Department of Music

MUSC 315

Course Name: ***Digital Creativity with Music Technology***

AREAS OF INQUIRY

CREATIVE EXPRESSIONS

Check box for Honors course consideration ☐

This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

DEADLINE FOR PROPOSALS: **17 February 2006**

Please answer the following questions:

Check Only One:

◊ This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

XX This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administrating this course.

   Dr. Mark U. Reimer, Chair, Department of Music

2. In any given semester, how many sections of this course is your department willing to offer?

   The Department of Music would like to offer one section of the course each Fall and Spring semester. Two might be possible, depending on the availability of Professor Bill Brown.

3. Why is this course being offered/what is it designed to achieve(Course purpose/goal)?

   The course is designed to meet the needs of students who already have a basic knowledge of music notation and software and desire to increase their understanding and proficiency in this popular field of interest. Many of these students are not music majors but, instead, students who simply compose, perform, record, and/or notate music for their own enjoyment or as a serious avocation.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

XX **Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or psychological issues (required)**

◊ Discuss the life of creative expressions and/or their originators

◊ Compare the role and/or meaning of creative expressions among cultures and/or historical periods

◊ Distinguish multiple approaches toward comprehending, creating, and evaluating creative works

◊ Apply technical language in developing original ideas or argument

XX **Demonstrate skills necessary to produce works of creative expression**

4. Briefly explain how this class addresses the above objectives. A course may cover more than two objectives.

Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural, and/or psychological issues (required).

Students will examine a vast amount of computer assisted music used in pop and classical compositions, radio and TV, film and theater and will gain a broader understanding of how creativity plays an important roll in defining how successful a musical project can become.

Students will study the impact today's culture continues to have on music technology how music technology is shaping our culture of today.

Students will examine the evolution of digital music in all of it's forms and develop points of view based on the impact it has on today's music industry and society.

Philosophical and artistic issues on defining "good music" will be addressed. Other topics covering issues of using music technology to enhance compositional skill will be researched. For example, "Is computer assisted composition "real music" in terms of developing skills for composition?"

Demonstrate skills necessary to produce works of creative expression.

Students will study musical form and create original music sequences that can be tied in with visual art that they link together creating music videos to enhance their musical creations.

5. Course Assessment: Identify how this course will accomplish the above objectives (choose at least one).

XX **Participating in class discussion and debate**

◊ Engaging in teamwork and other collaborative exercises

◊ Writing analytical or evaluative papers, perhaps incorporating original research

◊ Making oral presentations

XX **Creating an artistic product or a performance-- Computer-assisted creation of original songs and making DVD presentations of completed assignments.**

◊ Participating in fieldwork

◊ Other means – please identify

6. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.

Attached.

8. Please identify and explain if this course contributes to the Foundations of Liberal Learning expectations for:

◊ Oral Communication Literacy:

NOTE: AN ANSWER TO THIS QUESTION WAS REQUESTED FROM THE MUSIC DEPT. BY THE UCC ON 4/2/06

◊ Information Literacy:

◊ Writing Literacy:

9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan.

Priority I, Goal B, Number 1: ***Promote learning that treats knowledge as vibrant and changing.***

Priority I, Goal C, Number 5: ***Promote and foster artistic creativity and public presentations in the fine and performing arts.***

Priority II, Goal E, Number 2*: Prepare learned, disciplined, and skilled graduates to meet the rapidly changing challenges of a professional life.*

Priority IV, Goal C, Number 1*: Provide up-to-date technology in support of learning.*

Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

_____ Area of Inquiry Course Proposal Form

_____ Syllabus for the Course

_____ Undergraduate Curriculum Committee Course Proposal Form

Course: MUSC 315, Digital Creativity with Music Technology (3 credits).

Class: Tuesday, Thursday, 1:00 P.M. to 2:15 P.M.: Ferguson Music Tech Lab

Texts: Experiencing Music Technology (3rd Ed) by David B. Williams and Peter R. Webster
Internet support for the textbook and DVD-ROM companion published by Thomson/Schirmer. Experiencing Music Technology is one of the leading college textbooks for music technology courses.

Strange Sounds: Music, Technology & Culture by Timothy Taylor - Provided by Routledge (UK) through the Google Books Partner Program

Optional: Modern Recording Techniques, Huber & Runstein Fifth edition
An Introduction to the Creation of Electro acoustic Music. Pellman. 1994.
Robert Johnson Biography and recordings.
Musicians and Multimedia by David S. Mash. Multimedia, the combination of text, graphics, video, sound and music in an interactive digital medium, presents great opportunities for music educators. Musicians and Multimedia defines the basic elements of the medium and how to use them, discusses how to configure your computer for multimedia, describes how to create music for multimedia and how to work with audio in multimedia. The book finishes by showing how music and sound are used on the World Wide Web. Click here to order online.

