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MIDI II/Media Music Comp

MUSC1540 501

Instructor Information



Instructor Name

Phone: Instructor Phone

Email: Instructor Email

Office Location: Instructor Office Location

Office Hours

Instructor Office Hours

Course Description

Continued instruction in music composition using computers and MIDI-compatible elec. instruments; introduces students to professional-type projects.

Prereq: MUSC 1520 or instructor approval.

Semester: Spring

Continued instruction in music composition using computers and MIDI-compatible electronic instruments as a follow-up to Introduction to MIDI / Electronic Music Composition (MUSC 1520, which is a prerequisite to this class). The course introduces students to concepts of orchestration, writing for a variety of instruments and using MIDI/Electronic Instruments to mimic the sound of acoustic instruments. Prerequisite: Successful completion of MUSC 1520 with a C or better or instructor approval.

Course Student Learning Outcomes

- Students will demonstrate intermediate-level proficiency working with MIDI- based technology, including sequencing applications and electronic and software-based instruments to produce desired sounds and music.
- Students will demonstrate ability to compose music for various professional-setting situations, including television drops, music for computer games and other multimedia, advertising jingles, and film and television underscoring. Students will demonstrate understanding the expectations associated with each project, the collaborative process associated with each project and effective methods of communication with clients who might hire a composer to produce each project.
- Students will apply specific, appropriate terminology in discussion of works that reflects an understanding of the goals of each work and focuses on the effectiveness of the work in achieving those goals.

Course Prerequisites

Prerequisite: Successful completion of MUSC 1520 with a C or better or instructor approval.

Keys for Success (how to succeed in the course)

MIDI II / Media Music Composition continues the MIDI instruction begun in Intro to Music / Electronic Music Composition. While expanding their skills using electronic instruments and computer-based MIDI sequencing/composition, students learn orchestration skills as applied to MIDI-based instruments. This will prepare students to write for a variety of instruments and settings, including simple orchestral music and teach them more advanced techniques for using electronic instruments and MIDI in the context of applying these techniques to give synthesized/sampled instruments a more realistic/acoustic sound.

Required supplies: Portable storage device such as a portable hard drive or a flash drive that will allow you to save your work (separate from the lab's computer hard drives). Please note that audio files specifically can take up a large amount of space, so you should choose a storage option that will allow you to save large amounts of data if necessary. Optional: You may use a home MIDI studio to do many of your assignments. Access to a separate MIDI studio is not required, as class time combined with open lab

hours should be enough for you to complete any work required for the class. Because of the nature of the course, even if you have a home MIDI studio, you may need to use the resources available in the on-campus lab to get the best results for some of your assignments. It is also recommended that you bring your own pair of professional-quality headphones to use in the studio. While there are headphones available for checkout, for various reasons, it is preferable that you have your own personal pair if possible.

Required Text or Materials



Title: Acoustic and MIDI Orchestration for the Contemporary Composer

Subtitle: A Practical Guide to Writing and Sequencing for the Studio Orchestra

ISBN: 9781317625605

Authors: Andrea Pejrolo, Richard DeRosa

Publisher: Taylor & Francis

Publication Date: 2016-11-09

Edition: 2nd Edition

For more information on textbook accessibility, contact Accessibility & Disability Services at ads@slcc.edu.

Class Schedule

Due Date	Assignment Name	Assignment Type	Points
	Finding Resources Discussion	Discussion	0
1/11	Introduce Yourself to the Rest of the Class	Discussion	10
1/11	Join a Writing Group	Assignment	10

Due Date	Assignment Name	Assignment Type	Points
1/11	Read Chapters 1-2 from Handbook of Fundamentals for the Learning Composer	Assignment	
1/11	Read the Pages in the Course Introduction Module	Assignment	
1/12	Week 1 Email	Assignment	10
1/16	Discuss Chapters 1-2 from Handbook of Fundamentals for the Learning Composer	Discussion	5
1/16	Read Chapter 1 of Acoustic and MIDI Orchestration for the Contemporary Composer (AMOCC) pp. 1-35	Assignment	
1/18	Chapter 1 Discussion - MIDI and Orchestration Basics	Discussion	5
1/18	Read Chapter 3 from Handbook of Fundamentals for the Learning Composer	Assignment	
1/19	Week 2 Email	Assignment	10
1/22	Challenge 1 Preview Discussion	Discussion	5
1/23	Chapter 1 Exercises	Assignment	100

