Course Calendar Description

A practical introduction to electroacoustic music composition, including digital hardware and software. Students will study appropriate concepts, terminology, and repertoire, and will compose original music in the electroacoustic medium.

Prerequisite(s):
Music 1651A/B – Studies in Music Theory II, or the former Music 1650A/B, or permission of the department

Extra Information: 3 hours, 0.5 course

Please note that prerequisites are no longer automatically checked prior to course registration. It is the responsibility of each student to ensure that he or she has the specified prerequisites. Unless you have either the requisite for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Meetings
- Tuesday 10:30-11:20 MusicLab, TC200*
- Friday 10:30-12:20 MusicLab, TC200*

*Classes will be held in the computer lab located in TC200. In addition to this location, a number of class meetings may be conducted in the CEARP Studio, located in TC344B or may be carried out completely virtually online via a meeting client such as Zoom. If class is going to be conducted in this alternate location and this room change is not explicitly stated on the Course Schedule, prior notice will be given to students one lecture in advance of the meeting, and an email will be sent out to all students informing them of the location change.

Instructor  Dr. Jason Stanford – jstanfo@uwo.ca  Office: TC344

Office Hours:  TBD by class schedule survey
Also by individual appointment

Learning Outcomes

Upon completion of this course students will be able and discuss, in detail, concepts pertaining to the materials, techniques, and technologies utilized in the creation of electroacoustic music composition. Students will also apply these concepts in of the creation of their own electro-acoustic music compositions.
Course Activities

The activities of the course will include active reduced listening, discussion, and analysis of repertoire and recordings, presentation and discussion of student works-in-progress, small compositional etudes and weekly quizzes, two written/aural tests, a final composition, and the (potential) presentation of the composition in concert**.

**Presentation/performance of a composition in the Electroacoustic Music Concert in December 2019 is a privilege that must be earned; suitable compositions for presentation will possess a high standard of technical polish and aesthetic interest.

A detailed, week-by-week schedule of class activities and important dates is provided on a separate document entitled: Music 2695A-2019 Class Schedule.

Attendance is mandatory (10% of final grade) and will ensure adequate student progress in this course. Students are required to sign an attendance sheet for the Tuesday 1-hour (50 minute) lecture and Friday 2-hour (1-hour and 50 minute) session each week.

A written/listening test will be given in Week 6 of the semester; another written/listening test will be given in Week 10 of the semester. You may be quizzed or tested on anything I say in class. Students will be tested on key historical, theoretical, and technological concepts, and each listening portion of each test will require students to identify compositions by: composer, title of composition, date of composition, and any number of unique, novel, or interesting features of the composition. Six short listening identification quizzes will be given during Friday lectures starting in Week 2.

All work is to be completed outside of class time within the TC200 Computer Lab (or CEARP). Students are permitted to drop-in to use computers within TC200 on a weekly basis, during regularly scheduled unsupervised free times. The key to success in this course is regular work, if you invest the time, you will understand key concepts and be able to effectively apply these concepts to your own work.

Assignments may be given verbally, or in writing during lectures, and may include quizzes on terminology/comprehension. Some assignments may include a library and/or web research component. Some assignments require students to demonstrate skill and facility in the use of specific hardware and/or software. Please do not underestimate the time required to master hardware and software concepts to the point of being able to wield these resources creatively. Progress comes from regular work, from signing-up and utilizing your available time in the TC200 Computer Lab and/or CEARP. Believe me when I say that you cannot cram in order to demonstrate creative or technical facility through hardware/software.

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Course Materials and Resources

Textbooks
There is no textbook for this course, rather, any readings will be drawn from a variety of different resources, and will be available on course reserve in the Music Library in the Music2695B Course Binder, and may be sent to students via email and/or made available online.

Notebooks
There will be a lot of hand-outs for this class, and to keep these hand-outs together, please utilize a 3-ring binder.

In addition to a binder, you will find that a notebook will come in handy to jot down important points from lectures, as well as to keep a record of your own technical and creative experiments. Notebooks work best when entries are clearly dated.

A class notebook is an important learning tool, since it will contain:

- Salient points about techniques, methods, musical works, and other concepts presented and discussed during lectures
- Your own proposals and/or objectives – the purpose of your work session in the TC200 Computer Lab and/or CEARP: what concepts you wish to explore or what goals you wish to attain during each studio session
- Observations, thoughts, considerations, hypotheses, conclusions
- Results of experimentation: what ideas worked, what ideas did not work, what outcomes were achieved
- New proposals/objectives/hypotheses to test based upon new evidence
- What to try or explore during the next session
- A journal of your activities, detailing your technical and creative activities will aid you in troubleshooting and debugging techniques, you will be able to look back and see your progress charted over the entire semester

Listening List
The entire listening list for the course will be available online on the class Google Drive and also in the Music Library on course reserve as uncompressed .WAV audio files on a USB stick (PLEASE do not erase the contents of this stick by dragging-and-dropping files onto your computer, rather copy- and- paste the content).

