

MUCT 545: Music Technology 2 (3 Credit Hours)

Syllabus, Spring 2005

College of Musical Arts, Bowling Green State University

COURSE MEETING TIME: Tuesday and Thursday 1:00-2:15

LOCATION: MMAC 2102

REQUIRED TEXTS:

Ballora, Mark. *Essentials of Music Technology*. New Jersey: Prentice Hall, 2003. ISBN 0-13-093747-9
Holmes, Thom. *Electronic and Experimental Music*. 2d ed. New York: Routledge, 2002. ISBN 0-415-93644-6
Merton, Orren. *Logic 6 Power!* Boston: Muska & Lipman, 2004. ISBN 1-59200-128-9

REQUIRED SUPPLEMENTAL MATERIAL:

CD-Rs (NOT CDRWs) for turning in assignments
Additional CD-Rs or DVD-Rs (may be CDRWs) for backing up your work
Minidiscs (optional for making field recordings)

ADDITIONAL MATERIALS:

Supplemental handouts will be provided.
Listening assignments and other readings will be on reserve in the Music Library and/or on Blackboard.

INSTRUCTOR: Dr. Elaine Lillios, phone: 419.372.9482–Office: MMAC 2139

Email: lillios@bgnet.bgsu.edu–Office hours: TBA

TEACHING ASSISTANT: Matthew McCabe, phone: 419.575.1256; 419.372.2720(studio), AIM: teletype1

Email: mccabem@bgnet.bgsu.edu–Tutorial Assistance times: T 12:00-1:00pm, R 2:30-3:30pm

OBJECTIVES: Students enrolled in Music Technology 2 will focus on composition, synthesis, aesthetics, history, and technical aspects of electroacoustics, as well as the basics of audio production. Students will demonstrate their understanding of the course material 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:

- 10% attending required concert events/course attendance
- 10% sonic journals
- 20% semester assignments and compositions
- 15% midterm examination
- 25% final project
- 20% comprehensive final examination

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.

STUDIO LAB TIME ATTENDANCE

Students will be assigned a workstation and will be given three hours of studio time per week. Signup should be available by the second week of classes. Additional studio time will be available as the semester progresses, but the three-hour time slot is a mandatory studio time, and should be treated like course attendance. Students are expected to attend their studio times on a weekly basis. Frequent tardiness or failure to keep studio lab times may result in a lowered grade.

STUDENT ASSISTANCE TIMES

Matt McCabe holds open tutoring sessions each week Tuesday 12:00-1:00pm and Thursday 2:30-3:30pm. 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:

- BGSU Faculty Composers Concert–Wednesday, 02 February–8:00pm–Bryan Recital Hall
- DACS SPRING EVENT 1: Larry Austin, Monday, 14 March–8:00pm–Kobacker Hall
- Threshold Festival –Bryan Recital Hall, Friday 25 March–Saturday 26 March–various times–Bryan Recital Hall (**note: you must attend ONE of the concerts; more details TBA)
- DACS SPRING EVENT 2: Jonty Harrison, Monday 18 April–8:00pm–Kobacker Hall

Please note that work commitments **do not** constitute an excused absence for these concerts! The date you receive this syllabus is Tuesday 11 January. This provides ample time for you to make necessary arrangements in your work schedule. The only excused absence for these concerts is class conflict.

SONIC JOURNAL

Students are required to keep a sonic journal, which will be turned in four 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 judgement, 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.

Each journal Series is worth 100 points. Journals will be docked in the following way for tardiness: Subtract 10 points if not turned in during class on the day due. Subtract 10 additional points for each day (including weekends) that journal is not turned in prior to 2:00pm.

