

Technology for Music Educators (MUS1331)

Fall 2018 Syllabus

Dr. Ben Johansen
McCrary Music Building, 233
B_Johansen (email)

Dear Musicians,

No matter what music field in which you find yourself, you have a better chance accomplishing your purpose if you can confidently and effectively use technology ... daily. Today's musicians (performers, teachers, composers, etc.) simply cannot be neo-luddites or label themselves as "not tech people". This course will provide hands-on experiences with the aim to shed technological hinderances, build technological confidence, and provide a foundation for lifelong technological self-directed learning. My aim is that you leave this course excited about new technologies and never again describe yourself as "not a tech person" ...

... you will be more hireable and successful as a result.

Below is the syllabus for MUS1331, Technology for Music Educators. Please email me (B_Johansen) if you have any questions or would like to set up a time to meet to get assistance with an assignment or with prepping for an assessment. My office is 233 in the McCrary Music Building.

Sincerely,
Dr. Ben Johansen
Lecturer in Composition & Computer Music

[Meeting Time]

Section 1 = 3:35-4:50pm Mon/Wed

Section 2 = 2:00-3:15pm Tue/Thur

Locations are listed in the Schedule section below.

[Required Attendance Outside of Scheduled Class Time]

None.

[Prerequisites and course materials]

There are **no** course prerequisites and **no** technological skill prerequisites; AND I will not assume you have any technology skills or knowledge ... so there's the baseline. This course is for music majors only; instructor consent is required for non-music majors to register for this course. It is important (but also negotiable in rare cases) that students do know how to read music notation and play a musical keyboard. Additionally, there are no required course materials (textbooks, equipment, supplies, etc.) for you to purchase for this course: all resources, materials, and equipment for participating in class and completing assignments will be supplied for you.

[Learning Objectives]

By the end of this course, you will be able to confidently, judiciously, and skillfully use technology hardware and software to:

- **Record** a variety of visual and aural content [onto digital media]
- **Edit** a variety of digital content
- **Create** a variety of digital content
- **Collaborate** with others on digital projects
- **Share** a variety of digital content
- **Teach** musical skills and concepts

[Course Format]

We will meet as a class for 75 minutes, twice a week. The first meeting of each week (Monday or Tuesday) will be a lecture/demonstration day. I will talk a great deal and you will be expected to take very detailed notes to use when you complete projects. The second meeting of each week (Wednesday or Thursday) will be a class lab. My aim is not to address the class as a whole on lab days in order to encourage active learning *and* provide more individual attention.

[Attendance]

The following is straight from the School of Music Undergraduate Handbook (I made the last sentence red):

School of Music policy requires that to earn credit in a course a student must be officially enrolled by the end of the second full week of the semester and attend at least 75% of all class meetings. Faculty members may establish additional attendance requirements as outlined in course syllabi. Any student who is not present for at least 75% of the scheduled class sessions for any course will automatically receive a grade of "F" in the course. **Any University-related activity necessitating an absence from class will count as an absence when determining whether a student has attended the required 75% of class meetings.**

We will meet 28 times total; so you must attend at least 21 classes to be eligible to pass the course.

☆ If you miss more than 20min of any portion of a class meeting, you will receive a 1/2 absence.

[Grading] - view your current grade and attendance in Canvas at any time

GRADE SCALE

A	=	96-100
A-	=	90-95
B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
F	=	0-69

Engage with the material. Take risks with the technology. Search and be curious.

Your final grade will be calculated out of the following:

70% Projects / Assignments

30% Attendance

☆ Late projects/assignments will be given half credit.

[Course Objective]

As a requirement for music education and music composition majors, this course's objective is to **empower future music educators and composers with digital and media literacy.**

- Literacy is defined by the Oxford English Dictionary as "The quality, condition, or state of being literate; the ability to read and write."¹
- Digital literacy has been defined by a 2013 American Library Association (ALA) task force as "the ability to use information and communication technologies to find, understand, evaluate, create, and communicate digital information, an ability that requires both cognitive and technical skills."²
- Media Literacy is defined by the Center for Media Literacy (CML) as "[providing] a framework to access, analyze, evaluate, create and participate with messages in a variety of forms – from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy."³

The following quotes are from William I. Bauer's book, *A Conceptual Framework for Technology-Assisted Music Learning*.

"Like every other facet of life, music too has been greatly affected by technology. Technology is an integral part of the way much music in today's world is created, performed, preserved, and consumed, and it can be an authentic aspect of the expression of individual musicianship. Performing musicians use instruments, both digital and otherwise, that have been enhanced through technology. Popular musicians in particular have taken advantage of digital technologies to utilize unique sounds and effects in their concerts. Performances are recorded using sophisticated software and hardware that enable the captured sound to be easily mixed and edited. Composers and arrangers use sequencing and notation software to create printed notation and compositions. Some of these applications have experienced a remarkable transformation; as they grow more and more powerful, they also become easier to use—for example, professional-sounding recordings can now be created in basement music studios."⁴ - [LINK](#)

"Today, teachers in all disciplines are actively making technology an integral aspect of their students' learning."⁵ - [LINK](#)

"Being able to use technology effectively requires not only an understanding of technology itself, but also of effective pedagogical approaches for utilizing that technology in a particular content area."⁶ - [LINK](#)

"Technology can also help to facilitate the critique process, performance of compositions, and sharing of works with others."⁷ - [LINK](#)

¹ "literacy, n.". OED Online. March 2017. Oxford University Press, available at: <http://www.oed.com/view/Entry/109054?redirectedFrom=literacy> (accessed May 04, 2017).

² American Library Association (ALA) (2013), Digital Literacy, Libraries, and Public Policy, Report of the Office for Information Technology Policy's Digital Literacy Task Force, available at: http://www.districtdispatch.org/wp-content/uploads/2013/01/2012_OITP_digilitreport_1_22_13.pdf (accessed 4 May 2017).