Hardware and software manuals in PDF format are most often located on the manufacturer’s website, or available as HELP files/tutorial files within the programs themselves.
Storage Media
Students are required to purchase storage media for the purpose of backing up data and archiving their work. Unexpected hardware/software failures can and do occur without warning – the regular backup of data is mandatory. The University will not be responsible for damaged or lost data. Typical requirements per student may include the following: USB memory stick (USB3 large capacity – 16-32GB are inexpensive to purchase)

Optional Materials
Software
Most of the practical and creative work of this course is completed using either: the Digital Audio Workstation (DAW) Avid Pro Tools, or the object-oriented programming environment Max8 by Cycling’74. You are not required to purchase either title for the course, as the most up-to-date versions of both are available for use in the TC200 Computer Lab and/or CEARP.


Max8 (includes: Max, MSP, Jitter, and Gen) is available for purchase at deeply discounted academic pricing ($250 US for the bundle) or you can purchase a 12-month student license for only $59 US, or $9.99 US/month. [https://auth.cycling74.com/purchase#educational](https://auth.cycling74.com/purchase#educational)

Reference Monitoring
An accurate listening environment equals accurate sonic outcomes when recording and composing with digital audio. The computer lab does not have any speakers connected to the iMac workstations, so all monitoring of work must be done with headphones.

It is strongly suggested that students bring their own headphones to the TC200 Computer Lab for individual work. Headphones should have a 1/8” connector and 1/8” to 1/4” adapter. Any pair of over-the-ear headphones will suffice; earbuds are not acceptable for professional monitoring.

If you are interested in purchasing a professional-quality pair of studio reference headphones, please see the attached headphone handout.

CEARP Studio B is equipped with Mackie Hr824 studio reference monitors (loudspeakers).
Requirements, Dates, and Evaluation

Compositions will be graded 50/50 on technical and creative merits.

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<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Term Composition (and possible concert presentation*)</td>
<td>30%</td>
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<tr>
<td>Compositional Etudes</td>
<td>30%</td>
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<tr>
<td>Written/ Aural Quizzes, other written assignments, studies, worksheets, if any</td>
<td>10%</td>
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<tr>
<td>Written/Aural test 1</td>
<td>10%</td>
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<tr>
<td>Written/Aural test 2</td>
<td>10%</td>
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<tr>
<td>Attendance</td>
<td>10%</td>
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*Consultation with the Instructor during the process of composition is a requirement. The Instructor must see sufficient work-in-progress especially as deadlines of the term and concert** approach. Students can utilize regular office hours, and additional times are available upon request, subject to the availability of the Instructor.

**That is, if said concert is clear to be held or not – else another acceptable socially-distanced presentation in some kind of in-class form may be able to substitute for the traditional concert held in PDT.

Electroacoustic Music Concert**
Students are required to participate in the setup and sound check for the Electroacoustic Music Concert in December 2020. Students are also required to participate in the striking and moving of gear to CEARP after the concert in the afternoon. Setup and dress rehearsal will commence at 9am on the day of the concert in Paul Davenport Theatre. There is a class release for this concert.

Late Submission Policy
Late written work, Max8 patches, and Pro Tools sessions, will only be accepted under the circumstances listed below.

Compositions will only be accepted after their due dates under extenuating circumstances, including documented medical or compassionate grounds, or if accommodation has been requested and given prior to the due date. Unfortunately, a Term Composition that is submitted late cannot be included on the Electroacoustic Music Concert, and the student will lose a very important practical learning opportunity, and as a result, a lower grade.

Notes

1.) The prerequisite for this course is successful completion of Music 1651A/B, or the former Music 1650AB. If you do not meet the prerequisites for this course or obtain special permission from your Dean to enroll then you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to meet the prerequisites.

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2.) Grading scale for all aspects of the course is A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

3.) The presentation of curricular materials in this class may occasionally deviate from the timetable of presentation in the provided class schedule as necessary depending on the progress of the class through the course materials. At times, we may dwell longer on certain topics or course materials as necessary. The Course Schedule for Music 2695A 2019 is provided as a general guide through the materials and topics to be covered within this course.

4.) Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfil the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf
5.) In cases where students miss work that is worth 30% or less of the total course grade due to medical illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean deems that accommodation is warranted, then the missed assignment(s) or quiz(zes) may be discounted in the calculation of the final grade for the course. If documentation is not submitted voluntarily then the missed assignment(s) or quiz(zes) will receive a grade of zero.

6.) At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.

7.) Students who are in emotional/mental distress should refer to Mental Health@Western at the following website https://www.uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.