Supplies: 5 Blank CD's with jewel case covers, 1 inch notebook, 250 mbUSB Flash drive
Examples of USB Flash Drives from Best Buy

Software: I-Life - Garage Band, I-Photo, I-Movie, and I-DVD
Finale- music scoring
Band in A Box- creative accompaniment
PEAK Digital Mastering Software

Description: This course will focus on elements of creativity and self-expressions inherent in today's digital music industry. Technology is a significant force in many aspects of contemporary music. This is especially apparent in the pop world (examples including amplification, effects, synthetic instruments, music videos, and performance augmentation), but technology is not limited to this genre alone. Most professional recordings, including classical recordings, are the result of multiple takes spliced together in the studio, and even a live-performance recording requires music technology to capture the sound. Knowing how to use technology to your advantage is a valuable asset that will help you throughout your career as a musician. While the focus in this class will be on specific creative software programs and hardware, it is hoped that introducing a wide range of topics will give a broad understanding of this ever-evolving field. Topics to be discussed include musical instrument digital interface (MIDI), algorithmic programming, acoustics, analog and digital audio, recording techniques, digital editing, sequencing, web creation, and multimedia applications.
Creative hands-on experience with music technology is the main focus of the course. Topics will include MIDI, electronic composition, multimedia development, music instruction and digital audio processing.

Activities: Hands-on computer work through weekly assignments. Class time will include lecture, lab, discussion, and listening. Today's digital music technology enables musicians to quickly create accompaniments for rehearsal and performance. Composers use it to create original compositions and experiment with orchestration. Directors use them to accompany ensembles. Teachers' fashion excerpts for tests and demonstrations. Many church, pop, and art ensembles utilize them in concert. Commercial advertising jingles are often sequenced. ZZ Top, Madonna, 'N SYNC, Dave Weckl, Herbie Hancock, Chic Corea, John Williams, and a plethora of other artists use sequences in the studio and on tour. It is an easy way to create aural and written theory assignments. Instantaneous changes of key, tempo, and instrumentation make this medium extremely popular with film, theatre, and visual artists. We will learn how to create digital music, how to set up and troubleshoot a MIDI workstation, and how to record, edit, and create digital audio files that connect with visual images playable in DVD format.

World Wide Web page design and research:
The possibilities available via the Internet are endless. It will keep educators busy for the
Rest of eternity trying to harness its wealth of information. The applications are endless:
Teachers use it to post assignments, professionals advertise products and services on it, and
personal sites chronicle family histories and other related events. We will learn how to use basic
HTML programming tags, sound files, image files, and other aspects as time permits.
An evaluation of other sites will be a part of the curriculum.

Content: The study of musical form, melody, harmony, rhythm, and style. Amplification, audio technology and production, computer hardware and
software, history of technology past present and future, music notation, midi composition, midi sequencing, physics of sound, recording technology and application. Creative logo design, CD/DVD artwork, and copyright protection.

Learning objectives:
Examine selected examples of creative expression in terms of artistic, philosophical, musical, cultural and /or psychological issues. Record original works based on proven formulas that are developed from the blending of cultures here in America.
Demonstrate skills necessary to produce written and recorded works of creative expression.
Fluency in technologies applicable to the field.
The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre).
The ability to think, analyze, and listen clearly and effectively to music and other related fields that the student chooses to explore.

The ability to collaborate effectively in a variety of situations and settings.

Knowledge of the nature of digital music processing at the professional level.

Instructor: **William S. Brown**

Office Hours: Monday through Friday, 11:00 A.M. to 12:00 P.M. or by appointment. Ferguson Arts Center practice room phone 594-8812

E-mail: wbrown@cnu.edu

Graded Activities:

Daily Work Notebook	20%
Mid-term Exam	20%
CD Project	20%
Final Exam	20%
DVD Project	20%
Total	100%

Grading Scale: 93-100 A, 90-92 A-, 87-89 B+, 83-86 B, 82-80 B-, 77-79 C+, 73-76 C, 70-72 C-, 67-69 D+, 63-66 D, 60-62 D-. Below 60 F.

Examination Schedule

Exam I Mid-term

Exam II Final Notebook (portfolio) and DVD project completed by week 14

Classroom Tips

Since the startup of software often takes a bit of time, it is in the best interest of the student to arrive a minute or two early, assimilate the computer, and be logged in at the beginning of class the instructor cannot waste time by waiting for students who are either slow in booting up their computers, or are walking in late through the door. In addition, surfing the net or checking email during class will not be allowed. While a lecture is being given, there will be a “no key click” rule in effect, unless students are asked to follow along on their own computers. If you are done early with your work, or are ahead of the class on a certain topic, please be respectful to your classmates. When work time is given during class, students who are ahead in a certain topic are expected to help the other students around them.

