College of San Mateo
Course Outline

Course Outline

New Course
☐ Update/No change
☒ Course Revision (Minor)
☐ Course Revision (Major)

Date: 12/8/11

Department: MUS
Number: 290

Course Title: Electronic Music 1
Units: 3

Total Semester Hours
Lecture: 32
Lab: 48
Homework: 64
By Arrangement:

Grading
☐ Letter
☐ Pass/No Pass
☒ Grade Option (letter or Pass/No Pass)

Faculty Load Credit
32/16 = 2 flcs lect; 48/16*.7 = 2.1 flcs lab

1. Prerequisite
(Attach Enrollment Limitation Validation Form.)
none

2. Corequisite
(Attach Enrollment Limitation Validation Form.)
none

3. Recommended Preparation
(Attach Enrollment Validation Form.)
none

4. Catalog Description
(Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

MUS. 290 ELECTRONIC MUSIC 1 (3) (Pass/No Pass or letter grade option) Minimum of 32 lecture and 48 lab hours per term. Learn to create, produce and record music in a variety of genres using current music technology. Gain hands-on experience in electronic music studio techniques including: digital recording, audio editing, signal processing, mixing, sampling, MIDI, synthesizers and drum machines. Acquire a historic perspective of the development of electronic music and an understanding of acoustics as applied to music production. Develop your listening skills and your appreciation for a wide variety of electronic music and for the world of sound. Great introductory course for aspiring singer/songwriters, musicians, composers, producers, sound designers and sound artists. No previous musical experience necessary. (May be taken twice for a maximum of 6 units.) (AA,CSU)

5. Class Schedule Description
(Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

MUS. 290 ELECTRONIC MUSIC 1
Learn to create, produce and record music in a variety of genres using current music technology. Gain hands-on experience in electronic music studio techniques including: digital recording, audio editing, signal processing, mixing, sampling, MIDI, synthesizers and drum machines. Acquire a historic perspective of the development of electronic music and an understanding of acoustics as applied to
music production. Develop your listening skills and your appreciation for a wide variety of electronic music and for the world of sound. Great introductory course for aspiring singer/songwriters, musicians, composers, producers, sound designers and sound artists. No previous musical experience necessary. May be taken twice for a maximum of 6 units. (Pass/No Pass or letter grade option) (AA, CSU)

6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

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

   1. Understand the basic functions and uses of various electronic music equipment including microphones, mixers, amplifiers, speakers, computer music software and hardware, MIDI synthesizers, drum machines and effects processors.

   2. Mix audio tracks.

   3. Record and edit high quality digital audio tracks.

   4. Use MIDI (Musical Instrument Digital Interface) instruments in a musical context.

   5. Create an original composition using electronic music techniques.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. For some courses, the course objectives will be the same as the student learning outcomes. In this case, “Same as Student Learning Outcomes” is appropriate here.)

   Same as Student Learning Outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

   **Topical Outline**

   **Acoustics and Electroacoustics**
   - Physics of Sound
   - Transduction
   - Audio Signal Flow

   **Electronic Music History**
   - Development of Electronic Music
   - Musique Concrète
   - Synthesis
   - Multi-tracking
   - Influence of MIDI

   **Recording**
   - Basic recording techniques and signal processing
   - Mixer techniques
   - Comparison of microphones

   **Electronic Sound Sources**
Drum Machines
Synthesizers
Samplers

MIDI
MIDI Specification
MIDI Sequencing Introduction

Electronic Music Hardware, Software in the Future
Algorithmic composition
Interactive Electronic Music
Experimental Electronic Musical Instruments

Studio Planning
Budget
Equipment Evaluation
Design

Electronic Music Listening
Historic Pieces
Contemporary Works
Student Works

Electroacoustic Composition
Strategies for combining technical knowledge and creativity into a musical projects
Concert Production
Performance

9. Representative Instructional Methods (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.)

1. Lectures
Lectures incorporate presentations, discussions and analysis of contemporary and historical electronic music practices and technologies.

2. Labs
Labs provide demonstrations and hands-on instruction in pertinent electronic music techniques including: mixing, audio editing, signal processing, sampling, MIDI sequencing, using hardware and software synthesizers and drum machines.

3. Listening Activities
Musical examples of numerous electronic music genres and eras are presented and analyzed in the classroom and the lab.

4. Creative Projects
Midterm and Final Projects give students the opportunity to combine theory, technology, and musical creativity into cohesive works. Works are critiqued by instructor and students.

10. Representative Methods of Evaluation (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)
Students are evaluated on the basis of:
written quizzes, lab assignments, oral presentation, and creative projects.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

*Experiencing Music Technology*, 3rd Ed., David Brian Williams and Peter Richard Webster, Published 2009, Wadsworth (Cengage Learning)

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