

Full Title:	Electroacoustic Music and Composition 1
Language of Instruction:	English
Module Code:	MUSC H9Z01
Credits:	5
Valid From:	Semester 1 - 2014/15 (September 2014)
Module Delivered in	1 programme(s)
Module Description:	The aim of this module is to introduce students to the history, aesthetics and practice of electroacoustic music, outlining the current compositional techniques and principles. This module will be delivered through a series of lectures, as well as practical and listening classes.
Learning Outcomes:	
<i>On successful completion of this module the learner should be able to</i>	
<ol style="list-style-type: none"> 1. show an in-depth knowledge of electroacoustic music aesthetics and history up until 1960's, 2. be conversant with current compositional techniques and principles in practice 3. be able to recognise various styles of electroacoustic composition 4. be expected to illustrate an understanding if current techniques and practices in their own compositions 5. students be expected to submit a portfolio of two short works which contrast in approach and technique 	

Module Content & Assessment

Indicative Content
Introduction: Electroacoustic music Listen to variety of works – giving students an introduction to the area, and a broad historical overview - challenges for composer, performer and listener.
Developments in 20th century music Widening the orchestra and extending instrumental sound Emancipation of rhythm, mimesis – Debussy, Stravinsky Schoenberg – Klangfarbenmelodie, Sprechstimme, Second Viennese School, (Schoenberg, Berg, Webern) Serialism Futurists, Luigi Russolo, Art of Noises Varese – organised sound, spatial movement, 'non-electronic synthesis' Cage - found objects Total Serialism – Messiaen, Boulez
Early electronic Instruments the theremin, ondes martenot, the telharmonium and others. Composers incorporating electronic instruments - Messiaen, Hindemith, Honegger, Varese. Performers – Clara Rockmore
Foundations of Electroacoustic Music Developments after World War II Paris RTF – Musique Concrete – objet sonore - Pierre Schaeffer Cologne WDR, Elektronische Musik –Eimert, Meyer-Eppler Total Serialism Stockhausen
Foundations of Electroacoustic Music Music in America - Columbia University - Ussachevsky, Luening Music in Italy – Milan – RAI - Berio, Maderna, Nono Music in Canada –Le Caine
Xenakis , Stochastic Music n/a
Poeme Electronique – pre-empting the sound installation Varese, Xenakis, Corbusier - Phillips Pavilion 1958
1960's - overview Paris GRM, Xenakis, Cologne - Stockhausen, Milan Studios, Music in America - Columbia- Princeton Electronic Music Centre, Bell Labs, San Francisco Tape Centre
Elements of Electroacoustic Music • Electroacoustic elements – composition of the sounds themselves – importance of timbre, moving beyond the pitch/duration concept of note – use of noise as a musical feature – texture – sound motion – spatialisation.
Relationship of sounds Introduction to Spectromorphology

Assessment Breakdown	%
Course Work	100.00%

Full Time

Course Work							
Assessment Type	Assessment Description	Outcome addressed	% of total	Marks Out Of	Pass Marks	Assessment Date	Duration
Continuous Assessment	Composition Portfolio	1,2,3,4,5	100.00	0	0	n/a	0

No Project

No Practical

No End of Module Formal Examination

Reassessment Requirement
A repeat examination <i>Reassessment of this module will consist of a repeat examination. It is possible that there will also be a requirement to be reassessed in a coursework element.</i>

DKIT reserves the right to alter the nature and timings of assessment

Module Workload & Resources

Workload: Full Time

Workload Type	Workload Description	Hours	Frequency	Average Weekly Learner Workload
Lecture	No Description	2.00	Every Week	2.00
Practical	No Description	1.00	Every Week	1.00
Directed Reading	No Description	2.00	Every Week	2.00
Independent Study	No Description	3.00	Every Week	3.00
Total Weekly Learner Workload				8.00
Total Weekly Contact Hours				3.00

This course has no Part Time workload.

Resources

Recommended Book Resources

Chadabe J 1996, *Electric Sound: The Past and Promise of Electronic Music*, Prentice Hall

Manning P 2004, *Electronic and Computer Music*, Oxford University Press

Griffiths, P 1994, *Modern Music: A Concise History*, Thames and Hudson

Emmerson, S. (ed.) 1987, *The Language of Electroacoustic Music*, Harwood Academic Pub

Wishart T 1994, *Audible Design*, Orpheus the Pantomime Ltd

This module does not have any article/paper resources

Other Resources

Website: *Website*
<http://www.ears.dmu.ac.uk/>

Website: *Website*
<http://emf.org/>

Website: *Website*
<http://www.ubuweb.com/>

Module Delivered in

Programme Code	Programme	Semester	Delivery
DK_HMUSC_R	Master of Arts/Master of Science in Music Technology	1	Mandatory