Due Date	Assignment Name	Assignment Type	Points
1/23	Dynamic Prompt Day_1	Discussion	10
1/23	Dynamics, Tempo and Meter (Chapter 3) Discussion	Discussion	5
1/23	Read Units 2.1-2.8	Assignment	
1/24	Dynamic Prompt Day_2	Discussion	10
1/25	Chapter 2 (1st Half) Discussion - The Rhythm Section	Discussion	5
1/25	Dynamic Prompt Day_3	Discussion	10
1/26	Dynamic Prompt Day_4	Discussion	10
1/26	Week 3 Email	Assignment	10
1/29	Tempo Prompt Day_1	Discussion	10
1/30	Read Additional Notes About the Rhythm Section	Assignment	
1/30	Read Chapter 4 from Handbook of Fundamentals	Assignment	
1/30	Read Units 2.9-2.14	Assignment	
1/30	Tempo Prompt Day_2	Discussion	10
1/31	Tempo Prompt Day_4	Discussion	10

Due Date	Assignment Name	Assignment Type	Points
2/1	Chapter 2 (2nd Half) Discussion - Sequencing the Rhythm Section	Discussion	5
2/1	Melodic Ideas (Chapter 4) Discussion	Discussion	5
2/1	Meter Prompt Day 1	Discussion	10
2/2	Meter Prompt Day 3	Discussion	10
2/2	Week 4 Email	Assignment	10
2/5	Meter Prompt Day 4	Discussion	10
2/6	Chapter 2 Exercises - In Progress Presentations	Discussion	50
2/6	Meter Prompt Day 5	Discussion	10
2/6	Study the Additional Notes about Emulating Rhythm Section Performances	Assignment	
2/7	Challenge 1 Debrief Discussion	Discussion	5
2/8	Challenge 2 Preview Discussion	Discussion	5
2/8	Chapter 2 Works In Progress Feedback	Assignment	5
2/8	Read Chapter 5 from Handbook of Fundamentals	Assignment	

Due Date	Assignment Name	Assignment Type	Points
2/9	Interval Prompt Day 1	Discussion	10
2/9	Week 5 Email	Assignment	10
2/12	Interval Prompt Day 3	Discussion	10
2/13	Additional Pitch Materials (Chapter 5) Discussion	Discussion	5
2/13	Chapter 2 Exercise 2.1 (plus a piano or guitar part).	Discussion	100
2/13	Interval Prompt Day 4	Discussion	10
2/13	Read Units 3.1-3.7	Assignment	
2/14	Motivic Prompt Day 1	Discussion	10
2/15	Chapter 3 (1st Half) Discussion - The String Section	Discussion	5
2/15	Give Feedback for Chapter 2 Exercise 2.1	Assignment	10
2/15	Motivic Prompt Day 3	Discussion	10
2/15	Read Chapter 6 from Handbook of Fundamentals	Assignment	
2/16	Motivic Prompt Day 4	Discussion	10
2/16	Week 6 Email	Assignment	10

Due Date	Assignment Name	Assignment Type	Points
2/20	Additional Musical Parameters: Form, Genre, and Timbre (Chapter 6) Discussion	Discussion	5
2/20	Read Units 3.8-3.13	Assignment	
2/20	Set of Pitches Prompt Day 1	Discussion	10
2/20	Study the Additional Notes about the String Section and Harp	Assignment	
2/21	Set of Pitches Prompt Day 2	Discussion	10
2/22	Chapter 3 (2nd Half) Discussion - Sequencing the String Section	Discussion	5
2/22	Read Chapter 7 from Handbook of Fundamentals	Assignment	
2/22	Set of Pitches Prompt Day 3	Discussion	10
2/23	Variations on a Theme Prompt	Discussion	10
2/23	Week 7 Email	Assignment	10
2/26	Twelve-Tone Melody Prompt Day 1	Discussion	10

