

PERF 228 History of Electronic Music

Syllabus

Basic Course Information

Course Information

Course Number: PERF 228

Course Title: History of Electronic Music

Time: Asynchronous—No required meeting times

Location: Online

Credit Hours: 3

Instructor Details

Instructor: Dr. Jeffrey Morris

Office: LAAH 125 (northernmost corner of the building)

Office hours: Tuesdays, 12:30–1:30 p.m.

Phone: (979) 845-3355

E-Mail morris@tamu.edu

Course Description

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

Course Prerequisites

None

Special Course Designation

Core Curriculum: Creative Arts

Textbook and Resource Materials

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

Note: Other books and authors have names similar to these. Look for **ISBN-13: 978-1107648173**.

See <https://canvas.tamu.edu> for:

- Videolessons
- Quizzes
- Discussion Assignments
- Securely posted grades

Other Materials:

- Reasonably high quality listening equipment and a quiet, distraction-free setting for critical listening to internet-streamed recordings.
- Additional literature suggested in the textbook and discussions to support your work on assignments, as needed.

Course 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
- 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
- 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
- Collaborative work

For more information, see the [Student Learning Outcomes in the TAMU Undergraduate Catalog](#)

Grading Policy

Grade Assignment

- A 90.0 – 100.0%
- B 80.0 – 89.999...%
- C 70.0 – 79.999...%
- D 60.0 – 69.999...%
- F 0.0 – 59.999...%

Decimals are truncated, not rounded up.

Grade Weighting

50%	13 chapter quizzes, single lowest quiz grade dropped (in final course grade calculation only; not midterm grade reporting)
2%	Syllabus Quiz
4%	Communities Discussion Assignment
4%	Innovations Discussion Assignment
20%	Mini-Playlist Discussion Assignment
20%	Social Responsibility Discussion Assignment

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.

Descriptions of Graded Items

Syllabus Quiz

The [Syllabus Quiz](#) unlocks other course materials. Submit it by Week 2 to earn credit and also to keep the Scholarships and Financial Aid office from worrying that you're not participating in the course.

Chapter Quizzes

- One quiz corresponds to each chapter in the assigned textbook and one week of studying.
- Each quiz allows **10 minutes for 10 randomized multiple-choice questions** and will allow **2 attempts, keeping the highest-scoring attempt** for each.
- You may use the textbook and notes *that you made yourself* while taking quizzes...
- But each quiz must be done alone: without communication or other assistance between starting and submitting it.

There are no cumulative examinations, and this course does not require long-term retention of exact details such as dates, names. The quizzes are designed to encourage a certain level of familiarity with the assigned literature, in order to provide students with a broad base of familiarity in the subject to enable quality work in the assignments. See [How to Study—Quizzes](#) and [How to Study—Assignments](#) for more information.

Three Check-Ins during the semester will give you opportunities to reflect on your healthy progress in the course and make any needed adjustments to your plan for success. They are not graded, but they are required in order to unlock the remaining chapter quizzes.

Chapter quizzes serve the [Learning Outcomes](#):

- Identify and reflect on key technological advancements, people, and musical works in electronic music
- Compare electronic music from different genres and countries

Written Discussion Assignments via Peerceptiv

The four written Discussion Assignments in this course use the Peerceptiv plug-in in Canvas for anonymous peer evaluation. This broadens your exposure to the world of electronic music, facilitates discussion among classmates, guides you in evaluating discussions of course topics, and assesses your ability to articulate respectful, critical evaluations.

Every Peerceptiv assignment involves three stages:

1. Your anonymous submission to the original assignment prompt
 2. Your anonymous evaluations of peer submissions
 3. Your feedback for classmates who evaluated your submission
- Plus, the Mini-Playlist Discussion Assignment begins with extra stages before using Peerceptiv. See [Mini-Playlist Discussion Assignment](#).

Be sure your peer reviews and ratings demonstrate due consideration of each prompt; the algorithm lowers grades when reviews appear to be more hasty than thoughtful.

Report inappropriate submissions or comments to the instructor. If you suspect academic dishonesty, notify the instructor of your concern, and proceed in Peerceptiv as usual.

