Term Information

Effective Term   Autumn 2015

General Information

Course Bulletin Listing/Subject Area   Music
Fiscal Unit/Academic Org   School Of Music - D0262
College/Academic Group   Arts and Sciences
Level/Career   Graduate
Course Number/Catalog   7208.80
Course Title   Sonic Arts Ensemble
Transcript Abbreviation   Sonic Ens
Course Description   Sonic Arts Ensemble is an ensemble - based course focused on the use of the computer and/or electronic technologies in music performance and music composition, along with the development of new technologies (software and hardware) for sonic arts performance.
Semester Credit Hours/Units   Variable: Min 0.5 Max 1

Offering Information

Length Of Course   14 Week, 7 Week, 4 Week (May Session)
Flexibly Scheduled Course   Never
Does any section of this course have a distance education component?   No
Grading Basis   Letter Grade
Repeatable   Yes
Allow Multiple Enrollments in Term   Yes
Max Credit Hours/Units Allowed   10
Max Completions Allowed   10
Course Components   Lecture
Grade Roster Component   Lecture
Credit Available by Exam   No
Admission Condition Course   No
Off Campus   Never
Campus of Offering   Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites   Audition required.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code   50.0901
Subsidy Level   Doctoral Course
Intended Rank   Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To develop ensemble performance skills
- To discover and create repertoire and creative processes that are unique and appropriate to the sonic arts ensemble.
- To explore the relationships among performance, composition, programming, and media
- To develop an understanding of the multi-faceted demands of producing successful sonic arts performances.

Content Topic List

- Performance of repertory pieces
- History and literature of sonic arts ensembles.
- Creative projects.

Attachments

- Music 7208 80.pdf

  (Syllabus. Owner: Banks,Eva-Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	01/30/2015 01:31 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	01/30/2015 02:18 PM	Unit Approval
Approved	Heysel,Garett Robert	01/30/2015 09:40 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	01/30/2015 09:40 PM	ASCCAO Approval

THE OHIO STATE UNIVERSITY
School of Music

Sonic Arts Ensemble
Music 7208.80

BUILDING AND ROOM # XXX
SCHEDULED TIME: Twice a week; 55 minute time slots per meeting
Credits variable from .5 credit to 1 credit
INSTRUCTOR:
Dr. Marc Ainger
Weigel 305
292-2879
email: ainger.1@osu.edu

Required Materials:
Personal Laptop (Apple Macintosh)
MAX/MSP Software available from cycling74.com.
Student prices of MAX/MSP vary from $250 to purchase outright (student license); or it may
also be rented from Cycling74 for $10 a month

Prerequisites
You must pass a successful audition with the instructor, during which you must, among other
things, demonstrate previous experience with MAX/MSP and/or some other technology that will
be used for the current semester.

Course Description:
Lab Format
   Sonic Arts Ensemble is an ensemble - based course focused on the use of the computer and/or
electronic technologies in music performance and music composition, along with the
development of new technologies (software and hardware) for sonic arts performance. We will
explore the unique musical possibilities of these technologies in a performance ensemble setting,
including the use of various forms of notation and/or various forms of improvisation and
collaborative composition. We will explore the relationship between sonic arts performance and
performance with other media (such as video, animation, lighting, etc). Ensemble members will
participate as performers, as composers, as programmers, and as sound and media designers
(depending on the strengths and backgrounds of the ensemble members).
   The ensemble will meet twice weekly. Generally, one meeting a week will be devoted to
general discussion and performance/discussion of the assigned creative projects. The second
meeting of the week will be devoted to rehearsal of the pieces that we will perform in the

upcoming concerts. The ensemble will perform publicly each semester (dates and times will be announced). Performances will include "repertory" pieces (pieces not necessarily written by the ensemble), along with the best pieces created in the course as a result of the weekly or semi-weekly creative assignments (see course schedule).

Course Objectives:

(1) To develop ensemble performance skills
(2) To discover and create repertoire and creative processes that are unique and appropriate to the sonic arts ensemble.
(3) To explore the relationships among performance, composition, programming, and media design
(4) To develop an understanding of the multi-faceted demands of producing successful sonic arts performances.

Grading Policy

Class Attendance and Participation 60%
You will receive a grade each class meeting based upon attendance and participation. Any unexcused absence will result in an E for the day.
Participation is based upon your arriving at class having prepared the piece(s)and/or readings that you have been asked to prepare. You should be familiar enough with the musical and technological material to rehearse well, and your hardware and software should be programmed and functioning for rehearsal.
You will be expected to perform in all scheduled concerts. If you miss any concert without a prior excused absence, you will receive an E for the semester.
Creative projects 40%
The creative projects are discussed below. There are four projects. Each is worth 10% of your grade.
GRADING SCALE
A (93-100%)
A- (90-92%)
B+ (87-89%)
B (83-86%)
B- (80-82%)
C+ (77-79%)
C (73-76%)
C- (70-72%)
D+ (67-69%)
D (63-66%)

(**EXAMPLES of CREATIVE PROJECTS**)
All of these projects will typically use either a meticulously structured score, or some combination of score with improvisational elements.
#1

The instructor will provide you with a MAX/MSP patch containing a software synthesizer that uses additive synthesis, frequency modulation synthesis, and filters. Create a MIRA interface that allows performers to control the patch, and create an ensemble piece that uses this interface for performance. This first piece should have a fairly traditional notation.