³ Center for Media Literacy (CML), Media Literacy: A Definition and More, available at: <http://www.medialit.org/media-literacy-definition-and-more> (accessed 4 May 2017)

⁴ Bauer, William I. "A Conceptual Framework for Technology-Assisted Music Learning." In *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*. New York: Oxford University Press, 2014. Oxford Scholarship Online, 2014. doi: 10.1093/acprof:oso/9780199890590.003.0001. Chapter 1, pg. 6.

⁵ Bauer - Ch. 1, pg. 6

⁶ Bauer - Ch. 1, pg. 11

⁷ Bauer - Ch. 3, pg. 66

[Academic Success]

We as faculty members have high academic expectations of you and believe every student who has been admitted to Baylor can be successful. I am a vigilant professor and will notice if you are struggling in my course. If your academic performance in this class is substandard, I will submit an Academic Progress Report to the Success Center during the sixth week of the semester. I will work to help you get the help you need to learn more fully, and I can assist you in finding the resources you need beyond my course. Familiarize yourself with the culture of success we have at Baylor by stopping by the Paul L. Foster Success Center in Sid Richardson or by going to: <http://www.baylor.edu/successcenter/>. Even if you don't need help, you can get involved by tutoring other students in the future or by telling a hall mate how and where to get help.

[Academic Integrity]

Plagiarism or any form of cheating involves a breach of student-teacher trust. This means that any work submitted under your name is expected to be your own, neither composed by anyone else as a whole or in part, nor handed over to another person for complete or partial revision. Be sure to document all ideas that are not your own. Instances of plagiarism or any other act of academic dishonesty will be reported to the Honor Council and may result in failure of the course. Not understanding plagiarism is not an excuse. As a Baylor student, I expect you to be intimately familiar with the Honor Code at: <http://www.baylor.edu/honorcode/>

[Students Needing Accommodations]

Any student who needs academic accommodations related to a documented disability should inform me immediately at the beginning of the semester. You are required to obtain appropriate documentation and information regarding accommodations from the Office of Access and Learning Accommodation (OALA). Contact Information: (254) 710-3605 - Paul L. Foster Success Center, 1st floor on the East Wing of Sid Richardson.

[Baylor University Title IX]

Sexual and Gender-Based Harassment and Interpersonal Violence Policy

Baylor University does not discriminate on the basis of sex or gender in any of its education or employment programs and activities, and it does not tolerate discrimination or harassment on the basis of sex or gender. This policy prohibits sexual and gender-based harassment, sexual assault, sexual exploitation, stalking, intimate partner violence, and retaliation (collectively referred to as prohibited conduct). For more information on how to report or to learn more about our policy and process, please visit www.baylor.edu/titleix. You may also contact the Title IX Office directly by phone, (254) 710-8454, or email, TitleIX_Coordinator@baylor.edu.

The Title IX office understands the sensitive nature of these situations and can provide information about available on- and off-campus resources, such as counseling and psychological services, medical treatment, academic support, university housing, and other forms of assistance that may be available. Staff members at the office can also explain your rights and procedural options if you contact the Title IX Office. You will not be required to share your experience.

If you or someone you know feels unsafe or may be in imminent danger, please call the Baylor Police Department (254-710-2222) or Waco Police Department (9-1-1) immediately.

[Military Student Advisory]

Veterans and active duty military personnel are welcomed and encouraged to communicate, in advance if possible, any special circumstances (e.g., upcoming deployment, drill requirements, disability accommodations). You are also encouraged to visit the VETS Program Office with any questions at (254) 710-7264.

[Schedule]

Section1	Section2	Location	Topic	Project/Assignment Due
Mon8/20	Tue8/21	Crouch	Intro to Class	
Wed8/22	Thu8/23	Alinea	Audio	Assignment #1
Mon8/27	Tue8/28	Alinea	Audio	
Wed8/29	Thu8/30	Crouch	Audio	Assignment #2
Mon9/03	Tue9/05	NO CLASS	Labor Day	
Wed09/05	Thu09/06	Crouch	MIDI	
Mon09/10	Tue09/11	Crouch	MIDI	
Wed09/12	Thu09/13	Crouch	Finale Day 1	
Mon09/17	Tue09/18	Crouch	Finale Day 2	
Wed09/19	Thu09/20	Crouch	Dorico	
Mon09/24	Tue09/25	Crouch	begin Project #03	Project #03 Proposal
Wed09/26	Thu09/27	Crouch	Project#03 lab	
Mon10/01	Tue10/02	Crouch	Project#04 - Graphics	
Wed10/03	Thu10/04	Crouch	Project#05 - Hardware	
Mon10/08	Tue10/09	Crouch	Project#06 - Software	
Wed10/10	Thu10/11	Crouch	Project#07 - Networking / Terminal	
Mon10/15	Tue10/16	McCrary Treasure Room		
Wed10/17	Thu10/18	McCrary Treasure Room		
FRI10/19	NO CLASS	Fall Break		
Mon10/22	Tue10/23	McCrary Treasure Room		
Wed10/24	Thu10/25	McCrary Treasure Room		
Mon10/29	Tue10/30	Alinea	How to Edit Video	
Wed10/31	Thu11/01	Crouch	Project #9 - Editing Multi-cam	
Mon11/05	Tue11/06	Alinea	assign Project #10	
Wed11/07	Thu11/08	Alinea	iPad	
Mon11/12	Tue11/13	Alinea	Presentations	Project #10
Wed11/14	Thu11/15	Alinea	Copyright/Licensing	Project #11

Create [LinkedIn account](#) before 11/19 ([hide it if you want](#))

Mon11/19	Tue11/20	Alinea	Nick Haynes teach interviewing	
Wed11/21	Thu11/22	NO CLASS	Thanksgiving	
Mon11/26	Tue11/27	Sid Rich. 100	interviews (www.baylor.edu/course_evaluations)	
Wed11/28	Thu11/29	Sid Rich. 100	interviews (www.baylor.edu/course_evaluations)	

~~Mon12/03~~ ~~NO CLASS~~ ~~Merry Christmas~~

We will meet in a variety of places around campus as listed above:

- [Crouch Music lab](#) or Seminar Rooms (3rd floor of Moody Library)
- Alinea ([Marrs McLean Science Building Room 330](#)) and MMSCI 101 (in the same building)
- VizStudio ([Graduate Research Center - Poage Library](#))
- Roxy Grove and Meadows Hall
- Sid Rich 100 (Sid Richardson Building - Paul L. Foster Success Center)

Assignment #01 = due by the beginning of next class

- You are the Fine Arts Director for your school district and you just received the following email from the Superintendent of your district:

December 27th

I just got an iPod Touch for Christmas from my children and was amazed at how easy it is to use and how wonderfully it records music. I recorded the children's choir at church this Sunday since my grand kids were singing and listened to it with the included ear buds. It sounded amazing and I was sitting way on the side!