Communities Discussion 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:
- Social Responsibility (ability to engage effectively in regional, national, and global communities)

Innovations Discussion 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
- Preparing to engage in lifelong learning
- Partially satisfies the Core Objective:
- Critical Thinking (creative thinking and innovation)

Mini-Playlist Discussion Assignment

You will work with a group of classmates to assemble a video mini-playlist of published recordings illustrating a common theme, with each recording introduced by an oral (video) commentary from a different group member and displaying a visualization of how the musical selection fits the mini-playlist theme uniquely among the others in the mini-playlist.

Each member will be expected to:

- 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 mini-playlist
- Coordinate with group-mates to select one recording for each group member to present
- Submit Individual Progress Reports via Canvas to confirm the group's chosen mini-playlist theme, each member's musical selections, and your chosen approach to visualization, in order to document that every group member is staying on track and in communication with all group members.

Then each member will work alone to:

- Select an excerpt that best supports the group's chosen theme
- 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
- Develop and orally express a statement introducing and interpreting the excerpt in a brief video message to be included in the group's mini-playlist
- Critically reflect on the group work experience

In your individual contribution, you will be expected to:

- Explain your concept in an organized, accessible manner
- Use appropriate language
- Demonstrate an understanding of relevant vocabulary
- Demonstrate and support a clear viewpoint with detailed evidence from course or other sources and logical reasoning
- Give polished delivery that supports the content of your presentation

In your visualization, you will be expected to:

- Demonstrate a thoughtful, coherent visual design to communicate your concept and support your viewpoint clearly
- Organize elements in clear ways appropriate to the topic and discipline
- 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
- 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 (as applicable)

Serves the Learning Outcomes:

- Compare electronic music from different genres and countries
- Analyze common threads among works of electronic music
- Effective communication
- Collaborative work

Satisfies the Core Objective:

- Teamwork (ability to consider different points of view and to work effectively with others to support a shared purpose or goal)

Partially satisfies the Core Objective:

- Communication Skills (effective development, interpretation, and expression of ideas through oral and visual communication)

Social Responsibility Discussion Assignment

You will:

- Identify and explain the cultural values surrounding appropriation represented in two different musical cultures, and compare how each community has been affected by its art

- 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. (You may use a hypothetical scenario for the purpose of discussion.)
- 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
- Discuss whether and how those decisions align with your relevant values

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 an understanding of relevant vocabulary
- 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
- 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
- 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
- Social responsibility

Partially satisfies the Core Objectives:

- Critical Thinking Skills (inquiry, analysis, evaluation, and synthesis of information)
- Social Responsibility (intercultural competence and knowledge of civic responsibility)
- Communication Skills (written communication)

Late Work Policy

This course honors [TAMU Student Rule 7](#). Note that since some Assignments rely on steady, incremental progress or work done in synchronization with peers, it will not be possible to extend some submission windows; the instructor may need to design an alternative assignment instead. Any extended submission window and alternative assignment would pile up on future work, making it difficult to keep up. So, plan ahead, and stay on schedule with a time buffer to account for any extenuating circumstances, e.g., network delays, forgetting to click the Submit button.

Canvas must confirm that your submission process was complete before the submission window closed. Canvas's clock is the deciding factor. When Canvas says something is due at 11:59, this means 11:59:00.000, so work submitted at 11:59:01 or even 11:59:00.001 would be late. If your clock shows 11:59 at all, then the submission window has already closed.

11:59:01 PM = No credit

— Submit everything early, and double-check your submissions! —

Life and computers are unpredictable, so every Quiz and Assignment in this course has a submission time window, and you are expected to submit your work at the beginning of each week. No concessions will be made for disruptions in the 24 hours before a submission window closes, even in the case of unforeseeable or unavoidable circumstances, including university server outages (which are more likely as deadlines draw near).

The last 24 hours of a submission window are “at your own risk.”

TAMU [Student Rule 10](#) allows for temporarily filing a grade of I (Incomplete) in extreme cases, but it only allows for making up one, major assignment, so this would not cover multiple tests and assignments.

