discussion.

You will be expected to define an issue that warrants inquiry or investigation and provides considerable room for depth of interpretation; present and analyze a clear viewpoint on a work of art or its significance; define logical claims and theories; acknowledge and question information from coursework or other sources and compare or contrast it with your own established viewpoint; identify objective evidence to support your viewpoint by acknowledging, analyzing, and synthesizing multiple viewpoints and clearly showing how this synthesis verifies your viewpoint.

Your writing will be expected to explain your concept in an organized, accessible manner; demonstrate understanding of relevant vocabulary; and apply a discipline-appropriate analysis method.

In considering multiple cultures, you will be expected to recognize the beliefs and values of diverse cultures or perspectives; distinguish and analyze pertinent cultural viewpoints within the creation or interpretation of works of art; and explain your own relevant cultural beliefs, values, or practices.

In considering civic responsibility, you will be expected to examine, analyze, and reflect upon the manner in which art impacts different cultures in different ways; identify or propose how works of art have impacted or would impact a specific culture and its communities; and describe what you have learned about your own involvement with art by relating your involvement with art to your identity to its impact/influence in a broader social context.

Serves the Learning Outcomes: Analyze the social impact of electronic music in culture; The ability to demonstrate critical thinking; Effective communication; and Social responsibility.

Partially satisfies the Core Objectives of Critical Thinking Skills (inquiry, analysis, evaluation, and synthesis of information), Social Responsibility (intercultural competence and knowledge of civic responsibility), and Communication Skills (written communication).

8 Course Structure and How to Study

8.1 Structure of the Tests

All test questions are taken from required textbook. *Some* questions may act as a kind of "scavenger hunt" in the text in order to demonstrate that you have engaged the text deeply enough to find your way around it (which will be important when you need to return to your favorite topics to complete assignments). *Other* questions will address patterns covering multiple artists, countries, etc., asking you to synthesize how those individual topics fit together in the same chapter. Every answer option is true for *some* question during the semester, so keep in mind that you're looking for the best fit; there are no intentional "traps." If you catch yourself thinking, "Well, you might be able to say that about the Paris studio, but it's not really relevant to the details of the question, and that's a point that is usually made about the BBC instead," then that's probably not the best answer for the question at hand.

Be sure you are using the study guide, checking the page numbers listed there, and are able to explain in your own words what the author said about each term in the study guide before you begin the test. Some questions will only require recalling a single point in the reading but others will address broader summaries or conclusions from multiple points the author makes. If you are using an electronic version of the text, your e-reader's search function will likely fail you in these timed tests, because we are training a different skill: building your broader contextual understanding of the reading.

8.2 Reading the Required Textbook

Remember that reading isn't the end goal, it's the first step. You may find it useful to read "like a grad student," as I call it, or read in layers. Start by skimming the entire reading in ten seconds. In that short time, you'll only be able to notice headings, figures, and format (e.g., were there some lists? a lot of names? dates? other numbers?). Take one minute to put into words what you saw: say a sentence or two about what you recall. At this stage, your recollection might be as sparse as that of a film you saw as a child. Next, take one minute and skim the whole reading more thoroughly and reflect again. Make several passes like this, each successively longer, each trying to fill in details that were curious or fuzzy about your reflections on previous passes, for example, what was the reason for including that list or figure? Why was it important to list all those names? How does each heading fit with the chapter, and how does it relate to the other headings? How does each paragraph fit its heading and relate to the other paragraphs in it? The usual word-by-word reading once through is better for enjoying fiction. For studying a text, treat it like an archeological excavation, digging gradually deeper with each pass and using curious and fuzzy recollections to guide you where to dig deeper next.

8.3 Purpose of the Tests and Assignments

The tests are designed to ensure you've achieved a certain degree a familiarity with each chapter—you know your way around. They don't expect you to remember any particular detail for longer than one week, but this general familiarity is essential for your success on the assignments, and this is the way to establish that familiarity. Imagine you regularly travel to conventions and have many conversations with many people. It is not at all important to remember every detail of every conversation in the long term. However, you should certainly pay attention and recall pertinent information during each individual conversation, and you should remember the names and important facts of the major figures at each convention while you're there. Imagine that at one of those conventions, you met Pierre from France who had been a doctor and later became a baker. Several weeks later, your work or interests might make it useful if you could talk to someone who lived in France, or someone who knew about baking, or someone who had gone through a career change. You might vaguely remember that weeks earlier you met someone like that, and you could retrace your memories and notes and could look him up.

