Syllabus, Spring 2016: MUSC 225, Music and Technology
Department of Music, Linfield College

Professor: Andrea Reinkemeyer, DMA
Office: VBMC 142, Phone: (503) 833-2571
Office Hour: TBA or by appointment
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Class Meeting Time: Tues/Thurs 8:40-9:55 a.m.
Location: Miller Fine Arts Complex (MFAC), 128
Credits: 3

REQUIRED TEXTS
V. J. Manzo. *Foundations of Music Technology*. New York: Oxford University Press, 2016.
FMT Software http://vjmanzo.com/oup/fmt (also available on the MFAC128 computer)

REQUIRED SUPPLEMENTAL MATERIAL:
Supplemental handouts and listening assignments will be provided via the Blackboard Course Shell
Several CD-Rs (not CD-RW) for submitting projects
DVD-Rs or CD-Rs to back up your work

OPTIONAL:
Personal hard drive for back up (your computer account will be deactivated at the end of the semester)
Download Audacity editing software audacityteam.org (also available in MFAC128)
Monitor headphones and Stereo Adapter Jack
Software manuals are available for studio use only, but readings may be assigned from them.

OBJECTIVES:
Course Catalog Description: Students enrolled in Music and Technology will be introduced to the practical application of computers, synthesizers and audio equipment in classical and popular music. *Prerequisite: 121 or consent of the instructor. 3 credits.*

To achieve these goals, students will focus on listening, composition, synthesis, timbre/patch design, aesthetics, history, sequencing, sampling, and technical aspects of MIDI, as well as the basics of audio production and MIDI setup. Students will demonstrate their understanding of the course materials by completing reading and listening assignments, attending required concert events, keeping a written journal, short compositions and one longer final project, and quizzes.

GRADING:
Student grades will be determined as follows:

Category	Percentage
Sonic journal	20%
Small assignments	10%
Two medium-sized semester projects/compositions	20%
Quizzes	25%
Final Project	20%
Class Participation and Attendance	5%

Attendance and punctuality are expected and required. Any more than three absences during the term may result in a full letter grade drop. If a student is absent from the class, it is his or her responsibility to obtain any notes and/or assignments from his or her peers.

Make-up/Late Work Policy: Late assignments will not be accepted. If an absence occurs on an assignment's due date, please submit your work to me via email prior to our class meeting.

Academic dishonesty in any form will result in the grade of F with possible further consequences as determined by the Dean. This course adheres to the college policy on academic honesty, as published in the Linfield College Course Catalog. Unless otherwise noted, all work should be your own. If you need help, please make an appointment with me!

*Plagiarism also includes appropriating sounds, or portions of pieces belonging to other composers or artists.

Disability Statement

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562). We also encourage students communicate with faculty about their accommodations.

CONCERT & EVENT ATTENDANCE

Students will be required to attend specific concerts pertaining to music technology during the spring semester. Please plan ahead to be certain that you will be in attendance at the following concert events (part of your attendance grade):

EVENT	DATE	TIME	LOCATION
New Music Concert	April 17	4:00 pm	Woolley
TBA	TBA	TBA	TBA
Your Choice	YOUR CHOICE	TBA	TBA
Class Project Concert	TBA	TBA	TBA

Please note that work commitments do not constitute an excused absence for these concerts! The date you receive this syllabus is Tuesday, February 10. This provides ample time for you to make necessary arrangements in your work schedule. The only excused absence for these concerts is class conflict that you must arrange ahead of time with me. Turn in the program and/or ticket stub. Write a one-page review of the concert that includes astute comments about each piece that uses electronics.

Small and Large Assignments, Spring 2016: MUSC 225, Music and Technology
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ASSIGNMENTS

ASSIGNMENT TURNIN POLICY
Sonic Listening Journal assignments will be submitted via the Blackboard Course "Assignments" section which closes at 8:40 am on the due date. Other assignments will be submitted via CD or on my server account drop box; they are due at the beginning of class on the due date. Directions on how to turn in all assignments will be provided in class and via Blackboard. No assignment or journal will be accepted after the due date/time. No extensions will be given and no extra credit provided for missed assignments.

SONIC JOURNAL
Students are required to keep a sonic journal, which will be turned in three times during the semester for evaluation. The instructor will assign all required journal entries and provide questions to guide you through listening and writing activities. In addition to answering the question(s), entries on pieces should include your impressions and personal remarks regarding techniques used, form, aesthetic judgment, etc. Students may also create sonic timelines (hand drawn or using the Audio Timeliner software), or other sketches and renderings of pieces. Other items to be contained in the journal will be discussed in class.

COMPOSITION ASSIGNMENT 1 (Softsynth Patch Investigations)
Students will investigate softsynth patches, create a Logic session for listening, and answer questions about the patches. Detailed instructions will be provided in class regarding the numbers and types of timbres to be created. Projects will be assessed using the following general criteria:

GENERAL: Following assignment rules including selecting patches different from one another, selecting patches that use at least 2 oscillators, 2 modulators, 1 filter.

DIGITAL PERFORMER SESSION: Creating a Digital Performer session that contains all patches and adequately illustrates them sonically.

PATCH RESPONSES: Answer all questions provided for each patch thoroughly and correctly.