Course Schedule

About Submission Windows

- Submission windows have already been opened to the maximum allowed by logistics and university rules.
- Submission windows usually close on Fridays at 11:59 p.m., meaning: *Before* that time comes, Canvas must reflect that your submission has been successfully received.
- You're expected to *submit your work when the submission window opens*, not to wait until the day it closes.
- The last 24 hours before a submission window closes are “at your own risk.”

“Due date” does not mean “Do date”!

(Dude.)

Plan a Healthy, Sustainable Weekly Routine

- Make plans to complete one chapter quiz per week and make progress on one assignment per week.
- Don't let technical difficulties or extenuating circumstances make you miss submission windows—plan ahead!
- Don't get too far ahead—those students often end up falling behind. Keep a healthy weekly routine instead.

Schedule of Topics and Activities

Topic / Activity	To stay on track, do it in the week of:	Will not be accepted after:
Chapter 1: Introduction		
Syllabus Quiz	8/29	9/2 (for credit; may be done later for no credit, to unlock quizzes)
Communities Discussion Assignment: Individual Submission	8/29	9/2
Chapter 1 Quiz	8/29	12/2
Chapter 2: Recording Technology		
Communities Discussion Assignment: Peer Review	9/5	9/9
Chapter 2 Quiz	9/5	12/2
Chapter 3: New Sounds		
Communities Discussion Assignment: Feedback	9/12	9/16
Chapter 3 Quiz	9/12	12/2
Chapter 4: Post-War		
Innovations Discussion Assignment: Individual Submission	9/19	9/23
Chapter 4 Quiz	9/19	12/2
Chapter 5: Analog to Digital		
Innovations Discussion Assignment: Peer Review	9/26	9/30
Chapter 5 Quiz	9/26	12/2
Chapter 6: Into the Mainstream		
Innovations Discussion Assignment: Feedback	10/3	10/7
Chapter 6 Quiz	10/3	12/2
Chapter 7: Synth Pop		
Mini-Playlist Discussion Assignment: Individual Progress Report #1	10/10	10/14
Chapter 7 Quiz	10/10	12/2
Chapter 8: Electronic Dance Music		
Mini-Playlist Discussion Assignment: Individual Progress Report #2	10/17	10/21
Chapter 8 Quiz	10/17	12/2
Chapter 9: Continuing the Classical		
Mini-Playlist Discussion Assignment: Individual Progress Report #3	10/24	10/28
Chapter 9 Quiz	10/24	12/2
Chapter 10: Experimental Electronica		
Mini-Playlist Discussion Assignment: Individual Submission	10/31	11/4
Chapter 10 Quiz	10/31	12/2
Chapter 11: Sound Art		

Topic / Activity	To stay on track, do it in the week of:	Will not be accepted after:
Mini-Playlist Discussion Assignment: Peer Review	11/7	11/11
Chapter 11 Quiz	11/7	12/2
Chapter 12: Further Connections		
Mini-Playlist Discussion Assignment: Feedback	11/14	11/18
Chapter 12 Quiz	11/14	12/2
Chapter 13: Live Electronic Music		
Social Responsibility Discussion Assignment: Individual Submission	11/21	11/25
Chapter 13 Quiz	11/21	12/2
Social Responsibility Discussion Assignment: Peer Review	11/28	12/2
Social Responsibility Discussion Assignment: Feedback	12/5	12/9

How to Study—Reading

Remember that reading is only the first step in learning. You may find it useful to read “like a grad student,” in layers.

1. 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?).
2. Take one minute to put into words what you saw: say a sentence or two about what you recall.
3. Next, take one minute and skim the whole reading more thoroughly and reflect again.
4. Then 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 technique of reading through a text once, word-by-word, 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.

How to Study—Videolessons

Videolessons are designed to serve your performance on quizzes 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.”

(credited to actor Martin Mull)

You might do okay on quizzes 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 the text. Additionally, videolessons are designed to give you contextual information. Such things might seem superfluous at the moment, but they

help you make educated guesses later, so you might be able to say, “That sounds like something John Cage would say,” and then go to the corresponding part of the textbook to find details. This aids in recall for quizzes 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 videolessons come directly from the quizzes (which come from the textbook), so if you don’t understand how a given moment of a videolesson fits in, you should ask.