This is the level of familiarity with the textbook that you'll need to sustain long-term in order to complete the assignments: not details but the ability to find those details again (because you knew them well at one time) when they become relevant. The assignments will ask you to recall and discuss any innovation, or multiple musical works that have something in common, or performance practices that involve appropriation. In order to address these assignments, you need a broad set of recollections like Pierre the French baker, so you readily know where to look to relocate the details you need.

The assignments are designed to directly map course material to the state and university requirements that stand for every core curriculum course. These requirements are outlined on page 2, and pages 3–5 detail how each assignment satisfies those requirements.
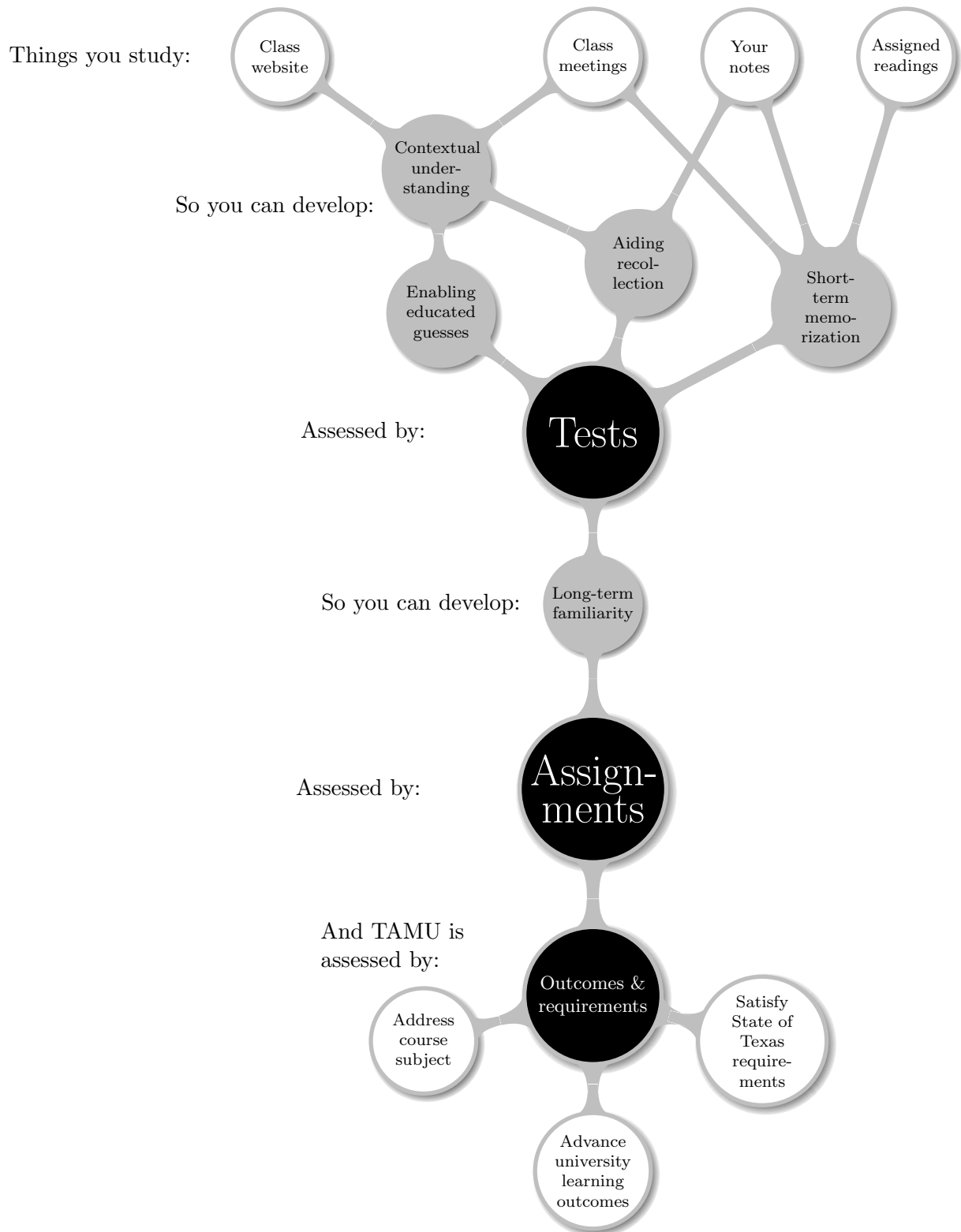
8.4 Class Meetings