Course Outline

Week 1 – 3 Midi Sequencing / Garage Band / Band in a box
Creative use of technology for music arranging and composition
Investigating the lyrics, melody, harmony, and form
Lecture: The music of Robert Johnson
Historical perspectives on the roots of the Blues
Influences leading to modern Rock and Roll
Race records and the blues
Recordings from the early, mid and late 1930's
Week 3 – 5 Midi composition AABA formula
Formulas for creating Intros and endings
Audio Editing and Mastering
I-Movie intro
CD burning & duplication.
Lecture: What is Tinnitus?
Sound and Hearing.
Week 5 – 15 Finale Music Notation
Arranging and composition study (song form)
MIDI conversion SMF
Speedy note entry
Score and part layout and extraction
Printing
Logo creation
Week 6 – 15 Analog, Digital, Recording, Sound Reinforcement
Lecture: Recording Concepts
Live recording
Direct to two tracks
Direct to multitrack
Choosing the right microphone
The audio production console
Peak and Garage Band CD mastering
Signal Processing
Monitoring
Studio session procedures
Week 7 –15 mid term Exam week 7
CD I-Life & Adobe PhotoShop
TV jingles and theme song development
Creating a DVD using jpeg picture files
CD jewel case cover and CD sticker design
cd covers.com
Week 12 Lecture: The music Business
Student DVD lab presentations
Week 13 Lecture: Music Copyright and Law
Student DVD lab presentations

Week 14 -15 Final Review Final Exam
Student DVD lab presentations

Project outline:

Contents:
CD/DVD cover, CD/DVD sticker, company logo, artistic professional layout and design.
CD with 5 tracks mastered with professional mastering software. Balance track volume, set track gap, align frequencies with EQ, reverb, compression (as needed).

Objective: a sonic crystal clear master recording for each recorded track

Track 1 Blues progression sequence with intro, melody and solo tracks. Robert Johnson Influence.
Track 2 AABA song form with intro. MIDI loop sequence. Final ending is orchestrated for closure. (no fade ending) Song form Rogers & Hart
Track 3 AAB (Hook) A form with intro. (fade ending ok)
Track 4 Lead sheet arrangement. 2-4 minutes.
Track 5 Lead sheet or original arrangement using algorithmic programming,
Finale scoring, and MIDI sequencing. 2-4 minutes.
Tracks 6-10 any mix from the options listed below.

Option I Live recording direct to two tracks.
Option II Live recording direct to multi track some overdubbing.
Option III Sequencing project with vocal or instrumental overdubbing.
Option IV Project approved by the instructor.
Style: Rap, Dance music, R & B, Gospel, Latin,
Vocal & instrumental music.
DVD presentation: Create a storyline for the music for two tracks of music selected from the course outline. Assemble still pictures in a sequence that flows with the music. Create transitions and special effects that highlight the music's big pushes.
Presentation topic outline:
Present a hand out
Discuss project, recording procedures, programs used, problems encountered, etc.

Policies

Attendance

- Any student who attains three unexcused absences (TR) will automatically receive a grade of "F" and be removed from the course. In compliance with University Catalog, excused absences include extended illnesses verified by a physician or situations approved by the instructor, university-sponsored activities documented before the absence, and extreme emergencies documented no later than the end of the next class.

- No make-up exams are given except in cases approved by the instructor.

- **An incomplete grade is given only in cases where the student is passing and can document serious illness or death.**

Note: any student who believes that she or he is disabled should make an appointment to see me to discuss your needs. In order to receive an accommodation, your disability must be on record in the Office of career and Counseling Services 594-7047, Campus Center 146.

The syllabus is to be used as a rough guide for scheduled lectures, exams, presentations, labs, and assigned software information. Circumstances may necessitate changes to the syllabus. These changes will be announced during lecture.
Last Day to Drop March 2005

MIDI and Band in a Box Topics and Projects

Drums and percussion
Bass Lines
Midi sound choices
Melody development / song development

Inputting chords in band in the box

Style selection
String pads
Horn punches

- Sequencing a lead sheet (arrangement)
- Sequencing original music
- Sequencing a background and adding live music (opt)

Finale Topics and Projects

Single note entry
Speedy note entry
Entering articulation and dynamics
Entering chords
Rhythm section / percussion notation
Lyric entry
Lead sheet project
Two part grand staff
Chamber music project
Score writing / Part extraction

UNDERGRADUATE CURRICULUM COMMITTEE
NEW COURSE PROPOSAL FORM

Does this proposal affect Liberal Learning requirements? Yes __X__ No _____

1. Title of Course: **Digital Creativity with Music Technology**

   Proposed Course Number (cleared with Registrar): **MUSC 315**

   Prerequisite Courses: **ULLC 223 AND MUSC 200 OR CONSENT OF INSTRUCTOR**

   Catalogue Description (including credits, lecture, and lab hours):

   Digital Creativity with Music Technology (3-3-0)
   Prequisities: XX223
   Spring.

