

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** MUS. 291 **TITLE:** Electronic Music II **C-ID:** CMUS 100X (MUS. 290 & 291)
Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; 64.0-72.0 Homework hours;
144.0-162.0 Total Student Learning 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
Synchronization 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. Final Performance
- B. Lab Activities
- C. Oral Presentation
- D. Projects
- E. Quizzes
- F. 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.. *Logic Pro - Apple Pro Training Series: Professional Music Production, 1st edition*, 1st ed. Pearson, 2022

Origination Date: October 2023
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Course Originator: Christine Bobrowski