Due Date	Assignment Name	Assignment Type	Points
2/27	Challenge 2 Debrief Discussion	Discussion	5
2/27	Chapter 3 Exercises - Share with Your Writing Group and Give/Get Feedback	Discussion	100
2/27	Chapter 3 Exercises - Turn in to Instructor	Assignment	50
2/27	Extramusical Sources for Ideas (Chapter 7) Discussion	Discussion	5
2/27	Read Units 4.1-4.6	Assignment	
2/27	Study the Additional Notes about Emulating String and Harp Performances	Assignment	
2/28	Challenge 3 Preview Discussion	Discussion	5
2/29	Chapter 4 (1st Half) Discussion - The Woodwind Section	Discussion	5
2/29	Chord Progression Prompt Day 1	Discussion	10
2/29	Give Feedback for Chapter 3 Shared Exercises	Assignment	10
3/1	Chord Progression Prompt Day 3	Discussion	10
3/1	Week 8 Email	Assignment	10

Due Date	Assignment Name	Assignment Type	Points
3/11	Chord Progression Prompt Day 4	Discussion	10
3/12	Key Prompt Day 1	Discussion	10
3/12	Read Chapter 8 from Handbook of Fundamentals	Assignment	
3/12	Read Units 4.7-4.16	Assignment	
3/12	Study the Additional Notes about the Woodwind Section	Assignment	
3/13	Key Prompt Day 2	Discussion	10
3/14	Beginning a Composition (Chapter 8) Discussion	Discussion	5
3/14	Chapter 4 (2nd Half) Discussion - Sequencing the Woodwind Section	Discussion	5
3/14	Come Up With an Idea for Your Semester Final Project Composition	Discussion	5
3/14	Key Prompt Day 3	Discussion	10
3/15	Mode Prompt Day 1	Discussion	10
3/15	Week 9 Email	Assignment	10
3/18	Synthetic or Exotic Scale Prompt	Discussion	10

Due Date	Assignment Name	Assignment Type	Points
3/19	Challenge 3 Debrief Discussion	Discussion	5
3/19	Chapter 4 Exercises	Discussion	100
3/19	Read Units 5.1-5.7	Assignment	
3/19	Study the Additional Notes about Emulating Instruments from the Woodwind Section	Assignment	
3/20	Challenge 4 Preview Discussion	Discussion	5
3/21	Chapter 5 (1st Half) Discussion - The Brass Section	Discussion	5
3/21	Form Prompt Day 1	Discussion	10
3/21	Give Feedback for the Chapter 4 Exercises	Assignment	10
3/21	Read Chapter 9 from Handbook of Fundamentals	Assignment	
3/22	Form Prompt Day 3	Discussion	10
3/22	Week 10 Email	Assignment	10
3/25	Instrument Prompt Day 1	Discussion	10
3/26	Instrument Prompt Day 2	Discussion	10

Due Date	Assignment Name	Assignment Type	Points
3/26	Polishing Your Work (Chapter 9) Discussion	Discussion	5
3/26	Read Units 5.8-5.17	Assignment	
3/26	Study the Additional Notes about the Brass Section	Assignment	
3/27	Instrument Prompt Day 3	Discussion	10
3/28	Chapter 5 (2nd Half) Discussion - Sequencing the Brass Section	Discussion	5
3/28	Instrument Prompt Day 4	Discussion	10
3/28	Read Chapter 10 from Handbook of Fundamentals	Assignment	
3/29	Genre Prompt Day 1	Discussion	10
3/29	Week 11 Email	Assignment	10
4/1	Genre Prompt Day 3	Discussion	10
4/2	Challenge 4 Debrief Discussion	Discussion	5
4/2	Chapter 5 Exercises	Discussion	100
4/2	Public Performance: Part and Score Preparation (Chapter 10) Discussion	Discussion	5

