UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL
Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

COLLEGE (check one):  Arts and Sciences  X  Business  Education
Proposal Submitted By: Gregg Stull  Date Prepared: January 13, 2015
Course Title: Electronic Music
Department/discipline and course number*: MUTC 370 Electronic Music
*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits proposed: 3  Prerequisites: MUTC 170
Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?)  NO  X  YES

Date of first offering of this new course: FALL SEMESTER, year  Fall, 2015
Proposed frequency of offering of the course: unknown
List the faculty who will likely teach the course: Mark Snyder
Are ANY new resources required?  NO  X  YES  Document in attached impact statement

This new course will be (check all that apply):
Required in the major
Elective in the major  X  General Education**

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

Catalog Description:
370 – Electronic Music (3) An emphasis on historical developments, current status, physical concepts, language, and compositional techniques as they apply to synthesized music. Project required.

COURSE HISTORY
Was this course taught previously as a topics or experimental course?  YES  X  NO
Course Number and Title of Previous Course  Semester Offered  Enrollment
MUTH 370  annually  16

X  CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

REQUIRED ATTACHMENTS:
1. Rationale Statement (Why is this course needed? What purposes will it serve?)
2. Impact Statement (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. Sample Syllabus

Department Chair Approval: Gregg Stull  Date: 1/5/14
CCC Chair Approval:  Date: 1/16/15
UCC Chair Approval:  Date:

New Course Proposal Cover Sheet (July 2013)
Rationale
This is a renumbering of an existing course under a new discipline code, MUTC, Music Technology. This course previously fell under MUTH, Music Theory. This course has been offered annually for many years.

Impact
This course will have require no additional resources. Classrooms, library materials, technology support are readily available for future offerings.

Sample Syllabus

Electronic Music
Instructor
Dr. Mark Snyder
msnyder@umw.edu
duPont 306
(540) 654-1959
Office Hours M & W 1:30-3:00, T & R 11:00-12:00 and by appointment

Texts

(You can use the third edition from our library at your own risk but it does not have the recordings. If you're broke you're broke so do what needs to be done. Warning: Last year the Logic Book just disappeared for the semester and put many in a bind)

Additional Readings
(This is out of print but the pdf lives in canvas)
(This can be found through the library online)

Additional Materials
- High Quality Headphones
- Memory Stick/Hard Drive or some sort of storage device

Course Goals
Students taking this course will:
- Explore the history of electronic music.
- Create compositions using techniques that span the history of electronic music.
- Learn about composers, instruments, trends & techniques in electronic music
Upon completion of this course, students will be able to:
- Identify and describe the different types of synthesis.
• Recognize Compositional styles of important periods and composers.
• Record and edit digital audio for creative purposes.

Class Participation & Attendance
Education is partially experiential and therefore class attendance is critical.

Absences and Excuses
Each student is directly responsible for absences and for making up missed work.

Assignment Descriptions

Homework
In addition to the readings and lab work, there are 10 graded homework assignments for Introduction to MIDI composition. These consist of project drafts that demonstrate your progress on the project. You will post these on http://electronicmusic.umwblogs.org blog and your posts will include evidence and integration of course readings. You will also be required to comment on each other's drafts and projects.

Projects
There are 3 Mini-Projects that will demonstrate what you have learned in Live & Logic. These will be completed and uploaded to the blog for grading and then published for class critique. A Final project will be created in Live or Logic and critiqued during the final exam time.

Concerts
You will be required to produce three concerts this semester as a class. The times will be agreed upon in class by the students and they will be held in Pollard 304. This is an experiential component and there is no grade per se since some of you may not be able to make it to all due to class or work conflicts.

Tests
There are 3 tests that cover class lectures and the readings.

Critiques
Students are expected to participate in the critiques of the projects that occur when these projects are played in class. Failure to do so will lower the grade of your project. Critiques are designed to offer insights, suggestions for improvement, support to encourage you to improve your work. Each of you will provide an affective grade for each of final projects that is averaged in with my affective grade and feedback.

In addition to the above requirements, participation will be measured against the following criteria:
1. Contribute original thoughts or ideas to the critiques.
2. Give relevant reasons to validate points.
3. Demonstrate openness to divergent points of view.
4. Be respectful of the perceptions of others.
5. Integrate material from previous units to formulate ideas and generate dialogue.

Assessments
The Projects will be graded by timeliness and the fulfillment of the requirements as well, but grades of A and B will be reserved for students going above and beyond the requirements and overall quality. Rubrics with more details will be included with the assignments. Blog post and comments will be graded on completion and when they are turned in.

Expectations
Students will be expected to spend an average of 6 hours per week in the lab working with the software and creating music. All work will be completed and turned in on time.