#2
The instructor will provide you with a MAX/MSP patch that will process the input from a microphone that is attached to your computer. Create a MIRA interface that allows performers to control the patch, and create an ensemble piece that uses this interface for performance.

#3
The instructor will provide you with a MAX/MSP patch that will process the input from a microphone and/or create synthesized sound. Create an interface that uses some combination of video camera input (using your laptop camera), as well as computer keyboard input and audio stream input to control the patch, and create an ensemble piece that uses this interface for performance.

#4
Create a patch using some combination of Projects 1- 3. Extend the patch to control some sort of visual media (such as processing live input from your laptop camera in response to audio input; or processing a quicktime video or animation clip in response to audio input, etc.) This piece should use a combination of traditional notation and improvisation, based on some of the models that we have discussed in class.

EXAMPLE CLASS SCHEDULE
WEEK 1
Overview of the history and literature of sonic arts performance ensembles.
Overview of the technologies involved in performance, and the specific logistics involved in performances of this ensemble
Read   1. Smallwood et al. *Composing for Laptop Orchestra* (Computer Music Journal 2008)
        https://ccrma.stanford.edu/groups/mcd/publish/files/2008cmjcomposing.pdf
        2. Ruviaro. *From Schaeffer to *LOrks* (2012)
          https://ccrma.stanford.edu/~ruviaro/texts/SLEO_2012_Proceedings.pdf (pp 2326)
Be prepared to discuss these on Week #3

WEEK 2
Creative Assignment #1
Rehearsal of Repertoire for First Performance

WEEK 3
More discussion of the history and literature of sonic arts performance ensembles.
Discuss reading #1 and #2
Rehearsal of Repertoire for First Performance

WEEK 4
Performances of Creative Assignment #1

WEEK 5
Rehearsal of Repertoire for First Performance

WEEK 6
Creative Assignment #2
Rehearsal of Repertoire for First Performance

WEEK 7
Dress rehearsal and First Performance
Read: 4. Dahl. *Wicked Problems and Design Considerations in Composing for Laptop Orchestra* (2012)
http://www.eecs.umich.edu/nime2012/Proceedings/papers/259_Final_Manuscript.pd
5. Rotondo et al. *Many Person Instruments for Computer Music Performance* (NIME 2012)
http://www.eecs.umich.edu/nime2012/Proceedings/papers/171_Final_Manuscript.pdf
6. *Proceedings of the First Symposium on Laptop Ensembles and Orchestras*
- https://ccrma,stanford.edu/~ruviaro/texts/SLEO_2012_Proceedings.pdf
Be prepared to discuss these in Week 9

WEEK 8
Performances of Creative Assignment #2
Rehearsal of Repertoire for Second Performance

WEEK 9
Creative Assignment #3
Rehearsal of Repertoire for Second Performance
Discuss reading assignments

WEEK 10
Performances of Creative Assignment #3
Rehearsal of Repertoire for Second Performance

WEEK 11
Creative Assignment #4
Rehearsal of Repertoire for First Performance

WEEK 12
Performances of Creative Assignment #4
Rehearsal of Repertoire for Second Performance

WEEK 13
Rehearsals for Final Performance

WEEK 14
Dress Rehearsal and Final Performance (equivalent to a final exam)

WEEK 15
Review of the Repertoire that was performed during the Semester. The purpose of this discussion is to sum up our semester experience, and to use this summary to understand the things that we have done well and not so well as an ensemble. We will talk about the various strong and weak points of the ensemble as well as the strong and weak points of the projects and any other repertoire that we have performed. Our discussion will center on both aesthetic questions and technical questions, as well as the link between the two.

SAMPLE READING LIST for Upper Division Course
1. Smallwood et al. *Composing for Laptop Orchestra* (Computer Music Journal 2008)
   https://ccrma.stanford.edu/groups/mcd/publish/files/2008cmjcomposing.pdf
2. Ruviaro. *From Schaeffer to *LOrks* (2012)
   https://ccrma.stanford.edu/~ruviaro/texts/SLEO_2012_Proceedings.pdf (pp 2326)
3. Wang et al. *Stanford Laptop Orchestra* (ICMC 2009)
   https://ccrma.stanford.edu/groups/mcd/publish/files/2009icmcslork.pdf
4. Dahl. *Wicked Problems and Design Considerations in Composing for Laptop Orchestra* (2012)
   http://www.eecs.umich.edu/nime2012/Proceedings/papers/259_Final_Manuscript.pdf \
5. Rotondo et al. *Many Person Instruments for Computer Music Performance* (NIME 2012)
   http://www.eecs.umich.edu/nime2012/Proceedings/papers/171_Final_Manuscript.pdf
6. *Proceedings of the First Symposium on Laptop Ensembles and Orchestras*
   https://ccrma,stanford.edu/~ruviaro/texts/SLEO_2012_Proceedings.pdf

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu/.

Academic misconduct:

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic

misconduct, so it is recommended that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If the instructor suspects that a student has committed academic misconduct in this course, he or she is obligated by University Rules to report such suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

While most students have high standards and behave honorably, like every academic institution we sometimes encounter cases of academic misconduct. It is the obligation of students and faculty to report suspected cases of academic and student misconduct. Students can report suspected violations of academic integrity or student misconduct to faculty or to a program's leadership. All reported cases of academic misconduct are actively pursued and confidentiality is maintained.

All work has to be completed individually. Outside help is permitted as long as you perform all the actual work yourself and the outside help does not complete any part of your assignment. Failure to adhere to this requirement constitutes academic misconduct.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact the instructor.