Due Date	Assignment Name	Assignment Type	Points
4/2	Read Chapter 6	Assignment	
4/2	Study the Additional Notes about Emulating Instruments from the Brass Section	Assignment	
4/3	Challenge 5 Preview Discussion	Discussion	5
4/4	Chapter 6 Discussion - Vocals	Discussion	5
4/4	Give Feedback for the Chapter 5 Exercises	Assignment	10
4/4	Musical Game Prompt Day 1	Discussion	10
4/4	Read Chapter 11 from Handbook of Fundamentals	Assignment	
4/5	Musical Game Prompt Day 2	Discussion	10
4/5	Week 12 Email	Assignment	10
4/8	Musical Game Prompt Day 3	Discussion	10
4/9	Public Performance: Live Performance (Chapter 11) Discussion	Discussion	5
4/9	Read Chapter 7 from AMOCC	Assignment	

Due Date	Assignment Name	Assignment Type	Points
4/9	Word Prompt Day 1	Discussion	10
4/10	Word Prompt Day 2	Discussion	10
4/11	Chapter 7 Discussion - Ensemble Considerations	Discussion	5
4/11	Read Chapter 12 from Handbook of Fundamentals	Assignment	
4/11	Word Prompt Day 3	Discussion	10
4/12	Week 13 Email	Assignment	10
4/12	Word Prompt Day 4	Discussion	10
4/15	Word Prompt Day 6	Discussion	10
4/16	Final Project In-Progress Presentation	Discussion	50
4/16	Public Performance: Recordings (Chapter 12) Discussion	Discussion	5
4/16	Word Prompt Day 7	Discussion	10
4/17	Picture Prompt Day 1	Discussion	10
4/18	Give Feedback to the Others in Your Class for Their In-Progress Compositions	Assignment	10
4/18	Picture Prompt Day 2	Discussion	10

Due Date	Assignment Name	Assignment Type	Points
4/18	Read Chapters 13 and 14 from Handbook of Fundamentals	Assignment	
4/19	Picture Prompt Day 3	Discussion	10
4/19	Week 14 Email	Assignment	10
4/22	Picture Prompt Day 4	Discussion	10
4/23	Building a Career (Chapters 13 and 14) Discussion	Discussion	5
4/23	Poem Prompt Day 1	Discussion	10
4/24	Short Story Prompt	Discussion	10
4/25	Live Orchestra Concert Attendance	Assignment	100
4/25	Challenge 5 Debrief Discussion	Discussion	5
4/26	Final Weekly Email	Assignment	10
4/29	Final Project Composition	Discussion	100
5/2	Post Final Project to Professional ePortfolio	Assignment	5

Brief Description of Assignments/Exams

Assignments and Quizzes

Most of the units during the semester involve a quiz and a realization assignment. MIDI realization assignments involve creating a recording using the electronic instrument

resources available to you for the assigned instrumentation/ensemble. You may choose the piece of music that you would like to arrange for that ensemble or may even choose a piece that was written specifically for that ensemble. There are a number of online sources that allow download of public domain scores (e.g., the International Music Score Library Project - <http://imslp.org/>) and you are encouraged to use these resources to help you choose an appropriate piece for each of these assignments. These realizations do not need to be lengthy, 30 seconds to a minute in length is all that is required. Try to choose simple works, as the focus of your efforts should be on trying to make the realization sound as close to the actual acoustic instruments as you can. I will be glad to help you in your efforts to select appropriate pieces for your assignments.

One of your assignments is to post your final project to a professional digital portfolio in a manner that reflects positively on you as a composer and as a creative professional. All students in the media music and music recording technology programs are being required to create this portfolio and to post their creative works to this portfolio. This digital portfolio may be the same portfolio that you use for your Gen Ed courses, as long as it designed in such a way that emphasizes your work as a musician, so that it presents you and your work in a professional manner. You may also choose to post some of the work you have done outside of class or for music classes that do not have this requirement in your portfolio as well. If you have not created an online digital portfolio yet, or if you wish to create one specifically for your music and have not done so, you should do this early in the semester so that when the end of the semester comes, you can simply post your final project without requiring any additional work. Assistance with the creation of digital portfolios can be found at <http://www.slcc.edu/gened/eportfolio/index.asp>.

