

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>3971</b>
<b>Course Title:</b>	<b>Music for Media</b>
<b>Units:</b>	<b>3</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>May be taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>12/24/2014</b>
<b>Prepared by:</b>	<b>Jennifer Amaya</b>

**I. Catalog Description**

Study of record companies, radio stations, music in film, television, games, videos, and multimedia. Administrative and creative functions of music synchronization, its roles and influences, use in advertising, and impact on society.

**II. Required Coursework and Background**

**Prerequisite(s):** MU 104 or MU 1040

**III. Expected Outcomes**

1. Understand the basic concepts involved in the production, promotion, and distribution of recorded music.
2. Understand the motivations influencing the operations of radio stations and record companies.
3. Understand the tools and concepts used in planning strategies and evaluating market success.
4. Understand the effects of music in the visual medium.
5. Analyze the purpose and use of music within the visual context.

6. Understand the opportunities available for music placement in videogames, web sites, films, television, and other new media.
7. View music cue sheets.
8. Understand the production, crafts, and techniques involved in music synchronization.
9. Understand the financial and legal practices and obligations of the business.

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

#2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.

#6: Develop specialized knowledge appropriate to the option or emphasis area.

**BA in Music:**

#3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

**BA in the MIS Option:**

#1. **Interpret** relationships between music and: commerce; technology; media; and audience.

#2. **Articulate** fundamental understanding of entrepreneurship and standard music industry practices.

**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.

#8. **promote** musical culture in the community.

#9. **think, speak and write** clearly at the college level.

**IV. Instructional Materials**

Adams, Ramsay, David Hnatiuk, and David Weiss. *Music Supervision: The Complete Guide to Selecting Music for Movies, TV, Games, & New Media*. New York, NY: Schirmer Trade Books, 2005.

Baskerville, David. *Music Business Handbook & Career Guide*. Thousand Oaks, CA: Sage Publications, 1995.

Collins, Karen. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. Cambridge, MA: MIT Press, 2008.

Hoffert, Paul. *Music for New Media: Composing for Videogames, Web Sites, Presentations and Other Interactive Media*. Boston, MA: Berklee Press, 2007.

Karmen, Steve. *Through the Jingle Jungle: The Art and Business of Making Music for Commercials*. New York, NY: Billboard Books, 1989.

Martin, George. *Making Music: The Guide to Writing, Performing & Recording*. New York, NY: W. Morrow, 1983.

Paxson, Peyton. *Media Literacy: Thinking Critically about Music & Media*. Portland, ME: J. Weston Walch, 2003.

Prendergast, Roy M. *Film Music: A Neglected Art: A Critical Study of Music in Films*. New York, NY: W.W. Norton & Company, 1992.

Thornton, Sarah. *Club Cultures: Music, Media, and Subcultural Capital*. Hanover, NH: University Press of New England, 1996.

Wierzbicki, James Eugene. *Music, Sound and Filmmakers: Sonic Style in Cinema*. New York, NY: Routledge, 2012.

## **V. Minimum Student Material**

1. Course Reader
2. Notebook/Binder
3. Notebook Paper
4. Pen/Pencil

## **VI. Minimum College Facilities**

A “smart” classroom with audiovisual equipment.

## **VII. Course Outline**

1. Record Industry
  - a. Record production, distribution, promotion, marketing
  - b. Music videos
  - c. Independent promoters
  - d. Payola
  - e. Studios and engineers
  - f. Recording artists contracts

- g. Independent producers
  - h. Record cover and liner notes
  - i. Sound recording copyright
  - j. Record clubs and premiums
  - k. Counterfeiting and piracy
  - l. Licensing of recordings for motion pictures
2. Radio Industry
    - a. AM, FM, commercial radio, public radio, Internet radio, networks
    - b. Station formats and musical styles
    - c. Station management and operations
    - d. Chart reporting and sales
    - e. Roles of station managers, music/program directors, program producers, and DJs
    - f. Programming: content, syndication, automation
    - g. Record categorization
    - h. Market research: demography, methods, data interpretation
  3. Music in Visual Mediums (TV, Video Games, Internet, Ads, Film)
    - a. Impact of the music on viewer/listener perception, and its effectiveness as a sales tool
    - b. Comparative production crafts and techniques (for the various mediums)
    - c. Canned tracks, music cue sheets, click tracks, temp tracks
    - d. Personnel: composers, arrangers, copyists, sound mixers, editors
    - e. Hiring practices: contractors, film music packagers, jingle houses, libraries

## **VIII. Instructional Methods**

1. Lecture
2. Discussion
3. Problem Solving
4. Guest Speakers

## **IX. Evaluation of Outcomes**

1. Student research papers
2. Student presentations
3. Student participation and attendance
4. Midterm Exam
5. Final Exam