Class meetings and the accompanying website notes are designed to serve your performance on tests and assignments by making names and concepts from the book "come alive" in multimodal experiences. It is often said that writing about music is like dancing about architecture. You could do okay on tests if you could perfectly recall every word from the text, but short of a photographic memory (in which case you would leave the course with very little understanding of the actual music), you will need the references in the text to actually mean something to you, such that you can hear the music in your head as you see it mentioned in text. Additionally, class meetings are designed to give you contextual information. Such things might seem superfluous in the moment, but they help you make educated guesses later, so you might be able to say, "That sounds like something Stevie Wonder would do," and then go to the corresponding part of the textbook to find details. This aids in recall for tests and helps build your broad recollections for possible topics to address in your assignments. The goal is to make you *conversant* in course topics, rather than being able to simply regurgitate facts without understanding. Topics for class meetings from directly from the tests (which come from the textbook), so if you don't understand how a given moment of class fits in, you should ask.

Finish reading the assigned reading (half a chapter for each class meeting) and preview the associated media clips on the class notes website before class, so you can discover which concepts are proving more tricky for you to master. In class meetings, ask the questions needed to help you understand those concepts.

8.5 Visual Summary: Course Structure is Aligned with Learning Outcomes and State Requirements

Things you study:

Class website

Class meetings

Your notes

Assigned readings

Contextual understanding

So you can develop:

Aiding recollection

Enabling educated guesses

Short-term memorization

Assessed by:

Tests

So you can develop:

Long-term familiarity

Assessed by:

Assignments

And TAMU is assessed by:

Outcomes & requirements

Address course subject

Satisfy State of Texas requirements

Advance university learning outcomes

9

9 Policies

9.1 Grade Assignment

A	90–100%
B	80–89%
C	70–79%
D	60–69%
F	0–59%

Grades are calculated automatically in eCampus, and decimals are truncated, not rounded.

9.2 Grade Weighting

65%	13 Tests (5% each), lowest (one) test grade dropped (in final course grade calculation only; not midterm)
5%	Communities Assignment
5%	Innovations Assignment
10%	Playlist Assignment
15%	Major Assignment: Social Responsibility
Note:	Extra credit is not available. This course is carefully streamlined to satisfy the many university and state requirements placed upon it. Any additional work would take attention away from those requirements, or reward neglecting them.

9.3 Aesthetics and Content

Texas A&M University is a Carnegie Tier One Research University and member of the elite American Association of Universities. This course focuses on new means of creative expression through technology. Be prepared for explorations outside your range of familiar arts. If your analyses or discussions resist being respectful, open-minded, or actively invested in learning and growing, then your explorations may be guided more explicitly in the form of mandatory supplemental assignments.

9.4 Attendance Policy

Attendance is not graded, but your respectful attention is expected at every class meeting. When you come to class, arrive on time and prepared.

9.5 Late Work

This course honors TAMU Student Rule 7 (`http://student-rules.tamu.edu/rule07`) where applicable, however, every degree of flexibility has already been given to you: test and assignment deadlines cannot be extended any further without violating registrar deadlines for midterm, coursework, and final grades. So, plan ahead, and stay on schedule with a time buffer to account for any extenuating circumstances.

Each deadline given is a "receipt deadline," meaning the submission process must be completed by eCampus before that deadline. Submit your work early to leave time for busy network delays, etc. eCampus's clock is the deciding factor.

9.6 Make-up Guidelines

Make-up work will be assigned following TAMU Student Rule 7 (`http://student-rules.tamu.edu/rule07`). Note that some assignments are incremental in nature (e.g., progress reports) and make no sense to be done late or out of order. In such cases, excused missed work will be omitted from your grade calculation, possibly making other work weigh more heavily in your grade assignment.

9.7 Diversity

Respect for cultural diversity is a core concept of Performance Studies, the department that offers this course. In this course, each voice in the literature studied has something of value to contribute to class discussion. You are expected to act with respect for the different experiences, beliefs and values expressed—***in words or in art***—and refrain from derogatory comments about other individuals, cultures, groups, viewpoints, or their creative expressions. This does not mean that you are prohibited from sharing your opinion. Instead, keep your reflections self-honest and not outwardly judgmental.

