

MUSIC 517: Introduction to Computer Music
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Description:

MUS 517 is a hands-on introduction to the uses of computers in the creation and performance of music. Topics include hard-disk recording and mixing, computer manipulation of natural sound, MIDI, software synthesis, and computer-interactive music. In addition, there will be a "literature" component to the course — we will listen to important works of computer music and discuss aesthetic issues and production techniques. This is a graduate-level course. You should expect to spend a significant amount of time, much of it in the CMS (Computer Music Studio). There are lab assignments each week to be done in the CMS as well as reading and listening assignments. There is also a final project, which may be a short piece, a program (akin to a lecture/recital), or a paper (or anything else that you and I think is interesting). Weekly, you should expect to spend 3-9 hours in the CMS, and 1-3 hours listening/reading in the library.

Requirements and Grading:

NOTE: Timely attendance is MANDATORY. Any unexcused absence will count against you. Attendance will be taken at the beginning of all classes and is required. Your FINAL grade will be dropped ONE LETTER GRADE for every three (3) absences. Any two (2) of either late arrivals or early departures will count as one absence. I strongly urge you to hand assignments in on time as late assignments will be dropped ONE LETTER GRADE for each 24 hour delay.

A	Excellent work exceeding expectations. Outstanding participation, attendance, and assignments. A student producing work in the top 20 % of her or his class.
B	Above average assignments and mastery of tools and concepts, participation and attendance.
C	Average execution of assignments, participation and attendance.
D	Well below average work, participation and attendance.
F	Unsatisfactory work, participation and attendance.
10 Assignments	20%
3 Projects	20%
Readings	15%
Listening	15%
Presentation	10%
Final Project	20%

Statement on Disabilities

If you have a physical, psychological, medical, or learning disability that may impact on your ability to carry out assigned course work or perform effectively on timed examinations, I urge you to contact the staff in the Disabled Student Services Office (DSS), room 133 Humanities, phone 632-6748/TDD. DSS will review your concerns and determine, in consultation with you, what accommodations are necessary and appropriate. All information and documentation of disability is confidential. I can only respond to requests for disability accommodation if they have gone through the DSS Office.

Required Text:

***The Cambridge Companion to Electronic Music* by Nick Collins and Julio d'Escrivan**

The following books (or many others according to your interests) might be helpful for additional technical assistance and context for assignments. Try the Campus Bookstore, the library, amazon.com, and most other bookstores with a music section.

Composing Interactive Music: Techniques and Ideas Using Max by Todd Winkler

Computer Music: Synthesis, Composition, and Performance by Charles Dodge (Author), Thomas A. Jerse

Computer Sound Design by Eduardo Miranda

Electronic and Computer Music by Peter Manning

Elements of Computer Music by F. Richard Moore

Haunted Weather by David Toop

Introduction to Computer Music by Nick Collins

Living Electronic Music by Simon Emmerson

Machine Musicianship by Robert Rowe

Noise/Music: A History by Paul Hegarty

Noise/Water/Meat Douglas Kahn

Real Sound Synthesis for Interactive Applications by Perry Cook

Sonic Design: The Nature of Sound and Music by Robert Cogan

Sound Art: Beyond Music, Between Categories by Alan Licht

Spaces Speak, are you listening? by Barry Blesser and Linda-Ruth Salter

The Ambient Century: From Mahler to Trance: The Evolution of Sound in the Electronic Age by Mark Prendergast

The Computer Music Tutorial by Curtis Roads

Helpful Notes

Assignments will be posted on the blackboard – please check it frequently.

Each week you will have a listening assignment and a reading assignment. Please send at write a one paragraph response in blackboard. This will be the basis for in-class discussion. You will be expected to attend at least 2 concerts featuring electronic music. Everyone must attend Feb. 15 Earfest concert with a pre-concert lecture by Nicolas Collins

Jan. 30	Jack Adler
*Feb. 15	Earfest
March 26	Joel Diegert
April 13	Sonic Spring

Student recitals with electronics or concerts elsewhere can also count – just ask!

There will be 10 assignments using the software covered in class: 3 for the Digital Audio Workstations, 3 for Ableton Live, and 4 for Max/MSP/Jitter.

There will be 3 projects on each of the software packages.

There will be one in-class presentation on the topic of your choice.

The final project can be a piece of music, a lecture/recital, or a paper – just show me that you learned something and apply it to a project you are interested in.