1. **COURSE ID:** MUS. 291   **TITLE:** Electronic Music II   **C-ID:** CMUS 100X (MUS. 290 & 291)
   Units: 3.0 units **Hours/Semester:** 40.0-45.0 Lecture hours; 24.0-27.0 Lab hours; and 80.0-90.0 Homework hours
   Method of Grading: Grade Option (Letter Grade or Pass/No Pass)
   Prerequisite: MUS. 290

2. **COURSE DESIGNATION:**
   Degree Credit
   Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**
   Catalog Description:
   Continue developing your electronic music production skills by focusing on MIDI sequencing and editing, audio multi-tracking, electronic orchestration, live performance, and compositional methods. Further explore and integrate synthesizers, drum machines, software plug-ins, virtual synthesizers and MIDI controllers with digital music production software, specifically Logic Pro Studio. Deepen your critical listening skills through practice, awareness of historical context of electronic music, and a greater understanding of acoustics.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
   Upon successful completion of this course, a student will meet the following outcomes:
       1. Orchestrate electronic music compositions.
       2. Incorporate MIDI sequencing into an original musical composition.
       3. Incorporate digital audio into an original musical composition.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
   Upon successful completion of this course, a student will be able to:
       1. Orchestrate electronic music compositions.
       2. Incorporate MIDI sequencing into an original musical composition.
       3. Incorporate digital audio into an original musical composition.

6. **COURSE CONTENT:**
   Lecture Content:
       The History of Sequencing

        What came before MIDI sequencers?
        How did sequencer technology develop?
        The Technology and Theory of Sequencing
       What is a sequencer?
      How do sequencers work internally?
        Hardware and software sequencers
        Composition
       How best can I execute my musical ideas using sequencers and MIDI?
       How can I orchestrate my music using MIDI?
       What should I listen for in my own compositions?
       How have other composers used this technology to create music?
        Music Editing
         What features on a sequencer will help me perfect my compositions and arrangements?
        Instrument Synchronization Theory
         How can I connect my sequencer to a drum machine or other sequencer?
        Music Publishing and Printing Software
        What are the functions and options?
        Digital Recording
      Theory of how digital recording works
      Different Formats of digital audio
      Quality of analog and digital comparisons

Lab Content:
    Using MIDI instruments and interfaces
    Programming the drum machine sequencer
    Using the DAW (Digital Audio Workstation) sequencer
    MIDI track editing
    Audio track editing
    Arranging
    Electronic Orchestration
    Syncronization of clock based instruments

    Electronic Music Composition
    Electronic Music Performance
    Concert Production

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
Typical methods of instruction may include:
  A. Lecture
  B. Lab
  C. Other (Specify): 1. Lectures incorporate presentations, discussions and analysis of contemporary and historical electronic music practices and technologies. 2. Labs provide demonstrations and hands-on instruction in pertinent electronic music techniques including: using digital music production software (Logic Pro 9), MIDI sequencing, MIDI editing, MIDI synchronization, multi-tracking, using plug-ins, using synthesizers and drum machines. Musical examples of numerous electronic music genres and eras are presented and analyzed in the classroom and the lab 3. (listening activities). 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 4. (creative projects).

8. **REPRESENTATIVE ASSIGNMENTS**
Representative assignments in this course may include, but are not limited to the following:
Writing Assignments:
    Project proposals
    Project reports
    Concert program notes
Reading Assignments:
    Textbook reading assignments
    Related articles
    Electronic music equipment manuals
Other Outside Assignments:
    Electronic music production lab assignments
    Class presentation on an electronic music artist or topic
    Original musical compositions or electronic orchestrations
    Performance of original work

9. **REPRESENTATIVE METHODS OF EVALUATION**
Representative methods of evaluation may include:
  A. Quizzes
  B. Students are evaluated on the basis of: written quizzes, lab assignments, oral presentation, creative project and concert performance.

10. **REPRESENTATIVE TEXT(S):**
Possible textbooks include:
  A. Nahmani, D.. *Apple Pro Training Series: Logic Pro X: Professional Music Production*, ed. Pearson Education, 2013

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