I'm going to purchase an iPod for you and the other music directors to record concerts. This should save us thousands of dollars not having to purchase the proposal you submitted a couple of months ago for all that recording equipment. And the iPod should be easier to use than all that equipment you suggested!!!

I tried to order one for you yesterday with the purchasing card, but something went wrong. I can let you borrow mine for a few days if you want to try it out!

Best,
Superintendent

- **Write a respectful, thorough response email to the Superintendent (but send it to me at B_Johansen at Baylor.edu).** Explain, in as much detail as possible, what makes professional equipment create a much better product than an iPod Touch. Explain everything in a way anyone can understand it. Reference reputable resources so your argument can be trusted. The library has many incredible books and ebooks about recording audio to help you understand the complicated specifications (like frequency response) and technical concepts (like sample rate and noise floor).
- Feel free to include diagrams, pictures, footnotes, a bibliography, etc. (don't break copyright!)
- This should be a long, thorough response. You may choose to write a short reply and attach a document with your long response. To be really convincing, you would most likely need to write at least 500 words.

Assignment #02 = due by the beginning of next class

- Record audio in Alinea during your scheduled time with Daniel Lujan
 1. record at least 1 min of yourself playing your instrument (sing if you are a vocalist)
 2. record yourself reading a poem of your choice
 3. record a [sound effect](#) (bring something)
- Save your files to your own folder in Box as .AIFF or .WAV
 - I will look at your files during class
- ▶ helpful supplemental resources:
 - <https://www.acs.psu.edu/drussell/Demos/waves-intro/waves-intro.html>
 - https://docs.cycling74.com/max7/tutorials/02_mspdigitalaudio
 - <https://www.xiph.org/video/vid1.shtml>

Project #01

“THE ONLY THING YOU CAN DO WRONG IS HOLD YOURSELF BACK FROM EXPERIMENTING.”⁸

1. Optional, but very helpful: Read [21.Mixing and 22. Mastering](#) (ebook by Richard King)
2. Open GarageBand
 - a. Start an “Empty Project” (then you will have to add an “audio” track and click “choose”)
 - b. Save (somewhere you can find it, like the Desktop) ... and save often; GarageBand saves everything, including imported audio, in one convenient folder (called a package)
 - c. [Download 19 tracks \(76MB ZIP\)](#) of [Skalanduna's 'Sun Drenched'](#)
 - d. Double click the ZIP file you downloaded to unzip it
 - e. Drag the 19 tracks into GarageBand
 - f. Turn off GarageBand’s metronome
3. Mix
 - The first thing you should always do = turn down the volume of every track to create more headroom (that way, when they are summed the main out will not clip/distort)
 - [Use Automation](#) (press “a” to toggle on/off) - command + click to add points
 - Pan (especially mono tracks) - consider the dialogue between drums and psaltery ... try panning the drums left of center and the psaltery right of center

 - EQ
 - Add compression (due to the ability to choose a threshold and compression ratio, compression functions very differently than normalizing)
 - Add reverb as a plugin where needed (Space Designer presets are amazing!)
 - here is [Skalandunas’s version](#) for comparison
4. **Incorporate all 3 of your Assignment #02 recordings into ‘Sun Drenched’**
5. Show me your mix before class is over

Project #02

Begin class by going to benjohansen.com/midi and following instructions.

Show me what you have sequenced in GarageBand by end of class.

⁸ “Mixing Your Music” <https://www.landr.com/en/how-to-mix>

Project #03 Form = Due Mon 9/24 or Tue 9/25

Ask your applied professor or ensemble director if they have a score that needs to be input into notation software (Finale or Dorico) in order to be easier to read, transposed, or altered in some other way (change of instrumentation possibly).

- Print this page and get it signed by the person requesting a score.
- Bring the paper score to class 9/24 or 9/25 to begin working in Finale or Dorico.

Title & Composer of Work: _____

What is a rough estimate of the number of measures needing to be input?: _____

When the project needs to be completed to be useful for the patron: _____

Briefly describe purpose of entering the score into notation software:

Name of MUS1331 student (print) _____

Signature of MUS1331 student _____

Name of Patron (print) _____

Signature of Patron _____

Project #04

Hour of Graphics (2D and 3D)

[Download this photo at the beginning of class](#)

■ 2D Raster

- ▶ Adobe Photoshop:
 - Open Photoshop
 - Go through [this tutorial](#) (download the sample files at the top of the tutorial)
- ▶ Pixlr Editor
 - In Chrome, open pixlr.com/editor = click anywhere on the page, click "Leave", click "Allow" when given the popup in top left, and finally click "Reload"
 - **Try** going through some of the same edits in Pixlr Editor that you did in Photoshop (obviously, not all Photoshop functionalities will be in Pixlr)

■ 2D Vector

- ▶ Adobe Illustrator
 - Open Illustrator and go through [this tutorial](#)
- ▶ Gravit
 - Try creating some of the same graphics in [Gravit](#) that you did in Illustrator (log in with your Facebook or Google account)
 - [This video](#) will help you with curving the triangle point
- Note: there are a number of sites that have free royalty-free vector graphics that can be legally used for anything (personal or commercial). Checkout a few on the Software Suggestions page below under Vector Graphics.