9.8 Communication Policy

Preferred means of contact:	E-mail `morris+musc228@tamu.edu`
Response time:	Typically by the end of the following business day. Brief, focused questions requiring yes/no answers will receive the quickest responses.
Grades and feedback accessed:	Via `http://ecampus.tamu.edu`.
Posting grades and feedback:	Tests are graded instantly at `http://ecampus.tamu.edu`. Open-response assignments will typically be graded within two weeks.
Online etiquette:	See `https://u.tamu.edu/Netiquette`

9.9 Course Timeframe

This is a standard long semester fourteen-week course (plus Redefined Days and Exam Days). As a three credit hour course, you are expected to spend approximately three hours per week receiving new course materials for the first time and approximately six hours per week reviewing those materials and completing classwork. (See `http://rules.tamu.edu/PDFs/11.03.99.M1.pdf` for more information.) This course is taught from the TAMU College Station campus and will use local time for deadlines: Central Standard Time (UTC-6:00) fall–spring and Central Daylight Time (UTC-5:00) spring–fall. Refer to `https://www.timeanddate.com/worldclock/usa/bryan-college-station` for the current time and for the beginning and ending dates of Daylight Saving Time.

9.10 Technical Requirements and Support

Minimum technical skills:	Operating a modern web browser software application including embedded word processing text fields and submitting forms; Connecting your computer to a fast internet connection
Required software and hardware:	Computer with up-to-date web browser—mobile devices may have limited functionality; high speed internet connection and a bandwidth allowance to accommodate streaming video lectures and study materials
Help Desk Central:	`http://hdc.tamu.edu/`

9.11 Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call (979) 845 1637. For additional information, visit `http://disability.tamu.edu`.

If you are registered with TAMU Disability Services and have an official letter requesting accommodations, submit it to your instructor via e-mail at `morris+musc228@tamu.edu` during the first week of classes. Accommodations will be arranged in the second week of class (after the drop/add period has ended).

9.12 Academic Integrity Statement and Policy

"An Aggie does not lie, cheat or steal, or tolerate those who do. For additional information, please visit: `http://aggiehonor.tamu.edu`.

9.13 Title IX and Statement on Limits to Confidentiality

Texas A&M University and the College of Liberal Arts are committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws provide guidance for achieving such an environment. Although class materials are generally considered confidential pursuant to student record policies and laws, University employees—including instructors—cannot maintain confidentiality when it conflicts with their responsibility to report certain issues that jeopardize the health and safety of our community. As the instructor, I must report (per Texas A&M System Regulation 08.01.01) the following information to other University offices if you share it with me, even if you do not want the disclosed information to be shared: *Allegations of sexual assault, sexual discrimination, or sexual harassment when they involve TAMU students, faculty, or staff, or third parties visiting campus.* These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In many cases, it will be your decision whether or not you wish to speak with that individual. If you would like to talk about these events in a more confidential setting, you are encouraged to make an appointment with the Student Counseling Service (`https://scs.tamu.edu`). Students and faculty can report non-emergency behavior that causes them to be concerned at `http://tellsomebody.tamu.edu`.

10 Frequently Asked Questions (FAQ)

"What's the course like?"

- Subject matter:

    - Historical developments (old stuff). . .
    - and contemporary practices (new stuff) in electronic music, . . .
    - focusing on innovations (weird stuff). . .
    - and cultural impacts (deep stuff).
    - See Course Schedule, p. 16.

- "So, EDM?"—That's a very small part, but ₓₑₛ. See Course Schedule, p. 16.

- "Do I need experience with technology?"—No, but it may help.

- "Do I need to known music theory?"—No, but it may help.

- "Any hands-on work making music?"—This large format core curriculum course makes that unfeasible.

- "Is this course hard?"—It should be very doable, even without prior knowledge, but sometimes individuals get hung up on technical or aesthetic concepts.
  See Course Structure and How to Study, p. 6.

- Tests—Online, approximately one per week. Open book and (your) notes; twenty minutes for ten randomized questions; "two attempts, no excuses" (taking the highest grade of the two). See Tests, p. 3.

- Assignments—Four, to satisfy Core Curriculum requirements. See pages 3–5.