Schedule
Unit 1: Introduction to MUTC 370
This Unit will introduce you to what we will be doing in the course and we will go on our first sound walk.
Assignments:
   - Read Holmes pp. 3-5 & 43-60
   - Read Schrader: pp. 1-15

Unit 2: Early History & Musique Concrète
The Great Opening up of Music to All Sounds
Assignments:
   - Read Holmes Chapter 5 & pp. 97-100, 102-112, 115, 382-391
   - Read Schrader: pp. 16-38
   - Start working on Mini-Project I
   - Start listening to the musical examples for Exam I
   - Blog post with your sounds/critiques

Unit 3: Early History & Musique Concrète (continued)
Expansion of the Tape Music Idea
Physical Properties & Human Perception of Sound as a Waveform Phenomenon
Assignments:
   - Read Holmes pp. 76-86, 137-140
   - Read Huber Chapter 2
   - Continue working on Mini-Project I
   - Continue listening to the musical examples for Exam I
   - Project I Draft/Critiques blog post
Unit 4: Early History & Musique Concrète (continued)

*Out of the Studios*

*Organized Sound, the Art of Noise, and the Origins of Electronic Music Esthetics*

**Assignments:**
- Read Holmes pp. 349-381, 392-398
- Read Schrader: pp. 39-58
- Continue working on Mini-Project I
- Continue listening to the musical examples for Exam I
- Project I Draft 2/Critiques blog post

Unit 5: Early History & Musique Concrète Review

**Section Review and Test**

**Assignments:**
- Review and Prepare for the Exam
- Mini-Project I is due

Units 6: Basic Principles of Electronic Sound Synthesis/Early Electronic Instruments

*Early Electronic Music Instruments & Early Electronic Studio Tape Music*

**Assignments:**
- Read Holmes pp. 5-42 & Chapter 6
- Start working on Mini-Project II
- Start listening to the musical examples for Exam II
- Blog on which software you’ll use

Units 7: Basic Principles of Electronic Sound Synthesis/Early Electronic Instruments (continued)

*Pioneers of Analog Synthesis (Moog, Buchla, etc.); Basic Principles of Sound Synthesis*

**Assignments:**
- Read Holmes pp. 61-76, 86-96 & Chapter 7
- Read Schrader: pp. 61-69
- Continue working on Mini-Project II
- Continue listening to the musical examples for Exam II
- Project II Draft/Critiques blog post

Units 8: Basic Principles of Electronic Sound Synthesis/Early Electronic Instruments (continued)

*Subtractive & Additive Synthesis*

*Early “Classics” of Electronic Tape Music, Analog Synthesizers, and the RCA Mark II*

**Assignments:**
- Read Schrader: pp. 75-119
- Read Holmes pp. 101, 113-114, 116-136, 140-149
- Continue working on Mini-Project II
- Continue listening to the musical examples for Exam II
- Project II Draft 2/Critiques blog post

Units 9: Basic Principles of Electronic Sound Synthesis/Early Electronic Instruments (continued)

New Course Proposal Cover Sheet (July 2013)
More on Electronic Sound Synthesis Techniques
Assignments:
- Read Schrader: pp. 122-159
- Read Holmes Chapter 8
- Continue working on Mini-Project II
- Continue listening to the musical examples for Exam II
- Project II Draft 3/Critiques blog post

Units 10: Basic Principles of Electronic Sound Synthesis/Early Electronic Instruments Review
Section Review and Test
Assignments:
- Review and Prepare for the Exam
- Mini-Project II is due

Units 11: Digital Audio, Digital Sampling, Computer Synthesis Techniques, Other Uses for MIDI
Intro to Digital Audio / Direct Digital Synthesis
Assignments:
- Read Holmes Chapter 9
- Start working on Mini-Project III
- Start listening to the musical examples for Exam III
- EABD Performances!!!!

Units 12: Digital Audio, Digital Sampling, Computer Synthesis Techniques, Other Uses for MIDI (continued)
Csound, SuperCollider and Basic FM synthesis
Assignments:
- Read Holmes Chapter 10
- Continue working on Mini-Project III
- Continue listening to the musical examples for Exam III
- Blog: Festival Review

Unit 13: Digital Audio, Digital Sampling, Computer Synthesis Techniques, Other Uses for MIDI (continued)
More Basic FM synthesis, Intro to MIDI: history & origins, technology standards, applications, MIDI controllers
Assignments:
- Read Holmes Chapter 11
- Continue working on Mini-Project III
- Continue listening to the musical examples for Exam III
- Final Project Draft/Critique blog post

Unit 14: Digital Audio, Digital Sampling, Computer Synthesis Techniques, Other Uses for MIDI (continued)
More Digital Audio (granular synthesis, analysis, and re-synthesis, etc.)
Early “Classics” of Direct Digital Synthesis, Computer Music, & recent live/electronic music
Assignments:
Read Holmes pp. 411-467
Continue working on Mini-Project III
Continue listening to the musical examples for Exam III
Final Project Draft 2/Critique blog post

**Unit 15: Digital Audio, Digital Sampling, Computer Synthesis Techniques, Other Uses for MIDI Review**

*Section Review and Test*

Assignments
- Review and Prepare for the Exam given during last class meeting
- Mini-Project III is due during final exam period
- Final Project Draft 2/Critique blog post

**Grading**

Homework/Critiques/Drafts
20%

Lab Projects
20%

Exam I
20%

Exam II
20%

Final Exam
20%

**Disability Resources**

The Office of Disability Services has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise.

If you have not made contact with the Office of Disability Services and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

**Honor Code**

Please conduct yourself in accordance with the Mary Washington honor code for this class and write and sign the pledge, (or an abbreviation of it), on all written work. If you are unsure if what you are doing or want to do is a violation of the honor code, ask. Appropriate actions in accordance with the Honor code will be taken as warranted.