Each chapter has about four videolessons plus a video study guide, averaging about one hour per chapter. Consider viewing the study guide both before and after viewing each chapter’s videolessons.

Stay mindful of how you are approaching videolearning. This medium is unable to sense when the audience needs a live replay is needed, and it lacks the “ums,” coughs, and moments of transition that provide moments to let concepts sink in—they don’t work that way in video. Instead, they take the viewer out of the experience, shifting attention to shoddy production rather than maintaining a sense of presence with the speaker. So, you as the viewer need to develop skills in staying aware of your attention and learning and to pause and skip back as you need. Even though it uses the same screen, videolearning is the opposite of leisure viewing. When you notice that you have been coasting and forgot what points and prompts got you there, train the habit to pause, ask yourself why that material is there, skip back to replay it, and then pause again afterward to answer that question in your mind. Be ready to skip back or pause as needed to properly process the lesson.

How to Study—Quizzes

All quiz questions are taken from the 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—This 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.

Use the video study guides, and study until you are able to explain in your own words what the author said about each prompt in the study guide before you begin the quiz. Some questions will only require recalling a single point in the reading, but others will address broader summaries or conclusions from multiple points. If you are using an electronic version of the text, **your e-reader’s search function will often fail you** in these timed quizzes, because we are training a different skill: building your broader contextual understanding of the reading.

How to Study—Discussion Assignments

The quizzes are designed to ensure you’ve achieved a certain degree of 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 that satisfies the Creative Arts requirement. Prompts are structured specifically to directly address these requirements and to minimize extraneous work.

Course Policies

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 art. 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.

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 the 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.

Communication Policy

Preferred means of contact: E-mail (see [Syllabus: Basic Course Information](#))

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:

- Quizzes are graded instantly
- Open-response assignments will typically be graded within 2 weeks
- Grades are posted on Canvas
- Online etiquette: [Click here](#)
- Course Timeframe

This is a standard long semester fourteen-week course (plus Redefined Days and Exam Days). As a 3-credit-hour course, you are expected to spend approximately three hours per week receiving new course materials for the first time and approximately 6 hours per week reviewing those materials and completing classwork. (See [TAMU Rule 11.03.99.M1](#) for more information.) This course is taught from the TAMU College Station campus and will use local time for submission windows: Central Standard Time (UTC-06:00) fall-spring and Central Daylight Time (UTC-05:00) 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.

Technical Requirements

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 an up-to-date Web browser—mobile devices may have limited functionality
- High-speed internet connection and a bandwidth allowance to accommodate streaming videolessons and study materials

Help Desk Central

You, not your instructor, are responsible for pursuing a resolution to technical difficulties associated with network connectivity or Canvas. If you have problems with Canvas, contact [TAMU Help Desk Central](#) immediately. Do not wait until the last hour in a submission window to submit your work, as this will make it more likely that technical difficulties may result in you not being able to submit your work.

University Policies

This section outlines the university level policies. The TAMU Faculty Senate established the wording of these policies.

Attendance Policy

The university views class attendance and participation as an individual student responsibility. Students are expected to attend class and to complete all assignments.

Please refer to **Student Rule 7** in its entirety for information about excused absences, including definitions, and related documentation and timelines.

Makeup Work Policy

Students will be excused from attending class on the day of a graded activity or when attendance contributes to a student's grade, for the reasons stated in Student Rule 7, or other reason deemed appropriate by the instructor.

Please refer to **Student Rule 7** in its entirety for information about makeup work, including definitions, and related documentation and timelines.

Absences related to Title IX of the Education Amendments of 1972 may necessitate a period of more than 30 days for make-up work, and the timeframe for make-up work should be agreed upon by the student and instructor" ([Student Rule 7, Section 7.4.1](#)).

"The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unexcused absence" ([Student Rule 7, Section 7.4.2](#)).

Students who request an excused absence are expected to uphold the Aggie Honor Code and Student Conduct Code. ([See Student Rule 24](#)).

