

SYLLABUS, FALL 2007: MuCT 444/544, Music Technology 1 (3 credit hours)

College of Musical Arts, Bowling Green State University

Class Meeting Time: Tues/Thurs 1:00-2:15 p.m.

Location: Room 2102, Moore Musical Arts Center

Instructor: Dr. Andrea Reinkemeyer
Office: MMAC 2139

Office Hour: TBA or by appointment
Phone: (419) 372-9482

Email: randrea@bgnet.bgsu.edu

Teaching Assistant: Stacy Borden
Office: Studio Lab

Studio Help Sessions: Tuesdays and Thursdays 12:00 - 1:00 p.m.
Cell Phone: (260) 414-8425

Email: sborden@bgnet.bgsu.edu

REQUIRED TEXTS:

1. Aiken, Jim. *Power Tools for Synthesizer Programming*. Backbeat Books, 2004 (www.backbeatbooks.com)
ISBN 0-87930-773-0 (Amazon price: \$16.47)
2. Merton, Orren. *Logic Pro 7 Power!* Thomson Course Technology (www.courseptr.com)
ISBN 1-59200-541-1 (Amazon price: \$23.79)

You can read parts of this book online through the BGSU library! Search for book title; sign in to read through the library website. Click "start reading online" button in upper right hand corner of the page.

REQUIRED SUPPLEMENTAL MATERIAL:

1. Several CD-Rs (not CD-RW) for submitting projects
2. DVD-Rs or CD-Rs to back up your work
3. Minidiscs (optional for making field recordings)

ADDITIONAL MATERIALS:

Supplemental handouts and listening assignments will be provided via the BLACKBOARD COURSE. Software manuals are available for studio use only, but readings may be assigned from them.

OBJECTIVES:

Students enrolled in MUSIC TECHNOLOGY 1 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, completing short assignments, creating short compositions and one longer final project, and completing mid-term and final exams.

GRADING

Student grades will be determined as follows:

Category	Percentage
Sonic journal, final project proposal and small assignments	15%
Two medium-sized semester projects/compositions	20%
Midterm Exam	15%
Final Project	20%
Comprehensive final exam	20%
Attending required concert events, course attendance, participation	10%

ATTENDANCE POLICY

Students are expected to attend the course on a regular basis, as successful assimilation of the material is fairly difficult to accomplish without consistent attendance and participation. Students who must miss class for any reason should contact the instructor 24 hours prior to class when possible via email and/or phone. In the case of serious illness, course assignments and readings may be made up with a doctor's note. Students missing three classes or greater will be docked accordingly. **Students missing eight classes will fail the course.**

STUDIO LAB TIME ATTENDANCE

Students will be given three hours of studio time per week. Additional studio time will be available, but the three-hour time slot is a mandatory studio time and should be treated like course attendance. Frequent tardiness or failure to keep studio lab times may result in a lowered grade.

STUDIO HELP SESSIONS

Stacy Borden holds open tutoring sessions each week on Tues/Thursday from 12-1 p.m. in the studio computer lab. Any student needing assistance should attend. The studio is closed to general use during these times.

CONCERT ATTENDANCE

Students will be required to attend specific concerts pertaining to music technology during the fall semester. Please plan ahead to be certain that you will be in attendance at the following concert events:

EVENT	DATE	TIME	LOCATION
Composers' Forum Concert *	Tuesday, 11 September	8:00 pm	Bryan Recital Hall
Composers' Forum Concert *	Tuesday, 2 October	8:00 pm	Bryan Recital Hall
NMAF Video Concert Screening	Wednesday, 17 October	8:00 pm	Cla-Zel Theater
In Conversation: composers of pieces on the Video Concert	Thursday, 18 October		
NMAF Video Concert (repeat)	Saturday, 20 October	1:30pm	Student Union Theater
Music at the Forefront: * Jean-Michel Goury, saxophone	Monday, 14 November	8:00pm	Bryan Recital Hall

Please note that work commitments **do not** constitute an excused absence for these concerts! The date you receive this syllabus is Tuesday 21 August. 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. Concerts with an asterisk (*) may be deleted when the concert repertoire is known. Turn in a program signed by a CMA faculty member or GA; please write 3 *astute* comments about each piece that uses electronics. Sign the attendance list held by either Dr. Reinkemeyer or the Stacy Borden.