- "Is there a team/group project?"— Yes. See Playlist Assignment, p. 4.

- Class meetings—Lectures and discussions connecting the textbook with the online notes and your questions. See Class Meetings, p. 7.

- Final exam—None, but there is a final assignment instead.
  See Social Responsibility Assignment, p. 5.

- "What should I watch out for?"

  – Don't let tests and assignments pile up! See Tests on page 3, Late Work on page 10, and Course Schedule on page 16.
  – There's no room for extra credit. See Grade Weighting, p. 10.

Deadlines

- "When are tests due?"—See Tests, p. 3.

- "When are assignments due?"—See Course Schedule, p. 16.

- "Can I get an extension?"—See Late Work, p. 10.

Grades

- "When will grades be posted?"—See Communication Policy, p. 11.

- "Can I get extra credit?"—See Grade Weighting, p. 10.

Tests

- "I read the text but still have trouble with tests. How can I do better?"—See Course Structure and How to Study, p. 6.

- "Do tests allow multiple attempts?"—Two attempts, no excuses. See Tests, p. 3.

- "A test question seems to have two correct answers available. What do I do?"—See Structure of the Tests, p. 6.

- "I submitted my test close to the deadline, eCampus shows 'Late/Needs Grading' instead of my test grade. What's wrong?"—See Tests, p. 3.

- "I'm registered with TAMU Disabilities Services and have a letter requesting accommodations,"—E-mail your letter to `morris+musc228@tamu.edu`.
  See Americans with Disabilities Act (ADA) Policy Statement, p. 12.

Miscellaneous

- "I added the course late; how do I catch up?"—Get the textbook, find the course on eCampus (including the study guide), and get on track to catch up: See Course Schedule, p. 16.

- "Can I set up a meeting with the instructor?"—See Instructor Information, p. 1.

- "I submitted my work incorrectly. Can I fix it?"—See Grade Weighting, p. 10. Also See Late Work, p. 10.

- "I need to arrive late or leave early one day, because..."—Come and go as you need, while minimizing distractions. See Attendance Policy, p. 10.

- "I'm not sure how to answer the *reflection questions* in the study guide. What should I be writing there?"—Don't worry; just move on. Be sure you can discuss all the *terms* listed, though. See Purpose of the Tests and Assignments, p. 7.

11 Updates to This Document

8/27/2018 Updated for this semester.

8/31/2018 Added to FAQ; combined the Purpose of the Tests and the Assignments sections for clarity.

9/3/2018 Clarified Tests and Disabilities Services sections and relevant FAQ entries.

Course Schedule—See next page.

12 Course Schedule

Reminder: This schedule gives a great deal of flexibility in submitting tests and assignments. Plan for each test and assignment into your own calendar, and stay on track. Do not let work pile up, and do not let technical difficulties or extenuating circumstances make you miss deadlines.

Week	Dates	Topic, activities, etc.
1	8/28, 8/30	Ch. 1 Introduction
2	9/4, 9/6	Ch. 2 Recording technologies and music
3	9/11, 9/13	Ch. 3 New sounds and new instruments
4	9/18, 9/20	Ch. 4 The post-war sonic boom
5	9/25, 9/27	Ch. 5 From analog to digital
6	10/2, 10/4	Ch. 6 Into the mainstream
		Due before midnight (end of day) Sunday 10/7:
		Communities Assignment and **Innovations Assignment**
7	10/9, 10/11	Ch. 7 Synth pop
8	10/16, 10/18	Ch. 8 Electronic dance music
9	10/23, 10/25	Ch. 9 Continuing the classical
10	10/30, 11/1	Ch. 10 Experimental electronica
11	11/6, 11/8	Ch. 11 Sound art
12	11/13, 11/15	Ch. 12 Further connections
13	11/20	Ch. 13 Live electronic music—*no class meeting;* study notes online
	11/22	No meeting: Thanksgiving holiday
14	11/27, 11/29	Ch. 13 Live electronic music and Social Responsibility
		Due before midnight (end of day) Sunday 12/2:
		Complete all tests and **Playlist Assignment**
Redef.	12/4	Social Responsibility
Final	**Wed. 12/12**,	No meeting.
	8:00 a.m.	**Major Assignment: Social Responsibility due** by the registrar-scheduled final examination start time for this course. See: `http://u.tamu.edu/FinalExams`.