Academic Integrity Statement and Policy

"An Aggie does not lie, cheat or steal, or tolerate those who do."

"Texas A&M University students are responsible for authenticating all work submitted to an instructor. If asked, students must be able to produce proof that the item submitted is indeed the work of that student. Students must keep appropriate records at all times. The inability to authenticate one's work, should the

instructor request it, may be sufficient grounds to initiate an academic misconduct case” ([Section 20.1.2.3, Student Rule 20](#)).

Texas A&M at College Station

You can learn more about the Aggie Honor System Office Rules and Procedures, academic integrity, and your rights and responsibilities at aggiehonor.tamu.edu.

Texas A&M at Galveston

You can learn more about the Honor Council Rules and Procedures as well as your rights and responsibilities at tamug.edu/HonorSystem.

Texas A&M at Qatar

You can learn more about academic integrity and your rights and responsibilities at Texas A&M University at Qatar by visiting the [Aggie Honor System](#) website.

Americans with Disabilities Act (ADA) Policy

Texas A&M University is committed to providing equitable access to learning opportunities for all students. If you experience barriers to your education due to a disability or think you may have a disability, please contact Disability Resources office on your campus (resources listed below). Disabilities may include, but are not limited to attentional, learning, mental health, sensory, physical, or chronic health conditions. All students are encouraged to discuss their disability related needs with Disability Resources and their instructors as soon as possible.

Texas A&M at College Station

Disability Resources is located in the Student Services Building or at (979) 845-1637 or visit disability.tamu.edu.

Texas A&M at Galveston

Disability Resources is located in the Student Services Building or at (409) 740-4587 or visit tamug.edu/counsel/Disabilities.

Texas A&M at Qatar

Disability Services is located in the Engineering Building, room 318C or at +974.4423.0316 or visit <https://www.qatar.tamu.edu/students/student-affairs/disability-services>.

Title IX and Statement on Limits to Confidentiality

Texas A&M University is committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws prohibit gender-based discrimination and sexual harassment, including sexual assault, sexual exploitation, domestic violence, dating violence, and stalking.

With the exception of some medical and mental health providers, all university employees (including full and part-time faculty, staff, paid graduate assistants, student workers, etc.) are Mandatory Reporters and must report to the Title IX Office if the employee experiences, observes, or becomes aware of an incident that meets the following conditions (see [University Rule 08.01.01.M1](#)):

- The incident is reasonably believed to be discrimination or harassment.
- The incident is alleged to have been committed by or against a person who, at the time of the incident, was (1) a student enrolled at the University or (2) an employee of the University.

Mandatory Reporters must file a report regardless of how the information comes to their attention – including but not limited to face-to-face conversations, a written class assignment or paper, class

discussion, email, text, or social media post. Although Mandatory Reporters must file a report, in most instances, a person who is subjected to the alleged conduct will be able to control how the report is handled, including whether or not to pursue a formal investigation. The University's goal is to make sure you are aware of the range of options available to you and to ensure access to the resources you need.

Texas A&M at College Station

Students wishing to discuss concerns in a confidential setting are encouraged to make an appointment with [Counseling and Psychological Services](#) (CAPS).

Students can learn more about filing a report, accessing supportive resources, and navigating the Title IX investigation and resolution process on the University's [Title IX webpage](#).

Texas A&M at Galveston

Students wishing to discuss concerns in a confidential setting are encouraged to make an appointment with the Counseling Office in the Seibel Student Center, or call (409)740-4587. For additional information, visit tamug.edu/counsel.

Students can learn more about filing a report, accessing supportive resources, and navigating the Title IX investigation and resolution process on the Galveston Campus' [Title IX webpage](#).

Texas A&M at Qatar

Texas A&M University at Qatar students wishing to discuss concerns in a confidential setting are encouraged to visit the [Health and Wellness](#) website for more information.

Students can learn more about filing a report, accessing supportive resources, and navigating the Title IX investigation and resolution process on the University's [Title IX webpage](#).