This course focuses on elements of creativity and self-expression

inherent in today's digital music industry. While the focus is on hands-on experience with specific creative software programs and hardware, a wide range of topics are introduced that give a broad understanding of this ever-evolving field. Topics include musical instrument digital interface (MIDI), algorithmic programming, acoustics, analog and digital audio, recording techniques, digital editing, sequencing, web creation, and multimedia applications.

   Is the course cross-listed? If so, what is the number of the other course? **No**

   ****A proposed syllabus, including complete text and/or reference information, as well as any relevant information to this decision, must be appended.**

   NOTE: All affected department chairs must sign approval on last page.

2. For whom is the course primarily intended? Explain why it should be added to the curriculum.

   Upper-level undergraduates seeking to fulfill their A of I requirement in Creative Expressions.

3. If this course is required, append a description of how the course fits into the curriculum. Indicate how it affects hours required for graduation. **N/A**

4. Has this course been offered previously as a special topics course? If so, when? What course number was used? **No**

5. Has this course, or one closely related to it, been offered at CNU previously?

   If so, is that course currently being offered? How does the proposed course differ? When is the last term the old course will be offered?

   Yes. MUSC 315, Music Technology, is currently offered as an introduction course to music technology. The current MUSC 315 course will be simplified (concentrating on learning Finale and basic recording techniques) and moved to MUSC 200 for 1 credit. This proposal is to make MUSC 315 an advanced course that will serve better the needs of students who already have a basic understanding of music software.

6. What is the anticipated enrollment per offering for the next three years? **Approximately 20**
   During which term will this course first be offered?
   Fall 20__ **XX Spring 2007** Summer 20___

During which semesters will this course regularly be offered?
Fall 20___ **Spring semesters** Summer 20___

7. How will the course be staffed? **Mr. Bill Brown, Director of Jazz Studies.**

8. Does the course involve a particular classroom, special equipment, or costs beyond those usually associated with a course at CNU? If so, please explain.

Yes. The Music Technology Laboratory (Ferguson 213) has the proper keyboards, computers, and sound equipment necessary to teach the course.

9. Is the course repeatable for additional credit? If so, is there a limit to the number of times the course can be repeated? (e.g., applied music courses) **No**

10. If this course is for an Area of Inquiry

a. Identify the Area of Inquiry **Creative Expressions**

b. Demonstrate how your course will meet the objectives of this Area of Inquiry

Learning Objectives
Courses must incorporate at least two of the following learner objectives (#1 is required).

By the end of courses taken in this AI, students will be able to:

1. *Examine selected example(s) of creative expression in terms of artistic, philosophical,cultural and/or psychological issues (Required)*

Students will examine a vast amount of computer assisted music used in pop and classical compositions, radio and TV, film and theater and will gain a broader understanding of how creativity plays an important roll in defining how successful a musical project can become.

Students will study the impact today's culture continues to have on music technology how music technology is shaping our culture of today.

Students will examine the evolution of digital music in all of it's forms and develop points of view based on the impact it has on todays music industry and society.

Philosophical and artistic issues on defining "good music" will be addressed. Other topics covering issues of using music technology to enhance compositional skill will be researched. Ex. Is computer assisted composition "real music" in terms of developing skills for composition?

5. *Demonstrate* skills necessary to produce works of creative expression.

Students will study musical form and create original music sequences that can be tied in with visual art that they link together creating music videos to enhance their musical creations.

Accomplishing Objectives
Instructors should clearly identify how the course will accomplish the above objectives.

1. Participating in class discussion and debate.
2. Computer assisted creation of original songs.
3. Making DVD presentations for completed assignments.

This course was approved by:

(Liberal Learning core courses must be reviewed by BOTH academic Deans.)		***Concur***	***Do Not*** Concur**
Department(s): (1)	Date: _____	☐	☐
(2)	Date: _____	☐	☐
College Curriculum Committee:	Date: _____	☐	☐
Dean:	Date: _____	☐	☐
Dean:	Date: _____	☐	☐
Undergraduate Curriculum Committee:	Date: _____	☐	☐

Changes to the Liberal Learning requirements must be reviewed by the Faculty Senate.

Faculty Senate President:	Date: _____	☐	☐
Provost	Date: _____	☐	☐

Distribution by Provost Office following approval:
Department Chair(s), UCC Chair, Deans, Registrar

*** If "Do Not Concur" is checked, please attach a statement of explanation.*

Rev. 09/22/04