■ 3D (mix of vector and raster ... mostly vector, but textures are raster for example)

- ▶ Sketchup (desktop version)
 - Open the desktop version of Sketchup
 - Follow along with [this tutorial](#)
- ▶ Sketchup (browser version)
 - Try creating similar 3D graphics using the [online version of Sketchup](#) (you may sign in with your Google account)
- Note: [you can print 3D objects in the Baylor Library](#).

*** Bonus = Canva**

- [Create a Canva account](#) (and login)
- Go through [this tutorial](#) to get a feel for what Canva can do
- Note: there are a number of sites that have free royalty-free stock photography that can be legally used for anything (personal or commercial). Checkout a few on the Software Suggestions page below under Bitmap Photography.

Project #05

Your class will be divided into groups.

Your group is locked in a warehouse containing every type of computer hardware and software, but no assembled computers. It is highly possible that the warehouse will never be unlocked and no one will ever find you. You must make contact with someone to rescue you. Your only way of contact is via an active broadband [coaxial] cable line you can see hanging out of the wall. Note: there is a working power outlet with 120 volts / 60Hz frequency, 15amps.

Explain, as precisely as possible, how you would build a computer and contact someone to get rescued. Divide the project up among your group members as evenly as possible so each of you can thoroughly research a different aspect of your solution. You will present your solution to the class using whatever means you deem most effective.

Project #06

Hour of Code

1. Processing (27min)

- Go through all of [2. Shapes](#), [3. Color](#), and [4. Interact](#) (skip 1. Hello)

2. HTML/CSS (20min)

- [Create a General Assembly account](#)
- login before clicking this link: go through [Project 1: Build a Personal Website](#)

3. Javascript (20min)

- [Create a Codecademy account](#)
- login before clicking this link: go through [Learn JavaScript](#)

Optional resources:

More free coding lessons:

- [KhanAcademy Computer Prog.](#)
- [TryRuby.org](#)
- [freeCodeCamp.org](#)
- [Kadenze](#)

Best paid courses:

- [Code School](#)

Project #07

Do the following:

1. Watch the following in this order:
 - a. [The Internet: HTTP & HTML](#) (7min)
 - b. [The Internet: Wires, Cables & Wifi](#) (7min)
 - c. [The Internet: IP Addresses & DNS](#) (7min)
 - d. [The Internet: Packets, Routing, & Reliability](#) (7min)
 - e. *Optional* = re-watch [The Internet: HTTP & HTML](#) (7min)

Tutorials:

<https://www.kadenze.com/courses/web-development-and-design-using-wordpress/info>

Free web space (ftp server):

TBD

Cheap web space (ftp server):

<https://www.ipage.com/>

Domain purchase:

<https://domains.google.com/>

Project #08

In groups of 2: RECORD a 1 min piece performed by someone else in the class.

Requirements:

- use 3 cameras (one unmanned "safety" and two manned cameras)
- use 1 separate audio recording device (such as a Zoom)
- make sure you hold a shot at least 10 seconds
 - you must get **ALL** "shot types" from the "Video Recording Concerts" card below
 - you must get b-roll footage
- steps:
 1. format cards (cameras and Zoom)
 2. check white balance, cinema (filter 1),
 3. check that all other settings are identical for all cameras (shoot AVCHD)
 4. rehearse what shots you will take before recording
 5. record
 6. transfer data to a Box folder both group members can access
 - make sure you get the "private" folder, not just the AVCHD file
 - make sure you get the audio files from the Zoom
 7. [we will cover editing the footage during the next project]

Project #09

Individually edit the multicam video created in Project#8.

If you are missing any of your footage or audio, [use this session from last semester \(thank you Josh\)](#). Use the instructions in the multicam editing card below to edit using Adobe Premiere in the Crouch Music Lab.

Project #10

3 in 3 Presentation

See <http://benjohansen.com/presenting> for details.

Project #11 - Copyright and Licensing typed QUESTION (due at beginning of class)

After completing the following, **type up one question** you still have about copyright or licensing (include your name on the paper). You will hand this to me at the beginning of class.

1. Read all = [Copyright Basics](#) provided by The Copyright Society of the USA
2. Study = Cornell chart "[Copyright Term and the Public Domain](#)" – especially:
 - Works Registered or First Published in the U.S.
 - Sound Recordings Published in the United States
3. Read the following definitions from On the Terms page of the CSUSA site:
 - License = <http://www.csusa.org/?page=Definitions#license>
 - Master Use License = www.csusa.org/?page=Definitions#masteruselicense
 - Synchronization License = www.csusa.org/?page=Definitions#synchronizationlicense
4. Watch = [intro video for Creative Commons Licenses](#)
5. Study = different license types at the [bottom of this page](#)

Software Suggestions

Note: This is not a purchasing list = everything will be provided for you for MUS1331 assignments.

Audio:

- Open Source Mac/Win/Linux = [Audacity](#)
- \$ = [GarageBand](#)
- Professional Mac only = [Logic Pro](#)
- Professional Mac/Win = [Pro Tools](#), [Ableton Live](#), [Reaper](#) (cheapest), [Izotope RX](#) (audio repair)
- Free Lossless Decoder for Mac = [XLD](#)
- Free Granular Synth Mac/Win = [Soundgrain](#)

Video:

- Open Source Mac/Win/Linux = [Resolve](#)
- Professional Mac/Win = Adobe Premiere
- Tips = [TED Talk](#) , [Classic Rules](#)
- Encoding settings for [Youtube](#) or [Vimeo](#)

AV Streaming:

- Open Source Mac/Win/Linux= [OBS Studio](#)

Music Notation:

- Free Online = [noteflight.com](#), [flat.io](#)
- Open Source Mac/Win/Linux = [musescore.org](#)
- Professional Mac/Win =
 - [Dorico](#) = [How To Videos](#) & [Online Help](#)
 - KB Shortcuts = Help > Key Commands
 - ["Write Mode" shortcuts for note length](#)
 - [lyrics](#) , [voices](#) (layers), [fit large ensemble](#)
 - [Finale](#) = [Quickstart Videos](#) & [Online Help](#)
 - [Finale25 Speedy Entry Shortcuts](#)
 - [Speedy Entry Help](#)

