Course ......................... MUSC 228—History of Electronic Music
Term ............................ Fall 2013
Meeting Times ................. Twice a week (days and times TBA)
Meeting Location .......... TBA

Course Description and Prerequisites

Historical survey of electronic music, including key technological advancements, people, places, and musical works; exploration of electronic music from different genres and countries.

Prerequisites: None.

Learning Outcomes

Remembering—Describe equipment, theories, and techniques used in electronic music.
Understanding—Give examples of key figures and works in the field of electronic music from around the world.
Applying—Trace and discuss threads of theory and practice in the field of electronic music from the past to the present day.
Analyzing—Distinguish and discuss the various elements of an electronic music composition.
Evaluating—Critique the elements of an electronic music composition.
Creating—Synthesize all the previous skills to successfully produce original, innovative electronic music.

Instructor Information

Instructor ...................... Dr. John Moeller
Telephone .................... 1-979-458-0941 (office)
Email ......................... jdmoeller@tamu.edu
Office Hours .................. Generally 3:00 PM to 3:55 PM Fridays
Office Location .......... LAAH 224
Music Computer Lab ........ LAAH 242
Student Technician's Office . LAAH 232
Materials

- i>clicker+ or i>clicker2
- Portable data storage media (e.g., USB flash drive, optical media) for transporting and backing up your work.

Grading Policies

Quizzes

There will be a quiz most class sessions. They will be taken with an i>clicker. The quizzes enable me to assess your retention and understanding of the topics covered during the course. The quizzes are also opportunities for me to assess your ability to apply, analyze, and evaluate the information presented during the course.

Listening Reports

Each time we study a chapter in Holmes’ *Electronic and Experimental Music*,1 you will listen to a piece of your choice from the current reading (from a Listen playlist or a Listening Guide found in the chapter). You will then type a 1-2 page document (in the form of a list) that addresses the following items:

- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between the piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in the piece.
- A subjective and objective critique of the innovations’ impact on society.
- An objective and a subjective critique of the piece.

Electronic Music Projects

You will synthesize the skills and knowledge you have obtained during the course by completing two electronic music projects. You will work together in groups of four to five students.

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1 See the Calendar below.
Each group must present the piece they create to the rest of the class via audio recording, audio and video recording, or live performance (note: a recording must be made of a live performance in order to turn it in). The presentation must include aural and visual elements. You must also be prepared to personally answer questions about your group’s piece. Questions will deal with the six elements contained in the electronic music project report (detailed in the next section).

Electronic Music Project Reports

Each person in the electronic music project group must turn in their own written report on the project. The report must be at least two pages long. The report must be in prose and contain the following things:

- Historical context (including people, dates, equipment, theories, and techniques).
- Connections between your group’s piece and other well-known works in terms of theory and practice.
- A description of the specific technologies and theories used in the piece.
- A description of the innovations present in your group’s piece.
- A subjective and objective critique of the innovations’ possible impact on society.
- A description of your specific contribution in the creation of the piece.
- An objective and a subjective critique of the piece.

Midterm and Final Exam

The electronic music projects and electronic music project reports are considered the midterm and final exam of the course. You and your group will present your projects during our midterm and final exam times. The written reports for each project can be used as a reference during the presentation. The written report and the recording of the piece will be due after your group presents their project to the class.

Attendance, Tardiness, and Late Work

"The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments." All assignments are to be turned in on the date due, by the end of the class period. Late work will not be accepted, except under the conditions found in the Texas A&M University Student Rules, found at: http://student-rules.tamu.edu/rule07.

\footnote{12 point, Times New Roman font; 1.0 inch borders on every side; 1.5 line spacing.}
Grading Policies

A = 302-336
B = 269-301
C = 235-268
D = 202-234
F = <202

24 quizzes ...................... 4 points each (96 points of final grade)
14 listening reports .......... 6 point each (84 points of final grade)
2 electronic music projects ... 50 points each (100 points of final grade)
2 electronic music reports .... 28 points each (56 points of final grade)