Statement on Mental Health and Wellness

Texas A&M University recognizes that mental health and wellness are critical factors that influence a student's academic success and overall wellbeing. Students are encouraged to engage in healthy self-care by utilizing available resources and services on your campus.

Texas A&M College Station

Students who need someone to talk to can contact [Counseling & Psychological Services](#) (CAPS) or call the [TAMU Helpline](#) (979-845-2700) from 4:00 p.m. to 8:00 a.m. weekdays and 24 hours on weekends. 24-hour emergency help is also available through the National Suicide Prevention Hotline (800-273-8255) or at suicidepreventionlifeline.org.

Texas A&M at Galveston

Students who need someone to talk to can call (409) 740-4736 from 8:00 a.m. to 5:00 p.m. weekdays or visit tamug.edu/counsel for more information. For 24-hour emergency assistance during nights and weekends, contact the TAMUG Police Dept at (409) 740-4545. 24-hour emergency help is also available through the National Suicide Prevention Hotline (800-273-8255) or at suicidepreventionlifeline.org.

Texas A&M at Qatar

Texas A&M University at Qatar students wishing to discuss concerns in a confidential setting are encouraged to visit the [Health and Wellness](#) website for more information.

Statement on the Family Educational Rights and Privacy Act (FERPA)

FERPA is a federal law designed to protect the privacy of educational records by limiting access to these records, to establish the right of students to inspect and review their educational records and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings.

Currently enrolled students wishing to withhold any or all directory information items may do so by going to howdy.tamu.edu and clicking on the “Directory Hold Information” link in the Student Records channel on the MyRecord tab. The complete [FERPA Notice to Students](#) and the student records policy is available on the Office of the Registrar webpage.

Items that can never be identified as public information are a student’s social security number, citizenship, gender, grades, GPR or class schedule. All efforts will be made in this class to protect your privacy and to ensure confidential treatment of information associated with or generated by your participation in the class.

Directory items include name, UIN, local address, permanent address, email address, local telephone number, permanent telephone number, dates of attendance, program of study (college, major, campus), classification, previous institutions attended, degrees honors and awards received, participation in officially recognized activities and sports, medical residence location and medical residence specialization.

Frequently Asked Questions

“What’s the Course Like?”

Subject matter:

Historical developments (old stuff)

and contemporary practices (new stuff)

in electronic music, focusing on:

innovations (woah stuff)

and cultural impacts (deep stuff)

- “So, EDM?”—That’s a very small part of the world we’ll be exploring. It would not be appropriate to call this “EDM class.”
- “Is this course hard?”—It shouldn’t be difficult, even without prior knowledge, but sometimes individuals get hung up on technical or aesthetic concepts. See the How to Study sections on Reading, Videolessons, Quizzes, and Assignments.
- “Do I need experience with technology?”—No, but it may help.
- “Do I need to know music theory?”—No, but it may help.
- “Is there a group project?”—Yes, per state law (Title 19, Texas Administrative Code §4.28 (b) (3) (E) (iii)). See Mini-Playlist Assignment.
- “Any hands-on work making music?”—This large-format core curriculum course makes that unfeasible, and state law excludes it from Core Curriculum courses (see Title 19, Texas Administrative Code §4.28 (b) (3) (E) (i)–(ii)).
- “What should I watch out for?”
 - Don’t let quizzes and assignments pile up! See Quizzes, Grading Policy, and Course Schedule.
 - There’s no room for extra credit assignments. See Grading Policy.

Quizzes

- Online, approximately 1 per week. Open book and (your) notes; 10 minutes for 10 randomized questions; “Two attempts, no excuses” (keeping the highest grade of the two). See [Quizzes](#).
- “I read the text but still have trouble with quizzes. How can I do better?”—See the How to Study sections on [Reading](#), [Videolections](#), and [Quizzes](#).
- “A quiz question seems to have two correct answers available. What do I do?”—See [How to Study—Quizzes](#).