Chord Chart Accompaniment:

- [iRealPro](#)

Tools for Sound, Graphics, and Interactivity:

- Mac/Win = [Max](#)
- Open Source Mac/Win/Linux = [Pure Data](#)

FTP Clients:

- Open Source Mac/Win = [Cyberduck](#)
- Open Source Mac/Win/Linux = [FileZilla](#)
- \$ (what Baylor uses) = [Fetch](#)

Image - [Image File Formats Primer](#)

Vector Graphics:

- Free Online = [Gravit](#)
- Free easy Graphic Design Tool = [Canva](#)
- Open Source Mac/Win/Linux= [Krita](#)
- Professional Mac/Win = Adobe Illustrator
- Free/Paid Diagramming = [Gliffy](#)
- Free royalty-free vectors = [Vecteezy](#), [Icons](#)

Bitmap Photography:

- Free Online = [Pixlr](#)
- Open Source Mac/Win/Linux = [Gimp](#)
- Professional Mac/Win = Adobe Photoshop
- Free royalty-free images = [Pexels](#), [Unsplash](#), [JayMantri](#),

Presentation:

- Free Online = [Google Slides](#)
- Free Keep Computer Awake = [Caffeine \(Mac\)](#)

Note keeping:

- Free (and paid versions) = [Evernote](#)

Computer Programming:

- Open Source Text Editor Mac/Win/Linux = [Atom](#) or [Visual Studio Code](#) (easier on Win)
- Learn JavaScript = [JavaScript.com](#), [JavaScript.info](#), [CodeAcademy](#)
- Learn Processing = [hello.Processing.org](#)
- Learn HTML, CSS, JS = [dash.generalassemb.ly](#)

Band/Choir/Orch Program Management:

- Paid Online = [Charms Office Assistant](#)

Password Managers: [Wirecutter Article](#)

[Setting up a Secure Home Network](#)

iPad apps covered in class

Check out = <https://www.apple.com/education/>

Record

- AVR PRO
- GarageBand
- Voice Record
- RODE Rec LE

Perform from a Score

- forScore (use "Cue" app for ensemble) - Pair with AirTurn Bluetooth pedal
- PiaScore

Metronomes/Tuners

- Tempo
- TE Tuner
- Beat Keeper, TuneWave, Pitch Please!
- Tempi (get tempo of ensemble)
- Meowtronomie
- Pro Metronome

Creativity

- Brainsparker
- Oblique Strategies

Notation

- Notion
- TapNote
- Music Scanner

Libraries

- Henle Library
- NoteStar

Marching Band

- 3D Viewer
- Drillbook Next

Sight Reading

- T-M-A-S-G
- Dancing Line
- On the line

Ear Training

- Ear Trainer
- Aural Wiz
- Better Ears
- Ear Worthy

Rhythm

- Rhythm Swing
- Rhythm Lab
- Rhythm Notation

Theory

- MTP (Music Theory Pro)
- Tenuto
- Music Theory

Learn about ensembles

- Orchestra
- Tutti Player
- Biophilia
- Clapping Music

Transcribe

- ASD Lite
- Chord Detector

Note ID

- Note Rush
- Treble Game
- Music Tutor
- Flashnote
- NinGenius
- Dragon Scales
- TuneTrain

Fingering Charts

- Fingerings
- Strings

Misc. Fun Music Learning

- Music Lab
- PianoMaestro
- Amadeus

Other useful apps for educators:

- [Various magazines], Choral Director Mag HD
- Whiteboard
- SproutBeat (music worksheets)
- Remind (secure community to send messages to parents and students)
- StageWrite

Audio and MIDI Routing (from app to app within the iPad and external devices)

- Audiobus 3
- Midiflow

Control

- MIRA: control Max (Cycling'74)
- TouchOSC
- Lemur
- Wingman: control SoundDevices MixPre

Create

- Loopy HD
- Model 15, Filtatron, Animoog, ODYSSEi
- GlitchBreaks, Thor
- Bloom HD, ORO VisualMusic, Musyc, Reactable, Caustic

MUS 1331: Copyright & Licensing Resources

Compiled by Clayton Crenshaw, Music Liaison Librarian; revised February 2018

[Slides from Clayton Crenshaw's Presentation](#)

Baylor Resources

[Baylor Copyright Guide](#)

[Baylor Copyright Pages for Students](#)

[Baylor Intellectual Property Policy](#)

Copyright Education

[Copyright Terms & Definitions](#) (Copyright Society of the USA)

[Copyright Basics](#) (Copyright Society of the USA)

[Copyright Tutorial for Musicians](#) by Jodie Griffin

[Copyright Crash Course](#) (UT-Austin)

[Copyright Term and the Public Domain in the United States](#) (Cornell University)

[Untangling the Bundle: Grand Rights vs. Small Rights](#) by Steven Lankenau

[BMI: Types of Copyright](#) [and Licensing]

[National Association for Music Education: Copyright](#)

- includes FAQs, links to articles and outside resources

[NAfME: Copyright Guidelines for SchoolTube](#)

[CCLI: Church Copyright License Manual](#)

Fair Use

[Guidelines for Educational Uses of Music](#)

[Codes of Best Practices – Center for Media and Social Impact](#)

[Code of Best Practices in Fair Use for Online Video](#)

[Fair Use Guidelines for Educational Multimedia](#)

[Cornell Fair Use Checklist](#)

[Columbia Fair Use Checklist](#)

[Tales from the Public Domain: BOUND BY LAW?](#) (Center for the Study of the Public Domain)

[“Letting Us Rip: Our New Right to Fair Use of DVDs”](#) by Jason Mittell

Drummond, Tim. “Understanding Copyright and Fair Use in the Music Classroom.” *Music Educators Journal* 102, no. 2 (December 2015): 48–53. <https://doi.org/10.1177/0027432115611233>

U.S. Copyright Office

[U.S. Copyright Office: Search Records](#)