8.) Students may be excused to observe a religious holy day of their faith without penalty provided they notify the instructor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

9.) If you require academic accommodations because of a disability, please let the instructor know during the first week of classes, and, if you have not done so already, register as soon as possible with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at http://success.uwo.ca/academics/sas/index.html.

10.) Hand in assignments to the instructor at the beginning of class on the day for which the assignment is due. Never leave completed assignments in the faculty mailboxes in the main office nor slide them under the instructor’s door. Acceptance of late assignments will be at the discretion of the instructor and only if extenuating circumstances prevail; otherwise late assignments will NOT be graded!

11.) Complete assignments neatly using a clear and organized approach within software utilized for each project (Pro Tools or Max8, or both). Max8 patches are to be clearly and neatly organized in a manner that demonstrates signal/control flow. Submitted Pro Tools sessions are to be well-organized, with any extraneous, un-used materials/tracks removed from the final version submitted for assessment by the instructor.

12.) Plagiarism: Complete assignments independently. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website:
Music 2695A - Introduction to Electroacoustic Music
Department of Music Research and Composition
Don Wright Faculty of Music
Western University
Fall - 2020


14.) The in-class use of electronic devices (other than for accessing OWL materials for this class) is expressly prohibited. Students guilty of disrupting class with electronic devices will be asked to leave the class and will not be permitted to re-enter the class with their device until they can satisfactorily prove to the instructor that their device will no longer be a disruption.

Notes Specifically to Address Covid-19-related issues for 2020-21 Only

15.) Contingency Plan: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

16.) Recording of Online Activities: All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings. Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

17.) Online Etiquette: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise

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• Unless invited by your instructor, do not share your screen in the meeting

• [for classes larger than 30 students only] In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak

• [for classes where video for all participants is encouraged] Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

18.) The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

• If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.

• Kindly remember to unmute your microphone and turn on your video camera before speaking.

• Self-identify when speaking.

• Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

• Keep in mind the different cultural and linguistic backgrounds of the students in the course.

• Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.

• Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

19.) Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

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20.) E-Proctoring: Tests and examinations in this course will be conducted using Zoom. You will be required to keep your camera on for the entire session, hold up your student card for identification purposes, and share your screen with the invigilator if asked to do so at any time during the exam. The exam session will not be recorded.* More information about the use of Zoom for exam invigilation is available in the Online Proctoring Guidelines at the following link: https://www.uwo.ca/univsec/pdf/onlineproctorguidelines.pdf

Completion of this course will require you to have a reliable internet connection and a device that meets the system requirements for Zoom. Information about the system requirements are available at the following link: https://support.zoom.us/hc/en-us

* Please note that Zoom servers are located outside Canada. If you would prefer to use only your first name or a nickname to login to Zoom, please provide this information to the instructor in advance of the test or examination.

Studio and Technical Support Policies and Procedures
Only students enrolled in Music 2695B are permitted to be in the TC200 Computer Lab (or CEARP), no other individuals are to be permitted access to the TC200 Computer Lab (or CEARP) with you. Students must be respectful and considerate of their fellow colleagues by leaving the studio/lab in a clean and usable condition for the next user, and reporting any hardware/software technical problems immediately.

***Absolutely*** no food or liquids are allowed in CEARP.

CEARP
If TC344B is employed for the purposes of this course on an individual basis, students must log-in and log-out every time they use the studio. Students can access room TC344B during times they have signed up for, or any other time the studio is unoccupied, 24/7 subject to change. Spontaneous unscheduled use of the studio is permitted on a first-come-first-served basis.

The logbook has space for user comments related to the technical operations of the lab. If equipment fails, please:

1) enter general information about the malfunction into the log book
2) report the malfunction by immediately emailing the instructor

While equipment is in service, it is usually unavailable for use, during which time students are expected to pursue related kinds of artistic investigation and experimentation in the studio.

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Safety Information
If a small fire starts in the vicinity of TC344B and is no larger than a basketball, turn off the
two switches that power the equipment; you may attempt to extinguish the fire with the fire
extinguisher or by smothering it. If the fire is not limited to a small area, or if you are
unfamiliar or unsure how to use a fire extinguisher, or if you have failed in your attempt to
extinguish a small fire, you should get out and stay out. Never enter a room if you suspect a
fire inside. Upon detection of smoke and/or fire, follow the R-A-C-E plan:

  Rescure/Remove person(s) from the immediate fire scene/room
  Alert personnel by activating the nearest fire alarm pull station and call 9-1-1
  Confine fire and smoke by closing all doors in the area
  Extinguish a small fire by using portable fire extinguisher or use to escape larger fire

Evacuate the building immediately and, once outside, report to your supervisor, Building
Emergency Team, or Emergency Personnel.

The local First-Aid Station (for minor injuries) is located in the Music Library.