How Work Will be Graded

• The quizzes will be graded on the number correct out of four questions (4 points total for each quiz).
• The listening reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the six items listed above (6 points total for each listening report).
• The electronic music projects will be graded as follows: (50 points total for each electronic music project)
  o Whether or not your group completed a piece (10 points).
  o Whether or not you contributed significantly to the creation of the piece (10 points).
  o Whether or not you took part in the group presentation of the piece (10 points).
  o Whether or not your presentation included both aural and visual elements (10 points).
  o Whether or not you could personally answer at least one question (during the group presentation) in a coherent, thoughtful manner pertaining to one of the seven items contained in the electronic music project report (10 points).
• The electronic music project reports will be graded on the accuracy of information and quality of writing (i.e., creativity, thoughtfulness, punctuation, grammar, spelling, and usage) in addressing the seven items listed above (28 points for each electronic music project report).
**Americans with Disabilities Act (ADA) Policy Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit: http://disability.tamu.edu.

**Academic Integrity Statement and Policy**

"An Aggie does not lie, cheat, or steal, or tolerate those who do." For additional information please visit: http://aggiehonor.tamu.edu.
## Calendar

<table>
<thead>
<tr>
<th>Wk</th>
<th>Date(^3)</th>
<th>Topic</th>
<th>Details</th>
<th>Due</th>
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<tbody>
<tr>
<td>1</td>
<td>T 8/27</td>
<td>Introduce course</td>
<td>Review syllabus</td>
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<td></td>
<td>R 8/29</td>
<td>Listening day</td>
<td>Well-known key works pp. i-xxi</td>
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<td>2</td>
<td>T 9/3</td>
<td>Early History of Electronic Music</td>
<td>Before 1945 pp. 1-42 Quiz 1 Listening report 1</td>
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<td>R 9/5</td>
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<td>Europe pp. 43-96 Quiz 2 Listening report 2</td>
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<td>3</td>
<td>T 9/10</td>
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<td>The Americas pp. 97-136 Quiz 3 Listening report 3</td>
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<td>R 9/12</td>
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<td>Asia pp. 137-140 Quiz 4 Listening report 4</td>
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<td>4</td>
<td>T 9/17</td>
<td>Analog Synth and Instruments</td>
<td>Tape and Fundamental concepts pp. 151-174 Quiz 5</td>
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<td>Tape and Fundamental concepts (continued) Quiz 6 Listening report 5</td>
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<td>T 9/24</td>
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<td>Early synth and experimenters pp. 175-204 Quiz 7</td>
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<td>R 9/26</td>
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<td>Early synth and experimenters (continued) Quiz 8 Listening report 6</td>
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<td>6</td>
<td>T 10/1</td>
<td>Analog synth and voltage control</td>
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<td>7</td>
<td>T 10/8</td>
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<td>Students present their pieces</td>
<td>Midterm project/report</td>
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<td>Students present their pieces</td>
<td>Midterm project/report</td>
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<td>T 10/15</td>
<td>Voltage-controlled synth</td>
<td>pp. 239-268 Quiz 11</td>
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<td>R 10/17</td>
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<td>Voltage-controlled synth (continued) Quiz 12 Listening report 8</td>
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<td>9</td>
<td>T 10/22</td>
<td>Digital synth and computer music</td>
<td>1933-1985 pp. 269-295 Quiz 13</td>
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<td>R 10/24</td>
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<td>1933-1985 (continued) Quiz 14 Listening report 9</td>
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<td>1975-2011 pp. 296-320 Quiz 15</td>
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<td>Principles</td>
<td>pp. 321-346 Quiz 17</td>
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<td>Principles (continued)</td>
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<td>Music</td>
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<td>Classical and experimental (continued) Quiz 20 Listening report 12</td>
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<td>Jazz, live electronic, ambient</td>
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<td>Rock, pop, and turntablism</td>
<td>pp. 442-457 Quiz 23</td>
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<td>R 11/28</td>
<td>Thanksgiving</td>
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<td>T 12/3</td>
<td>Redefine day (Thursday classes)</td>
<td>Rock, pop, and turntablism (continued) Quiz 24 Listening report 14</td>
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<td>R 12/5</td>
<td>Reading day</td>
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<td>Final Exam</td>
<td>Students present their pieces</td>
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<td>Final project/report</td>
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\(^3\) T = Tuesday, R = Thursday

Last updated: March 28, 2013