[U.S. Copyright Office: Circulars and Brochures](#)

[U.S. Copyright Office: FAQs](#)

[U.S. Copyright Office: Registration Portal](#)

MUS 1331: Copyright & Licensing Resources (continued)

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Forms

[Harry Fox Agency: Request for Mechanical License](#) (for requests not available through Songfile)
[Music Publishers Association Copyright Resource Center](#)

Creative Commons

[Creative Commons: About the Licenses](#)
[Creative Commons License Generator](#)
[Creative Commons Search](#)

Music Licensing - General

Passman, Donald S., and Randy Glass. *All You Need to Know about the Music Business*. Ninth edition. New York: Simon & Schuster, 2015. ([ML3790 .P35 2015](#))

Performance Licensing

[ASCAP: License Agreements and Reporting Forms](#)
[ASCAP: Join ASCAP](#)
[ASCAP: Licensing Help](#)
[ASCAP: How to Make Money with Your Music on YouTube](#)
[BMI: Licensing FAQ](#)
[BMI: Resources for Creators](#)
[SESAC: FAQ page](#)
[SESAC: Obtain a SESAC License](#)
[CCLI: Church Copyright License](#)
[CCLI: Streaming License](#) (bottom of page)
[Christian Copyright Solutions](#)

Mechanical Licensing (sound recordings)

[Harry Fox Agency](#)
[Songfile FAQs](#)
[CCLI: Rehearsal License](#) (bottom of page)

Synchronization and Master Use Licensing (audiovisual works)

[ASCAP: How to Acquire Music for Films](#)
[Easy Song Licensing: Master License](#)
[Easy Song Licensing: Synchronization License](#)
[Harry Fox Agency: Do I Need a License to Use Music in My YouTube Video?](#)

CUT

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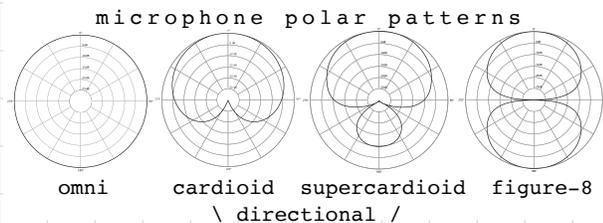
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Sound Reinforcement: a creative task! there is no right way!

- resource = Shure publication "Audio Systems Guide for Music Educators"
- when powering up = turn amplifiers (powered speakers) on LAST and off FIRST
- describing sound waves = frequency, wavelength, amplitude, envelope (ADSR), harmonic content

Parts of the system (in order from performer's mouth or instrument ==> audience)

1. mic
2. channel strip (top to bottom = signal path)
 - A. preamp = boosts mic level to line level
 - B. EQ = shapes tone
 - C. auxiliary sends = additional outputs
→ (to stage monitors for example)
 - D. fader = adjust channel line level volume
 - E. pan
3. main output



4. amplifier = boosts signal from line level to very high levels designed for passive speakers ONLY
 - active (powered) speakers have amplifiers built into them
 - some mixers have amplifiers built in (called power mixers) and are sold along with passive speakers
5. loudspeakers (active or passive "main" speakers)

Effects processors:

- compressors/limiters = boost quiet sounds and attenuate loud sounds (keep distortion from occurring further down signal chain)
- special effects processors = add ambience (reverb), flange, delay, distortion, etc.

FOLD

- feedback = mic too close to PA speaker, mic too far from source being amplified, and/or too many mics
 - directional mics help minimize feedback by isolating sounds being picked up
 - rooms with less hard surfaces have fewer feedback issues ... no or full audience is very different too
- mic placement (requires experimentation and adjustment)
 - get the microphone as close to the source as possible (allows for max sound level before feedback)
- use a spectral analyzer = identify feedback frequencies and fine tune EQ

Setup system and run sound check (proper gain structure):

1. turn off amplifiers (main speakers and stage monitors)
2. set channel faders and main outs to Unity (0dB) and preamp gain knob to lowest setting
3. with headphones, set proper gain structure for each channel:
 1. press PFL/SOLO button on the channel
 2. engage HPF if source has no low end (always engage for vocals)
 3. slowly bring up preamp gain knob as performer sounds into the mic to find "Goldilocks" setting = between noise floor and distortion (clipping) ... usually with the loudest sound peaking on the VU meter around Unity (0dB) or 2/3 of full scale
 - too low requires a boost further down the signal chain (which raises the noise floor)
 - too high allows for periodic distortion (clipping) ... going into the "red"
4. after all channels have been setup individually, have everyone perform together
 - with volume knob of amplifiers (main speakers and stage monitors) turned all the way down, slowly turn up volume knobs on amplifiers until you reach the desired volume in the space

Additional concepts to research and work on: mic 3-to-1 rule, using EQ to shape tone and prevent feedback, wireless mics, DI boxes, in-ear monitors, power management, using digital mixing boards,

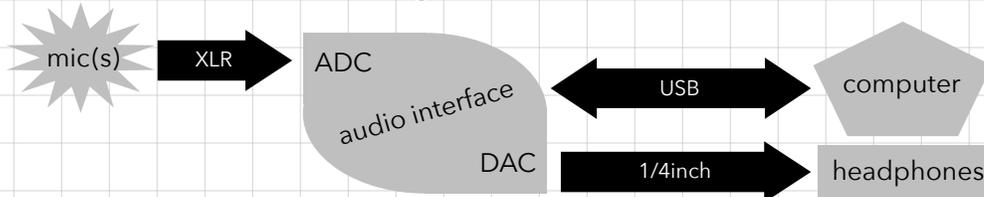
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Sound Recording: a creative task! there is no right way!



