COURSE OUTLINE OF RECORD

Number: DM G170    TITLE: Sound Sequencing Production

ORIGINATOR: Thomas Kubis    EFF TERM: Fall 2011

FORMERLY KNOWN AS:

DATE OF OUTLINE/REVIEW: 04-06-2011

CROSS LISTED COURSE:

TOP NO: 0614.00

CID:

SEMESTER UNITS: 3.0
HRS LEC: 36.0    HRS LAB: 54.0    HRS OTHER: 0.0
CONTACT HRS TOTAL: 90.0
STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG DESCRIPTION:
This course covers sequencing of sound on an audio recording workstation using Logic Studio. Students will sequence several styles of sound using different instrumentation and utilizing many software instruments and beat creation.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
- Commercial music
- Multimedia
- Music

MATERIAL FEE: Yes [ ] No [X] Amount: $24.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable [X] UC/CSU Transferable [ ] Not Transferable [ ]

BASIC SKILLS STATUS: Yes [ ] No [X] LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: C

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Audio Recording(Certificate of Specialization)

GE AND TRANSFER REQUIREMENTS MET:

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:
1. develop a method of dealing with the constant stream of sound using new hardware and software applications.
2. discuss the general historical elements in the development of electronic synthesis.
3. understand/discuss a sense of aesthetics for composing electronically.
4. develop a working method for use of software and hardware for sound production.
5. discuss the technology of electronically generated sounds.

COURSE OBJECTIVES:
1. Discuss the technology of electronically generated sounds.
2. Develop a working method for use of software and hardware for sound production.
3. Understand/discuss a sense of aesthetics for composing electronically.
4. Discuss the general historical elements in the development of electronic synthesis.
5. Develop a method of dealing with the constant stream of sound using new hardware and software applications.

COURSE CONTENT:

LECTURE CONTENT:

A. History of electronic synthesis
   1. History of samplers
   2. History of software instruments
   3. History of music related computers and software
B. Overview of sequencing software
   1. Computer interface and program layout
   2. Software instruments
   3. Tracking and mixing windows
C. Input methods for Musical Instrument Digital Interface (MIDI)
   1. Use of MIDI controller keyboard
   2. Quantizing the MIDI note
D. History of sequence percussion and their use
   1. Sequencing of various drum patterns
   2. Sequencing of various percussion instruments
   3. Historic role of percussion instruments in sound
E. Rhythms of drums and percussion instruments
   1. Sequencing of rhythm patterns
   2. Implementation of sequencing patterns using software synthesis
F. Creation of emotion through sound
   1. Using multilayered synthesis in mood creation
   2. Performance of composition to evaluate sound visual and emotional impact
   3. Creating tamberal depth and scope
G. Study of samplers and historical evolution
   1. Pitch and transposition
   2. Glide, pitch bend, modulation wheel
   3. Breath control, volume pedal
H. Commercial use of electronic synthesis
   1. Available jobs in electronic synthesis
   2. Requirements of a professional composer/synthesis
   3. Critical listening of commercially produced material.

Semester 2

A. Further studies in creation of emotion through sound
   1. Using Multilayered synthesis
   2. Performance of complete project
   3. Evaluating sound for visual impact
4. Evaluating sound for emotional impact

LABORATORY CONTENT:

Semester 1
A. Sequencing software
   1. Computer interface and program layout
   2. Software instruments
   3. Tracking and mixing windows
B. Input methods for MIDI
   1. Use of MIDI controller keyboard
   2. Quantizing the MIDI note
C. Drums/percussion and their use
   1. Sequencing of various drum patterns
   2. Sequencing of various percussion instruments
D. Rhythms of drums and percussion instruments
   1. Sequencing of rhythm patterns
   2. Implementation of sequencing patterns using software synthesis
E. Creation of emotion through sound
   1. Using multilayered synthesis in mood creation
   2. Performance of complete project to evaluate sound visual and emotional impact
F. Study of samplers
   1. Pitch and transposition
   2. Glide, pitch bend, modulation wheel
   3. Breath control, volume pedal

Semester 2
A. Sequencing software changes
   1. Computer interface and program layout changes
   2. Software instruments
   3. Tracking and mixing windows
B. Input methods for MIDI changes
   1. Use of MIDI controller keyboard
   2. Quantizing the MIDI note
C. Drums/percussion and their use
   1. Sequencing of various drum patterns
   2. Sequencing of various percussion instruments
D. Rhythms of drums and percussion instruments
   1. Sequencing of rhythm patterns
   2. Creation of original beats using software synthesis
   3. Implementation of sequencing patterns using software synthesis
E. Implementing creation of emotion through sound
   1. Using multilayered synthesis in mood creation
   2. Performance of composition to evaluate sound visual and emotional impact
F. Study of samplers
   1. Pitch and transposition
   2. Glide, pitch bend, modulation wheel
   3. Breath control, volume pedal

METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:
COURSE ASSIGNMENTS:
   
Reading Assignments

   Handouts from Instructor
   
Out-of-class Assignments

Writing Assignments

The student will create a completed sequence with concentration on rhythm in a contemporary style using Logic Studio, reading from a sound score.

METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:

Decipher a sound score and find the proper sound banks to recreate the score as a sequence, utilizing quantizing, notes lengths and velocity, and effects such as panning, compression and EQ.

Required Writing, Problem Solving, Skills Demonstration:

The student will create a completed sequence with concentration on rhythm in a contemporary style using Logic Studio, reading from a sound score.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

LIBRARY:
   Adequate library resources include:

Comments:

Attachments:
   Attached Files