ASSIGNMENT TURNIN POLICY

Journal assignments will be submitted via the Blackboard Course "Assignments" section which closes at 1:05 pm 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, 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:

1. **GENERAL (5 points, 1 each patch)** Following assignment rules including selecting patches different from one another, selecting patches that use at least 2 oscillators, 2 modulators, 1 filter; 1 ES2 using vector; 1 ES2 using router.
2. **LOGIC SESSION (5 points, 1 each patch)** Creating a Logic session that contains all patches and adequately illustrates them sonically.
3. **PATCH RESPONSES (90 points, 18 each patch)** Answer all questions provided for each patch thoroughly and correctly.

COMPOSITION ASSIGNMENT 2 (Electroclip)

Students will compose an electroclip using processing techniques covered in class to create a coherent, short composition (undergraduates will write a one-minute piece while graduate students a three-minute piece). Students are required to use synthesized sounds only on this project - recorded audio is not permitted. Projects will be assessed using the following criteria:

1. **TECHNICAL (25 points)** - 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.
2. **PROCESSING/CREATIVE PATCH SELECTION (25 points)** - 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. Incorporating appropriately processed sounds into the composition; using them creatively.
3. **FORM/STRUCTURE (25 points)** - 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.
4. **CONTENT/CREATIVITY (25 points)** - 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

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. Student may incorporate a timeline graph or other representative drawings as part of the proposal.

FINAL COMPOSITION ASSIGNMENT

Undergraduate students will compose a piece of no less than 5:00 but no greater than 5:30 in duration. Graduate students will compose a piece of no less than 7:00 but no greater than 7:30 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:

1. **TECHNICAL (25 points)** - 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.
2. **PROCESSING (20 points)** - Clearly using applications discussed in class to manipulate timbres, patches. Using continuous controller messages (volume, panning, modulation, etc.) Using creative patches and/or sounds that are artistically appropriate to the composition. Non-use of general MIDI and/or traditional instrument patches. Deliberately creating and/or selecting interesting patches/timbres that compliment each other and create a cohesive sonic unit.
3. **FORM/STRUCTURE (25 points)** - putting together materials in a logical way; what the piece does and where it goes over time; development over time. Piece has a beginning, middle, and end.
4. **CONTENT (30 points)** - general use of materials; appropriateness of selected materials with regard to class discussion and listening assignments. Implementing foreground, middleground, and background events; using multiple layers with logical connections; Stylistic ingenuity (not techno; not standard form; adaptation of the "electroacoustic art" genre.)

AMERICANS WITH DISABILITIES ACT

The College of Musical Arts complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with disability. If you have an established disability as defined in the Americans with Disabilities Act and would like to request accommodation, please see me as soon as possible. My office hours and office number are shown on this syllabus.

CHEATING

Cheating of any type will not be tolerated in this course and will result in an automatic grade of "F" in the course, the removal of the student from the course, and immediate reporting of the student's actions to the Office of the Dean of Students and to the Office of the Dean of the College of Musical Arts. Cheating includes collaboration on any outside assignments that might be made on an individual basis for a grade, including regular homework assignments and preparation of case materials for submission. It also includes plagiarism, unauthorized preparation of notes for examinations, use of such notes during an examination, looking at another student's examination answers, allowing another student to look at your own examination answers, or the requesting or passing of information during an examination.

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

Ⓐ **FINAL EXAMINATION: Thursday, Dec. 13, 1:15-3:15pm, Classroom**

Ⓐ **FINAL PROJECTS DUE: Friday, Dec. 7 by NOON**

Ⓐ **FINAL CLASS CONCERT: T.B.A.**