Assignments

There are four, to satisfy Core Curriculum requirements. See:

- [Communities Discussion Assignment](#)
- [Innovations Discussion Assignment](#)
- [Mini-Playlist Discussion Assignment](#)
- [Social Responsibility Discussion Assignment](#)
- [How to Study—Assignments](#)
- Mini-Playlist Assignment
 - “How do I contact my group?” (Not until mid-semester)—Through the Canvas Inbox. See [Mini-Playlist Discussion Assignment: Working with Your Group](#).
 - “A group-mate isn’t responding—what should I do?”—Don’t panic. See [Mini-Playlist Discussion Assignment: Working with Your Group](#).

Final Exam

None, but there is a final assignment instead. See [Social Responsibility Assignment](#).

Submission Windows

- “Can I get an extension?”—Submission windows have already been opened to the maximum allowable without causing complications. See [Course Schedule](#) and [Grading Policy](#).
- “But a significant life event has interfered with my coursework. What are my options?”
- [Student Rule 7](#)^{SEP} allows extensions up to 30 days for properly documented excused absences. However, the date for filing final course grades cannot be changed; only one *major* assignment or quiz is allowed in Week 15 (the Redefined Days).
- [Student Rule 10](#)^{SEP} allows for a temporary Incomplete (I) course grade, to be made up in the following semester, but only for a single, major assignment or quiz.
- Stay a bit ahead on your work, and if life makes other things higher priorities for a significant portion of the semester, consider that it may be appropriate to drop the course.
- Consult your advisor to ensure you’ve weighed all your options.
- Note: Some assignments are incremental or depend on teamwork and cannot simply be done later.

Grades

- “When will grades be posted?”—See [Course Policies](#).
- “Can I get extra credit?”—No. See [Grading Policy](#).

Miscellaneous

- “I’m registered with TAMU Disabilities Services and have a letter requesting accommodations.”—E-mail your letter to the instructor at the start of the semester. See [Basic Course Information](#) and [University Policies](#).

- “*I added the course late; how do I catch up?*”—Get the textbook, find the course on Canvas (including the quizzes, assignments, and links to the videolessons), and get on track to catch up: See [Course Schedule](#).
- “*Can I set up a meeting with the instructor?*”—Yes. See [Basic Course Information](#).
- “*I’m having trouble accessing the videolessons*”—See [Tips for Accessing Videolessons](#).
- “*Something broke about life / the university / the world—what should I do?*”
 1. **Don’t panic**
 2. **Do what you can** to keep up with the current course schedule, try to document anything that critically blocks you, and where you can’t keep up with some work, try to get ahead on other work
 3. **Update your instructor** (if your instructor hasn’t already updated you)
 4. The instructor will revise coursework and dates as needed and give fair consideration of your efforts only **after** the situation has stabilized (with hopes that we will only need to change things once)

Outside the Course

- “*What software do you recommend for getting to understand electronic music better?*”
 - Google’s [Chrome Music Lab](#) has several free small gadget-games for exploring sound
 - [Audiotool](#) is a free digital audio workstation that runs in a web browser
 - Spotify’s [Soundtrap](#) is a freemium digital audio workstation that runs in a web browser ([Q](#))
 - [Ardour](#) is a free digital audio workstation with more power and flexibility but less guidance than others listed above
 - [VCV Rack](#) is a free (plus a paid premium option) digital model of analog modular hardware that you virtually patch together
 - If you’re already familiar with working in a digital audio workstation, [SoundHack](#) has some unique free plug-ins (and some for sale as well)
 - In my work, I primarily use [Max](#), which isn’t free but does have a 30-day trial and student rates. [Pd](#) is the free (and less pretty) cousin of Max, and the creator of both has a [free textbook](#) for Pd online.
 - If you like math (or if you want to make math geeks question everything they thought they knew), Greggman has the most polished [bytebeat programming platform](#) that runs in a web browser (although my favorite is [BitWiz Audio Synth](#) which is cheap but not free and for iOS only). I gave a [conference presentation](#) that introduces bytebeat programming, includes some tutorials and student compositions, discusses the aesthetics of it and links to more resources.
- “*What setup do you use for making music?*”—I mainly program [interactive sound and visuals](#) using [Max](#), and I’ve done a few [bytebeat](#) projects in [BitWiz Audio Synth](#)