Participation

Attendance is mandatory. Although roll will not be taken, there is no way to make up for instruction, activities and discussion which will occur in class, and a portion of your grade will be based on your participation in classroom discussion and activities.

Daily Improvising

Composers compose music. Songwriters write songs. You should do this every day. To get you in the habit, you will be given a short composition assignment every weekday day. These daily assignments will not be lengthy assignments – at most 30 minutes and usually shorter than that. You will be given a prompt each day as well as a time limit in which to complete the assignment. You will post your daily composition to a class

discussion so that you can give and receive feedback to/from the group to improve your writing skills. These assignments will not represent polished writing and are not graded on quality. They are exercises designed to develop specific writing skills and to establish the most-important habit of writing something every day. If you complete your daily writing assignment each day, you will get 100% for this portion of your grade.

Final Project

At the end of the semester, you will turn in a completed composition demonstrating the concepts you've learned throughout the class. The only requirement for your final composition is that it should use orchestral instruments. Even if the song has more of a pop feel and doesn't really need an orchestra, you should find a way to include them and make them an essential part of the work. The purpose is to show that you've learned the orchestrational techniques we've been studying this semester.

Grading Scale

Grading

10% - Participation

40% - Assignments and Quizzes

20% - Daily Improvising

30% - Final project

100%

93-100% = A 90-92% = A-

87-89% = B+ 83-86% = B 80-82% = B-

77-79% = C+ 73-76% = C 70-72% = C-

67-69% = D+ 63-66% = D 60-62% = D-

59% or less = E

Your current grade along with the scores of all graded assignments and tests are available on SLCC's Canvas system. You will be given information about how to access your individual student account and see your grades the first day of class.

Institutional Policies

As members of our academic community, we would like to invite you to review the Institutional Syllabus which covers important policies and procedures. This document contains important links for students on the code of student rights and responsibilities, academic integrity, and grading policies, Title IX and other important acknowledgements. By familiarizing yourself with this information, you can help us create a safe and respectful environment for everyone.

You can access the document by clicking on the following link: <https://slcc.instructure.com/courses/530981/pages/institutional-syllabus>

Learning Support and Tutoring Services

We are pleased to offer a range of tutoring and learning support services to help you achieve your academic goals. Whether you need assistance with a specific subject or want to improve your study skills, you have many options for tutoring or other support.

To learn more about the services we offer and how to access them, please visit the Institutional Syllabus under the Tutoring and Learning Support tab: <https://slcc.instructure.com/courses/530981/pages/institutional-syllabus>. We encourage you to take advantage of these resources to help you succeed in your studies. If you have any questions or would like to schedule a tutoring session, please don't hesitate to reach out to us. We are here to support you in any way we can.

Advising and Counseling Support Services

At our institution, we are committed to supporting your academic and personal growth. That's why we offer a range of advising and counseling services to help you navigate the challenges of college life. To learn more about the resources available to you and how to access them, please visit the Institutional Syllabus under the Advising and Counseling Support Services tab: <https://slcc.instructure.com/courses/530981/pages/institutional-syllabus>. Our advising team and the support centers across campus are here to support you in achieving your goals and overcoming any obstacles you may face.

Student Academic Calendar

As students you should be aware of all important dates in the semester, such as the day that courses begin and end, as well as the drop date and the last day to withdraw. To learn more about those dates, navigate to the Student Academic Calendar below:

[SLCC Student Academic Calendar](#)

Additional Policies

Turn in your work on time. This is probably the most important habit you can develop as a composer. Many of the kinds of projects professional composers work on have firm deadlines, and composers who cannot meet those deadlines simply don't get work, because missing a deadline negatively affects everyone else who has worked on these projects, some of which sometimes have millions of dollars already invested.

The consequences for late work in this class are not nearly as drastic as they could be in your professional life, but late work will be penalized with a 10% score reduction for each week that any assignment is late. The only exception to this are the daily improvisation exercises. Because the learning for those exercises is based on regular (daily) practice, each day that they are late results in a 10% reduction in their score, and daily improvisation exercises automatically receive a 0 score if more than a week late. (To account for the occasional emergencies that do happen in life, several of the lowest scores in this area are automatically dropped.)