

OVERVIEW

A.1 Abstract:

I am requesting sabbatical leave for Spring quarter 2005 to develop computer-based synthesizer programming, sequencing and recording skills. These skills will enrich the classroom and performance experience at South campus. The hardware and software are already at SSCC in the music department thanks to grants, equipment funds and computer services. Sadly, given a busy teaching schedule, I do not have the time to study how to best use these fine resources.

A.2 OBJECTIVES:

My objective is to build a working knowledge of computer-based synthesizer programming, sequencing, and recording which will enable me to augment all of my teaching. Training on the technology that now exists at South will allow me to create examples ranging from short numbers on the synthesizer to multi-instrumental compositions in an array of styles. Additionally, I will be able to record them on computer disks in a sixteen-track format with potential to play back any or all tracks in a classroom/concert presentation. Class sessions would allow students to hear a piece in a track-by-track presentation so they could understand how it arrives at its finished form. Also, live accompaniment for choral performances is expensive and sometimes not a possibility. To prepare multi-track accompaniments to enhance choral numbers would be a terrific addition to the choral option at South. In order to do the above, the specific plan that follows is based on the premise of needing considerable time to build the necessary skills *and* I will need access to an expert in this field for consultation.

SPECIFIC PLAN/TIMELINE

- (a) Develop skills on the Roland XP-50 Workstation/synthesizer
 - (1) Learn how to build new patches (sounds)
 - (2) Learn how to reprogram factory patches (sounds) to establish timbres that better reflect various music styles (pop, classical, world, folk, etc.)
- (b) Learn a music writing program, the school owns Sibelius
- (c) Learn how to use the computer to drive the XP-50 synthesizer
- (d) Develop sequencing skills on the synthesizer and computer
- (e) Begin to prepare music for class demonstrations and performances which could be saved on disks for future use.

A.3 DEMONSTRATION OF SPECIFIC OBJECTIVES:

Demonstration of my work could be displayed at an end of quarter live presentation. I would be happy to coordinate such a presentation but this may or may not be practical. Consequently, I could provide an audio tape of such a demonstration if the committee found this option acceptable. (The computer disks on which I will record are the obvious products but are only functional for sound with the Roland XP-50 synthesizer).

A.4 I do not plan to seek additional financial support.

B.1 BENEFIT STUDENTS, INSTRUCTIONAL PROGRAM:

Most students taking music classes at South Seattle Community College are not majoring in music. They are products of our popular culture wherein music is consumed rather

than created by community members. Student awareness of the process of music making is very limited. With the usage of the synthesizer/computer interface, the building blocks of music will be more clearly understood in both music appreciation types of courses and performance courses. Creation of accompaniments for our three choirs, which I conduct, will also be a great accent to the program. Additionally, with our diverse student population, there are more advanced students that would be inspired by the usage of the above options. Enhancing our program will increase student interest and attract more students. Courses specifically impacted by above mentioned technology:

Music appreciation courses (Music 100Z, Music 109Z, 110Z, 116Z, 117Z, 161Z)

Students in these courses, especially those with integrated studies, often have not studied music. A computer/synthesizer enhancement to the course could open many windows of knowledge from musical timbre through musical form. Students would also gain a greater appreciation for the diversity found within individual cultures.

Vocal and keyboard classes (Music 119, 140, 141-145, 121series)

Students in performance courses are presented with a wide variety of musical styles. Creation of varied accompaniments and compositions will inspire and strengthen their musical skills.

BENEFIT TO COLLEGE AND COMMUNITY:

Enhanced course offerings benefit the college through higher enrollment and increased retention of students. Also, several concerts are offered quarterly for the college and greater community. Today's technology utilized in the classroom and at concerts will enrich both the student and audience experience. A stronger community presence builds energy in both the program and student participation.

B.2 BENEFIT PROFESSIONAL/PERSONAL DEVELOPMENT POTENTIAL FOR INSTRUCTOR:

As a classically trained professional musician I find myself saddened and amazed by the lack of musical exposure found in so many of our students. Tools to make music real, accessible and alive to students are things I am looking for in my work. An ongoing process in my career is being constantly on the lookout for new materials for singers in addition to participatory material for appreciation students. I see this sabbatical request as an outgrowth of this process of exploring various ways to involve students in the art of music making. I have spent too little time being able to acquaint myself with the new technology now at South and consequently feel frustrated by having lost recent opportunities for myself and my students. Learning to work efficiently with the technology will greatly enrich my experiences as a teacher. The greater the number of tools I have at my disposal, the greater the variety of student needs I can meet at South campus.

C. I am currently in my twenty-first year of teaching at South Seattle Community College. My last sabbatical was in 1991, twelve years ago, when I was granted a years leave to study at the UW in ethnomusicology. The outgrowth of that sabbatical was the introduction of world music courses at South.