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

Course Subject Area:	**MU**
Course Number:	**4081**
Course Title:	**Media Composition II**
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

Practical experience in composing, recording, editing, and mixing music for film, video games, and other media. Advanced study of virtual instruments, samplers, and sound design.

II. Required Coursework and Background

Prerequisite(s): MU 3081 and MU 3971

III. Expected Outcomes

1. An understanding of the role(s) of supportive personnel in media/film composition and sound, and the practical exploration of tasks completed by them.
2. An advanced understanding, application, and combination of MIDI and digital audio in sequencing.
3. The ability to export MIDI data from a sequencer, into a notation application, to prepare professional-quality parts for a recording session.
4. The ability to legally obtain, sequence, and mix sound effects and dialog into a sequence.
5. An understanding of the fundamentals of sound design.

6. The ability to adjust parameters of patches in virtual instruments and samplers to create new, interesting sounds.
7. An advanced understanding and application of MIDI orchestration ("synthestration") techniques.
8. An understanding and the consistent application of advanced compositional techniques in original music creation.
9. The ability to create advanced tempo and meter maps to sync complex music to picture.
10. The ability to create a completed demo-quality media composition.

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:
#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.

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.
#6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
#9. **think, speak and write** clearly at the college level.

BM in 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

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

Childs, G.W. *Creating Music and Sound for Games*. Boston, MA: Cengage Learning PTR, 2006.

Davis, Richard. *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*. Boston, MA: Berklee Press, 2010.

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

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

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.

Phillips, Winifred. *A Composer's Guide to Game Music*. Cambridge, MA The MIT Press, 2014.

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.

Saltzman, Steven. *Music Editing for Film and Television: The Art and the Process*. New York, NY: Focal Press, 2014.

Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema.* Studio City, CA: Michael Wiese Productions, 2002.

Sweet, Michael. *Writing Interactive Music for Video Games: A Composer's Guide (Game Design).* Boston, MA: Addison-Wesley Professional, 2014.

Viers, Ric. *The Sound Effects Bible: How to Create and Record Hollywood Sytle Sound Effects*, 3rd ed. Studio City, CA: Michael Wiese Productions, 2008.

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. Discuss the roles/jobs of supportive personnel in media music and sound (such as music editors, sound designers, orchestrators, etc.).
2. Discuss advanced audio techniques for syncing existing audio to a click.
3. Explain and have students create and edit a temp track.
4. Discuss the fundamentals of sound design.
5. Create unique sounds by adjusting sound parameters in virtual instruments and/or with a variety of effects plug-ins.
6. Discuss sound effects libraries, recording sound effects, and obtaining sound effects for legal use in ones own sequence.
7. Discuss recording and mixing dialog.
8. Ongoing discussions about professional composition and orchestration/ synthestration techniques.
9. Ongoing discussions about creating advanced tempo and meter maps to sync complex original music to picture.

10. Export MIDI data from a sequencer and import into a notation application.
11. Discuss the professional preparation of notated parts for recording sessions.
12. Demonstrate the qualities of a professional demo.

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. Temp track assignment: Students research and choose appropriate music for an assigned film clip, then import, time-adjust, sync and/or edit the music appropriately to fit the film/video.
2. Musical re-creation assignment: Students are given an advanced musical recording (such as a Carl Stalling cartoon excerpt) and must create an appropriate click track for the music (an advanced tempo/meter map), then they must re-create the recording to the best of their ability using only the tools available to them on the classroom computers.
3. Sound effects and dialog assignment: Students will be asked to add sound effects and dialog to an existing musical score/video clip.
4. Final project combining all elements of media composition (original music synced to picture, excellent composition and orchestration/synthestration skill, dialog, sound effects, at least one live instrument recorded with the use of a professionally-prepared notated part, and a professional-sounding mix.