

## Module Specification

**Module Title:** Contextual Studies 3: Electroacoustic Composition

<b>Module code:</b>	HBASHR017	<b>NQF level:</b>	Level 6
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Module type:</b>	Optional	<b>Pre-requisites:</b>	None
<b>Available to:</b>	BA (Hons) Music (Business) (Classical) (Film Music) (Folk) (Jazz) (Popular) (Production) (Songwriting)		

### Module overview

Students will examine a range of sound transformation processes that can be applied to the temporal, spectral and spatial domains of organised sound. This will be achieved through the creation of electroacoustic compositions. Students will also consider the principal exponents of electroacoustic composition and key works of the repertoire. Students will also develop analytical techniques appropriate to the study of electroacoustic music in order to deploy technological skills and make informed aesthetic judgments.

### Aims

Electroacoustic music grew out of research that explored composing music with recorded sound. The rationale for this module is to contextualise electroacoustic music with its origins of research and address composition strategies in order for students to create a portfolio of electroacoustic options. It is anticipated that students will also use techniques learned in their primary practice.

The module aims to:

1. Enable the student to apply and combine their compositional and technological skills to produce a portfolio of electroacoustic music compositions.
2. Examine sound transformation processes and strategies for the organisation of sound.
3. Introduce electroacoustic music theory.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Integrate theory and practice and exercise artistic and intellectual judgments for the production of electroacoustic music compositions.
2. Identify and evaluate sound transformation techniques along with organisational strategies for the production of electroacoustic music compositions.
3. Employ appropriate technologies for the production of electroacoustic music.
4. Audition sonic artefacts for their aesthetic significance and suitability for electroacoustic music composition.

### Learning and teaching methods

Concepts, principles and theories explored in formal **lectures** and **workshops**.

**Lectures** will examine various scores, theories and recordings; by listening to and analysing seminal and influential music students will develop an awareness of traditions and trends.

**Workshops** will be used to facilitate the production of electroacoustic music compositions.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

On-going formative feedback with reference to coursework will be given in workshops.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio and programme notes	8 minutes	100%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Portfolio and programme notes	8 minutes	100%	1, 2, 3, 4

### Indicative Reading List

#### Essential:

- Collins, N. (2009) *Handmade Electronic Music: The Art of Hardware Hacking*. Routledge.
- Emmerson, S. (1986) *The Language of Electroacoustic Music*. London.
- Emmerson, S. (2007) *Living Electronic Music*. Ashgate.
- Landy, L. (2007) *Understanding the Art of Sound Organisation*. MIT Press.
- Manning, P. (1994) *Electronic and Computer Music*. OUP.
- Wishart, T. (1996) *On Sonic Art*, 2nd ed. Harwood Press.
- Wishart, T. (1994) *Audible Design*. Orpheus the Pantomime Ltd.

#### Recommended:

##### *Listening*

- Cusack, P - *Where is the Green Parrot?*
- Ferrari, L - *Music Promenade; Presque Rien no 1*
- Harrison, J - *Klang*
- Moore, A - *Junky; Dreamarena; Study in Ink; Sieve*
- Smalley, D - *Valley Flow; Piano Nets; Wind Chimes; Pentos*
- Stollery, P - *Peel; Onset/Offset*
- Wishart, T - *Red Bird; Tongues of Fire; Two Women; American Triptych*
- WesterKamp, H - *Kits Beech Soundwalk; Beneath the Forest Floor;*
- World Soundscape Project - *The Vancouver Soundscape*

#### Background:

##### *Journals*

- *Organised Sound* (Cambridge Journals)
- *Computer Music Journal* (MIT Press Journals)