Mic Placement (requires experimentation and adjustment)

- mono (single) mic individual instruments:
 - instruments need a certain distance from mic to create character and timbre
- stereo (two) mic ensemble or solo performance = **experiment with different stereo mic techniques!**
 - closer for less of the room's natural reverberation sound
 - further away for more of the room's natural reverberation sound
 - the further your mic is away from your source, the more preamp gain you need, and thus you end up raising your noise floor
 - classical music stereo mic placement = 4-20 feet away and 7-10 feet above performers' floor level

Audio Interface

- sample rate = number of times per second that the signal voltage is measured
 - use 44.1kHz or 96kHz for recording audio alone
 - use 48kHz for recording audio to sync with video
- bit depth = use 24 bit = this is the resolution at which the amplitude of the signal voltage is measured

FOLD

Gain Structure = finding the Goldilocks setting (utilizing the full resolution you have)

- slowly bring up preamp gain knob as performer sounds into the mic to find "Goldilocks" setting = between noise floor and distortion (clipping) ... usually with the loudest sound peaking on the VU meter around Unity (0dB) or 2/3 of full scale
 - too low requires a boost further down the signal chain (which raises the noise floor)
 - too high allows for periodic distortion (clipping ... going into the "red")
 - give yourself enough headroom so unanticipated loud dynamics do not clip

Computer

- lossless audio files (WAV, AIFF, CAF) = highest quality
 - use through entire recording/editing process (note different maximum size for each ... and make sure your DAW is setup to record unlimited time)
- lossy audio files (MP3, AAC, OGG) = these discard data in order to compress and save space
 - save as lossy ONLY when you are completely done with all editing and are ready to stream online (in which case use CBR) or to save space on a device (in which case VBR is better)
- bit rate = amount of data (bits) required to represent one second of audio
 - bit rate = bits per sample (bit depth) × samples per second (sample rate) × number of channels
 - bit rate of CD quality ==> 1411.2kbps = 44,100 × 16 × 2 (4min song would be 40MB)
- tips:

• turn off all notifications and wifi	• use a dedicated audio recorder like a Zoom or Sound Devices
• close any unnecessary programs	• format media cards in the device
• disable auto updates	• use a backup recorder
• use caffeine app	

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Audio Editing:

Record at a quality as close to what you want for a final mix as possible (spend time getting mic placement, room acoustics, preamp gains, etc. perfect!). Don't ever say you'll wait to make something better at a later stage. You can only do so much with bad raw material. Use reference quality (flat frequency response) earphones and monitor speakers in your editing.

MULTITRACK RECORD → MIX → MASTER → DISTRIBUTE

MIX (VERTICAL): put all the tracks of a single song together

1. Amplitude
 - Volume and panning automation (also envelopes such as fade in, fade out)
 - Dynamics Processing: [Compressor](#)/Limiter, Expander (ex. noise gate), Normalize
2. Frequency
 - Equalization (high pass, low pass, low shelf, high shelf, peak filter, notch filter)
3. Time = combine the original audio signal with delayed and modified copies of itself
 - Delay, Flange, Chorus
 - Reverb (convolution = make audio *sound* like it is in a specific hall or going through hardware)

MASTER (HORIZONTAL): fine tune each completed song to fit best with all other songs in an album

1. Slight adjustments to EQ, compression, limiting, stereo image, and reverb
2. Spacing and fades are added to the beginning and ending of each song
3. Make each song able to sound well played on any device

FOLD

Computer

- lossless audio files (WAV, AIFF, FLAC, CAF) = highest quality
 - use through entire recording/editing process (note different maximum size for each ... and make sure your DAW is setup to record unlimited time)
- lossy audio files (MP3, AAC, OGG) = these discard data in order to compress and save space
 - save as lossy **ONLY** when you are completely done with all editing and are ready to stream online (in which case use CBR) or to save space on a device (in which case VBR is better)
- bit rate = amount of data (bits) required to represent one second of audio (higher bit rate = better quality)

Destructive vs. Non-destructive editing:

1. Destructive = changing the actual audio file
 - Most processes performed in an "audio file editor" (normalizing the audio file, for example)
 - Time stretch & pitch shift (but DAWs invisibly create new files so original audio files is not changed)
2. Non-destructive = just changing how the software reads the original audio file
 - Edits done to "regions" in the main timeline of the DAW (Cut, copy/paste)
 - Run audio through DSP (plugins)

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Video Recording Concerts: a creative task! **there is no right way!**

General tips:

- clap your hands on film to help sync audio and multiple cameras
- get performers' permission and you may need a synchronization license
- use a tripod (holding the camera with your hand is too shaky)
- use only optical zoom (don't use digital zoom)
 - camera with 20x optical zoom minimum

Camera settings:

- 24 frames per second (this gives the "film" look)
- MP4 and MOV are easy to work with (but AVCHD can produce higher quality video)
- uncompressed (AIFF, WAV) 48kHz sample rate for audio
- learn to use custom white balance if just shooting with one camera
- use same preset (such as "tungsten") on all cameras if doing a multi-camera shoot
- develop understanding of: shutter speed vs. frame rate, ISO ("gain"), and aperture (f-stop)
 - exposuretool.com

Editing software Suggestions:

- Adobe Premiere (\$\$)
- DaVinci Resolve (free - BlackMagicDesign)
- after editing, use MPEG-4 as your video container (see what YouTube, etc. suggest)
 - audio = AAC & video = H.264

FOLD

Multi-camera shooting:

- never stop recording on any of the cameras so aligning camera footage is easy
- don't shoot like spraying a garden hose = zoom/pan only between shots
- don't put all your eggs in one basket; here is a 3 camera setup:
 - Cam1** = "Safety" = fixed, wide angle camera that gets everything (autofocus turned off)
 - Cam2** = manned camera hunting for medium & close up shots of performer(s)
 - Cam3** = { manned camera hunting for medium & close up shots of performer(s) **AND**
b-roll footage = timeless reaction shots (of the audience, for example)

Composition:

- use rule of thirds (turn on grid)
 - use lead space = space in front of where subject is facing
- avoid placing your frame edge on one of the body's joints
- avoid too much headroom (or person looks to be sinking)
- avoid too little headroom (or focus will be on the person's chin and neck)

Shot types (hold for 5-10 seconds)

