CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
[CLASS]
[MUSIC]
Expanded Course Outline

Course Subject Area:	MU
Course Number:	**3081**
Course Title:	**Media Composition I**
Units:	**3**
C/S Classification #:	**04**
Component:	**Lecture**
Grading Basis: (graded only, CR/NC only, student's choice)	**Graded only**
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	**May be taken once**
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	**Major course**
General Education Area/Subarea: (as appropriate)	
Date Prepared:	**12/23/2014**
Prepared by:	**Jennifer Amaya**

I. Catalog Description

Continued study of computer-based music technology, including the use of virtual instruments and samplers. Practical experience in creating digital music compositions, arrangements, and film and video game scores using a MIDI/Digital Audio Workstation.

II. Required Coursework and Background

Prerequisite(s): MU 1080 or MU 108

III. Expected Outcomes

1. An understanding of the role of the media/film composer, and the practical exploration of tasks completed by them.
2. A basic understanding of digital audio fundamentals.
3. The ability to notate music using music software at an intermediate level.
4. The ability to record, import, and edit digital audio in a sequencing application.
5. Orchestrate ("synthestrate") sequences effectively, using professional virtual instruments, samplers, and sequencing techniques.
6. Analyze and begin to utilize basic professional composition techniques.

7. A basic understanding of all software mixer components and the use of basic effects plug-ins and automation.
8. Combine digital audio and MIDI into a well-mixed, intermediate-level sequence.
9. Understand the technical elements of scoring to picture (using tempo and meter to align hit points).
10. Create a sequence that is properly synced to a short film clip or trailer, and mixed well.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
#4: Demonstrate and articulate personal growth as a musician and student of music in the world.
#5: Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).
#6: Develop specialized knowledge appropriate to the option or emphasis area.

BA in Music:
#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.
#5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

BA in the MIS Option:
#1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM in Music:
#1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
#2. **utilize** current/recent technologies appropriate to the musical endeavor
#3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

BM in the Composition:
#1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.
#2. **oversee** fully realized public performances of their original compositions, with critical assessments.
#3. **produce** a capstone project that presents an extended work or several shorter works, showing their 'voice' as a composer.

IV. Instructional Materials

Amaya, Jenny. *Sibelius 110: Essentials of Sibelius*. Burlington, MA: Avid Technology, 2014.

Belkin, Alan. *A Practical Guide to Musical Composition.* (Online publication.) www.alanbelkinmusic.com/bk/index.html: Alan Belkin, 2008.

Gilreath, Paul. *The Guide to MIDI Orchestration*, 4th ed. New York, NY: Focal Press, 2010.

Pejrolo, Andrea and Richard DeRosa. *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra.* New York, NY: Focal Press, 2007.

Prager, Michael. *Reason 7 Power!: The Comprehensive Guide.* Boston, MA: Cengage Learning PTR, 2013.

Roberts, David E. *Digital Performer for Engineers and Producers: Music Production, Mixing, Film Scoring, and Live Performance (Quick Pro Guides).* Milwaukee, WI: Hal Leonard Books, 2013.

Roberts, David E. *The Power in Digital Performer.* Milwaukee, WI: Hal Leonard Books, 2012.

V. Minimum Student Material

1. Notebook/Binder
2. Appropriate digital storage device (flash drive, portable hard drive)
3. Over-the-ear headphones with ¼" stereo adapter
4. Several blank CDs (R or RW)
5. Internet access

VI. Minimum College Facilities

1. Classroom with whiteboard
2. Computer lab with digital audio workstations (enrollment capacity + instructor) each containing at least:
   a. Computer capable of processing digital audio
   b. Up-to-date professional notation and sequencing software applications
   c. Up-to-date professional virtual instrument plug-ins
   d. Audio interface

      e. Microphone and desktop mic stand
      f. Internet access
3. Projection capabilities from the instructor's workstation
4. Quality stereo monitoring system
      a. Two professional-quality active speakers (or two passive speakers with powered amplifier)
      b. Audio mixing console.

VII. Course Outline

1. Describe and explain the elements of music composition, not limited to: Melody, Rhythm, Timbre, Texture, Harmony, Expression, Form, Text, Gestures, Repetition & Variation
2. Discuss the history, theories, and concepts of digital composition for film and other media.
3. Discuss the role of the film/media composer, specifically.
4. Digital audio fundamentals.
5. Intermediate-advanced level musical notation concepts and features, using a software notation application.
6. Recording, editing, importing, and mixing audio into a MIDI sequence.
7. Theories and principles of digital orchestration ("synthestration").
8. Mixing, automation, and an introduction to basic/common effects plug-ins.
9. Create meter and tempo maps.
10. Create hit points and sync/compose music to video/film.

VIII. Instructional Methods

1. Use of multiple software applications (notation and sequencing)
2. Lectures
3. Demonstrations
4. Problem solving and creative assignments
5. Group discussions

IX. Evaluation of Outcomes

1. Quizzes/Exams
2. Large music notation project
3. Multiple sequencing projects
4. Final sequencing project, well-mixed and synced appropriately to picture