COMPOSITION ASSIGNMENT 1 (Sound Creation)

Students will create a palette of sound events. Events may vary in length and content, but students should submit a wide variety of sounds -- some of each length, short medium, long; some dry sounds, and some reverberant sounds; some in each of the frequency ranges, low, medium, high. Sounds should demonstrate student's facility with sound processing applications and theories discussed in class. Students will turn in no less than 50 MB (i.e. 5 minutes) of processed sound materials. Students will submit an accompanying list, numbering and naming each sound in order on the disc, along with a one paragraph explanation citing original sound materials used and processes employed. Submission directions will be provided in class. This assignment will be assessed using the following criteria:

1. **CHOICE OF ORIGINAL MATERIAL(25 points)** – Deliberate and creative selection of a wide variety of source material. Investigating sounds from various sources and locations (i.e. some environmental sounds; some industrial sounds; instrumental or vocal sounds; creative selection of pre-composed music; etc.)
2. **PROCESSING/CREATIVITY (35 points)** - Intuitive use of processes to augment sounds in a creative way; clearly using processes discussed in class; illustrating understanding of processes by making sounds that capitalize on the inherent sonic properties of the original material. General creativity with sound material.
3. **PRESENTATION (15 points)** - samples are listed clearly and numbered according to appearance; samples are given names and ordered in a way that illustrates the student's understanding of the possible cohesion between successive sounds; typed material accompanying sounds is formatted neatly, explaining sounds where necessary and including a short paragraph regarding samples chosen, types of processing employed, and any other relevant information.
4. **TECHNICAL ACCOMPLISHMENT (25 points)** - tasteful and logical use of normalization; panning; lack of clipping and/or digital distortion. Appropriate envelopes applied to beginnings and ends of sounds.

COMPOSITION ASSIGNMENT 2 (Electroclip)

Students will compose a 3-minute electroclip. Students will be expected to use processing techniques covered in class to create a coherent, short composition. Students are required to use recorded audio only on this project – no synthesized or synthetic sound materials permitted. This assignment must be submitted on CD-R. Projects will be assessed using the following criteria:

1. **TECHNICAL (25 points)** - quality and clarity of samples; lack of noise in samples; lack of clipping, digital distortion, analog distortion, or other noise elements not purposely made a part of the composition; proper use of volume curves to avoid clicking.

COMPOSITION ASSIGNMENT 2 (cont'd.)

2. **PROCESSING (25 points)** - 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
4. **CONTENT/CREATIVITY (25 points)** - general use of materials; illustrating an understanding of electroacoustic art music; appropriateness of selected materials with regard to class discussion and listening assignments; creative use of sound; overall creativity of composition

FINAL COMPOSITION ASSIGNMENT

Students will compose a piece of no less than 7 minutes in duration. Students must use their own sampled material (from cds, recorded via microphone, etc.), but may also use found sounds and other sounds provided by the professor. Students may share raw footage! Students may expand the first composition project into a longer piece, or create a completely new composition. This final project must be submitted on CD-R. Compositions will be assessed using the following criteria:

1. **TECHNICAL (25 points)** - quality and clarity of samples; lack of noise in samples; lack of 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 balance; sensitivity to the idea of space
2. **PROCESSING (20 points)** - Clearly using applications discussed in class to manipulate sounds. Putting a certain amount of processed sounds into the composition, and using processed sounds in a creative way. Deliberate selection of interesting sounds 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 five minute time frame.
4. **CONTENT/CREATIVITY (30 points)** - general use of materials; appropriateness of selected materials with regard to class discussion and listening assignments. employing foreground, middleground, and background events; multiple layers with logical connections Stylistic ingenuity (not techno; not standard form; adaptation of the "electroacoustic art" genre.); creative use of sound; overall creativity of composition

FINAL COMPOSITION PROJECT PROPOSAL

Students are required to submit a written proposal regarding their intended final project. The proposal must include proposed source materials, processing, 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 typed. Student may incorporate a timeline graph or other representative drawings as part of the proposal.

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 May 5—1:15-3:15pm, classroom**
- ⇒ **FINAL PROJECTS DUE: WEDNESDAY MAY 4 by NOON**
- ⇒ **FINAL CLASS CONCERT: THURSDAY MAY 5—7:00pm BRYAN HALL**