- extreme long shot (XLS) = establishing shot - context for shots to follow
- long shot (LS) = person from head to feet
- medium shot (MS) = person from about waist up
- closeup shot (CU) = person's neck and head
- extreme closeup shot (XCU) = one detail of a person
- cut in = closeup shot of an object (such as the face of a watch or an instrument key)

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Multicam Video Editing:

- FYI = GarageBand only functions in 44.1kHz sample rate; audio for video is usually recorded at 48kHz

DaVinci Resolve (free, BlackMagicDesign): tutorial = <https://youtu.be/S2yxFcm-te8?t=43s>

1. choose the Media tab at bottom, then Import media
2. Select all media, right click, select "New Multicam Clip Using Selected Clips..."
 - choose "Sound" as the Angle Sync
3. right click the new multicam clip, select "New Timeline Using Selected Clips..."
4. choose the Edit tab at bottom (and make sure playhead is at the beginning)
5. change the left viewer (monitor) panel from Source  to Multicam 
6. choose  hold Option (Mac) or Alt (PC) and click the audio "angle" (now has green box)
7. choose  hold Option (Mac) or Alt (PC) and click the first video angle (now has blue box)
8. to "direct" = press play and choose camera with the mouse or number keys
9. adjust *when* a camera change occurs by using the Trim Edit Mode tool = 

Better performance while editing = Playback > Proxy Mode > Half (or Quarter) Resolution

To expand multicam clip to edit cameras/audio individually (to color grade or adjust sync):

- right click on multicam clip in timeline, select "Open in Timeline"
- to exit expanded view: double click timeline name in bottom left (e.g. Timeline < Multicam)

When you are done: Deliver tab at bottom (use MPEG-4 as container, H.264 as compression)

FOLD

Premiere Pro (\$\$ from Adobe): tutorial = <https://youtu.be/tj75m4WYHm4?t=40s>

1. choose the Assembly Tab at top, then Import media into your Project folder (video & audio)
2. in Project Folder: select all media, right click, select "Create Multi-Camera Source Sequence"
 - choose "audio" as the Synchronize Point ... "If you use audio-only clips with video or A/V clips, the audio-only clips are placed in the topmost tracks, and are unmuted. Other audio (from any linked clips) is muted and placed in lower tracks." - [Adobe Premiere manual](#)
3. right click the new multi-camera sequence, choose "New Sequence From Clip", click Edit Tab
4. click the + in the bottom right of the Program Monitor (top right panel) and add 
5. click  to "direct" = press play and choose camera with the mouse or number keys
6. adjust *when* a camera change occurs by using the rolling edit tool = 

Better editing performance = choose 1/2, 1/4, etc. in dropdown bottom right Program Monitor

If Premiere is unable to align all the cameras using audio, you can add markers to each video before creating multi-camera source sequence by:

1. Double click on a camera file in your Project Folder to open in it the Source Monitor
2. Add a marker at the same point in each video (use video or audio for reference  )
3. Follow steps above but choose "Clip Marker" as the Synchronize Point

To expand multicam sequence to edit cameras/audio individually (to color grade or adjust sync):

- hold down Command (Mac) or Ctrl (PC) double click on the multi-camera clip on the timeline
- To exit expanded view = click on previous timeline tab (notice expanded version is just a tab)

When you are done: File > Export > Media ... (Format: H.264 ... use MPEG-4 as container)

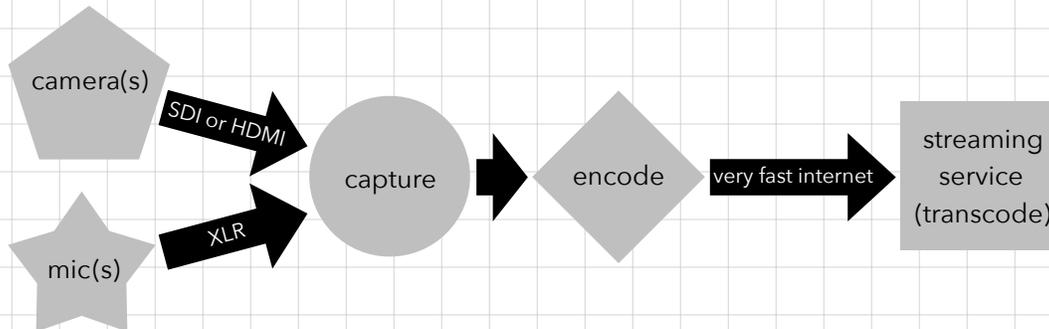
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Live Streaming Video (+Audio)



- Get a license to broadcast!
- Get performers' permission to stream their performance!
- Use professional lighting = the more light the better the video

Suggested hardware/software:

- Blackmagicdesign capture/encode/switch/broadcast hardware & software
- Open Broadcaster Software (OBS) for encoding, switching, and broadcasting

FOLD

Live streaming components:

3. camera
 - output = SDI is best (very long cable runs), HDMI is good (short cable runs only)
 - zoom = high optical zoom (do not use digital zoom)
 - 4k will allow for cropping the picture without zooming/moving the camera
4. external mics = most camera mics are junk ... use external mics!
5. capture = plug video (SDI or HDMI) and audio (XLR) into hardware that plugs into your computer if you are using a software encoder
 - some hardware capture cards also encode video
6. encode = convert raw, uncompressed video into a streamable compressed format
 - use recommended encoding settings, bitrates, and resolutions of the streaming service [Youtube, Facebook, etc.]
 - software encoders require **a lot** of computer processing power
7. video switcher = switch from multiple camera angles in real-time
8. broadcast = send to streaming service using an internet connection with 2 times as much upload speed as the highest bitrate you want to stream
9. streaming services transcode video into many different resolutions and bit rates so your audience can view it on any device (desktop, tablet, and mobile)

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Website Creation:

- Wix

Video Recording background:

1. [intro to shutter speed](#)
 - a. [frame rate vs shutter speed](#)
2. f-stop = [depth of field](#)
 - a. [f-stop examples](#), [ex2](#), [ex3](#)
3. [ISO](#)

FOLD

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