COMPOSITION ASSIGNMENT 2 (Electroclip)
Students will compose a short, one-minute, electroclip using processing techniques covered in class to create a coherent, short composition. Students are required to use synthesized sounds only on this project – recorded audio is not permitted. Projects will be assessed using the following criteria:

TECHNICAL - Quality and clarity of patches; lack of noise in patches; lack of clipping, digital distortion, analog distortion, MIDI dropouts, or other noise elements not purposely made a part of the composition; proper use of volume curves to avoid clicking.

PROCESSING/CREATIVE PATCH SELECTION - Using patches you created or original/unique-sounding patches from any of the soft-synths or hardware synths. No standard or General MIDI sounds. Clearly using applications discussed in class to manipulate sounds. Incorporate appropriately processed sounds into the composition and use them creatively.

FORM/STRUCTURE - Combining materials in a logical way; creating some sort of sonic environment or progression, which allows the piece to succeed within the context of the "short form" idea; development of material. Composition should have a beginning, middle, and an end.

CONTENT/CREATIVITY - General creative application; rhythmic elements used in a creative or non-standard way; stylistic ingenuity (not techno; not standard popular-based form); illustrating an understanding of electroacoustic art music; appropriateness of selected materials with regard to class discussion and listening assignments.

FINAL COMPOSITION

PROJECT PROPOSAL (a small assignment)
Students are required to submit a written proposal regarding their intended final project. The proposal must outline patches/samples, applications to be used, form (if pre-determined), and any other information pertinent to the project. Students may use home equipment for this project, but must include detailed information in the proposal if they intend to do so. This document should be at least one full page, single-spaced, and typed using the 12 pt Times New Roman font with 1" borders. Student may incorporate a timeline graph or other representative drawings as part of the proposal.

FINAL COMPOSITION ASSIGNMENT
Students will compose a piece of no less than 3:00 but no greater than 4:00 in duration. Students may use synthesizer sounds or may use the sampler to trigger stored samples. Students may share raw materials! Students may use timbres created in Project One for the final project. General MIDI patches may not be used for this project. This final project must be submitted on CD-R only or uploaded to a server if the instructor so desires. Additional details will be provided in class. Compositions will be assessed using the following criteria:

TECHNICAL – General assessment of quality and clarity of piece; lack of skips, clipping, digital distortion, analog distortion, or other noise elements not purposely made a part of the composition; proper use of volume curves to avoid clicks; good timbral and sonic balance among elements; sensitivity to the idea of space.

PROCESSING – Your project should use: applications discussed in class to manipulate timbres and patches, continuous controller messages (volume, panning, modulation, etc.), creative patches and/or sounds that are artistically appropriate to the composition. Do not use general MIDI and/or traditional instrument patches. Deliberately create and/or select interesting patches/timbres that compliment each other to create a cohesive sonic unit.

FORM/STRUCTURE – Form deals with the development of music over time. Your piece should use these musical materials and develop them in a logical way over time. Does your piece have a clear beginning, middle, and end?

CONTENT – You will be graded on the general use of materials, the appropriateness of selected materials with regard to class discussion and listening assignments. You should implement foreground, middleground, and background events to create the illusion of multiple layers with logical connections. Your piece should demonstrate stylistic ingenuity (not techno; not standard form; adaptation of the "electroacoustic art" genre).

For all reading assignments, I encourage you to use the FMT software, available in MFAC 128 or for download, to help you understand the key concepts.
Upload assignments to Blackboard

	Tuesday	Thursday
Week 1 Feb. 8-12	Read: Studio Regulations, sign form, assign door codes (do not share) Discussion: SHMRG(T) Basics of Logic	Read: Chapter 1, Properties of Sound Chapter 2, Audio Assignment #1 Discussion
Week 2 Feb. 15-19	Read: Chapter 3, Audio Editing Software Assignment #2, Discussion	Read: Chapter 4, Synthesis Assignment #3
Week 3 Feb. 22-26	Quiz 1	**No Class** Listening Journal 1, due
Week 4 Feb. 29- March 4	Read: Chapter 5, MIDI Chapter 6, Music Notation Software Assignment #4	Read Chapter 7, Sequencing MIDI Live is installed on the MFAC 128 computer Assignment #5, Live
Week 5 March 7-11	Read Chapter 8, Acoustics	Read Chapter 9, Effects **No Class**
Week 6 March 14-18	Quiz 2	Electroclip 1 Due
March 21-25	**No Class, Spring Break**	**No Class, Spring Break**
Week 7 March 28- April 1	Read: Ch.10 Sequencing and Performing with Audio	
Week 8 April 4-8	Read: Ch. 11, Technology in Performance	Electroclip 2 Due
Week 9 April 11-15	Quiz 3	Listening Journal 2, due
Week 10 April 18-22	Read: Ch. 12, Technology in Education **FINAL PROJECT PROPOSAL**	
Week 11 April 25-29	Read: Ch.13, Technology in Composition (Max/MSP)	
Week 12 May 2-6	Quiz 4	
Week 13 5/9-13	(Music Juries) Read: Ch.14, Introduction to Music Programming (Max/MSP)	Listening Journal 3, due
Week 14 5/16-19		**Last Day of Class, FINAL PROJECT DUE** Review, bring devices for Course Evaluation
Finals Week	Quiz 5 Tuesday, May 24 at 8:00 a.m.	