

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 280 **TITLE:** History of Electronic Music
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
Method of Grading: Letter Grade Only

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Overview of the development of electronic music from the late 19th century to present. Exploration of how the development of technology has impacted music and culture over time. Topics include early electronic musical instruments, new musical styles, the introduction of the synthesizer and drum machine, the role of the computer in music production and the rise of mainstream electronic music. In addition, students will analyze historically significant works from the experimental art music of the mid-20th century through the popular forms of music today.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Analyze the impact of electronic music on mainstream music, from its origins to today.
 2. Correlate changes in electronic music technology to changes in music from various cultures.
 3. Identify major electronic music styles from the first electronic sound experiments to present, here and around the world.
 4. Discuss electronic music instruments and how they affect musical content and aesthetics in different styles and cultures.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. Identify major electronic music styles from the first electronic sound experiments to present.
 2. Analyze the impact of electronic music on mainstream music, from its origins to today.
 3. Discuss electronic music instruments and how they affect musical content and aesthetics.
 4. Compare and contrast changes in electronic music technology and the resulting changes to electronic music styles found in various cultures, here and around the world.

6. **COURSE CONTENT:**
Lecture Content:
 1. Cultural context of electronic music
 - A. Electronic music in society
 - B. Music as part of a cultural identity
 - C. Electronic music as a unique individual experience
 2. Electronic music before 1945
 - A. First experiments in the electronic production of sound
 - B. The Italian Futurists and a new aesthetic for sound
 - C. The vacuum tube and advances in electronic music technology
 - D. Early electronic musical instruments
 - a. Telharmonium
 - b. Theremin
 3. Early electronic music in Europe
 - A. Before the tape recorder
 - B. Musique Concrète (France)
 - C. Elektronische Musik (Germany)

- D. Italian electronic music
- E. British electronic music
- 4. Early electronic music in the US
 - A. The New York School
 - B. The Columbia-Princeton Electronic Music Center
 - C. San Francisco Tape Music Center
- 5. Early electronic music around the globe
 - A. Latin America
 - B. Asia
 - C. Australia
- 6. Tape music composition
 - A. Fundamental sonic traits
 - B. Methods and techniques for sound manipulation
- 7. Electroacoustic instruments
 - A. guitar and bass
 - B. Hammond organ
 - C. Fender Rhodes keyboard
 - D. 1960s bands
- 8. The voltage controlled synthesizer
 - A. The Moog synthesizer
 - B. The Buchla synthesizer
- 9. Drum Machines
 - A. Roger Linn
 - B. The loop
 - C. MPCs and hip-hop production
- 10. Early computer music
 - A. Mainframe computers
 - B. Development of musical programming languages
 - C. Early compositions
- 11. Effect on mainstream music and culture
 - A. Traditional instruments vs electronic instruments
 - B. Changes in music production
 - C. Amplification and changes in performance
- 12. Electronic music styles and their impact on popular culture around the world
 - A. Africa
 - a. Afrobeat
 - b. Coupé-Decalé
 - B. United States
 - a. House
 - b. Fusion with jazz, funk, pop
 - c. Disco
 - d. Hip-hop
 - e. Experimental
 - C. United Kingdom
 - a. DubStep
 - b. Drum and Bass
 - c. Trance
 - D. Asia
 - a. K-pop
 - b. J-pop
 - c. Japanese Noise music
 - E. Europe
 - a. Techno
 - b. Ambient
 - c. EDM
 - F. Mexico
 - a. Nortec

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion
- D. Field Trips
- E. Guest Speakers

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Concert Report
Essays

Reading Assignments:

Weekly reading from assigned text

Other Outside Assignments:

Critical Listening and Identification
Concert Attendance

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Field Trips
- E. Group Projects
- F. Homework
- G. Oral Presentation
- H. Papers
- I. Projects
- J. Quizzes
- K. Research Projects

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Holmes, T.. *Electronic and Experimental Music: Technology, Music, and Culture*, 5th ed. Routledge, 2016

Origination Date: November 2019

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Course Originator: Christine Bobrowski