

MUSIC 507: Studies in Music History
Dr. Margaret Schedel
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Description:

MUS 507 is designed for students interested in electro-acoustic music, composition, the history of 20th century music, and music perception or cognition. The focus of this class is the history of electro-acoustic music, including the development of the technical and aesthetic foundations of the field. We will also analyze important works of electro-acoustic music as well as consider the perception and cognition of sound. Although the class is focused on musicology, I believe neither history nor analysis is complete without the perspective brought by the other.

Requirements and Grading:

NOTE: Timely attendance is MANDATORY. Any unexcused absence will count against you. Attendance will be taken at the beginning of all classes and is required. Your FINAL grade will be dropped ONE LETTER GRADE for every three (3) absences. Any two (2) of either late arrivals or early departures will count as one absence. I strongly urge you to hand assignments in on time as late assignments will be dropped ONE LETTER GRADE for each 24 hour delay.

A	Excellent work exceeding expectations. Outstanding participation, attendance, and assignments. A student producing work in the top 20 % of her or his class.
B	Above average assignments and mastery of tools and concepts, participation and attendance.
C	Average execution of assignments, participation and attendance.
D	Well below average work, participation and attendance.
F	Unsatisfactory work, participation and attendance.

Class Participation (and response papers if necessary)	20 %
Piece Review/Presentation	10 %
Comparison of samples and synthesis	10 %
Analysis of live electronic music	15 %
CD Review/Presentation	10 %
Annotated Bibliography	10%
Final Paper	25 %

Statement on Disabilities

If you have a physical, psychological, medical, or learning disability that may impact on your ability to carry out assigned course work or perform effectively on timed examinations, I urge you to contact the staff in the Disabled Student Services Office (DSS), room 133 Humanities, phone 632-6748/TDD. DSS will review your concerns and determine, in consultation with you, what accommodations are necessary and appropriate. All information and documentation of disability is confidential. I can only respond to requests for disability accommodation if they have gone through the DSS Office.

Required Text:

Living Electronic Music by Simon Emmerson

The following books (or many others according to your interests) might be helpful for additional technical assistance and context for assignments. Try the Campus Bookstore, the library, amazon.com, and most other bookstores with a music section.

Composing Interactive Music: Techniques and Ideas Using Max by Todd Winkler

Computer Music: Synthesis, Composition, and Performance by Charles Dodge (Author), Thomas A. Jerse

Computer Sound Design by Eduardo Miranda

Electronic and Computer Music by Peter Manning

ElectronicSound: The Past and Promise of Electronic Music by Joel Chadabe

Elements of Computer Music by F. Richard Moore

Haunted Weather by David Toop

Machine Musicianship by Robert Rowe

Noise/Music: A History by Paul Hegarty

Noise/Water/Meat Douglas Kahn

Real Sound Synthesis for Interactive Applications by Perry Cook

Sonic Design: The Nature of Sound and Music by Robert Cogan

Sound Art: Beyond Music, Between Categories by Alan Licht

Spaces Speak, are you listening? by Barry Blesser and Linda-Ruth Salter

The Ambient Century: From Mahler to Trance: The Evolution of Sound in the Electronic Age by Mark Prendergast

The Cambridge Companion to Electronic Music edited by Nick Collins and Julian D'Esquivan

The Computer Music Tutorial by Curtis Roads

Schedule

Week 1	Introduction to the class
Week 2	Assignment: Listen to 3 pieces of electronic music, bring your favorite to class E-mail me the list of 3 pieces – composer/title
Week 3	Assignment: Read Chapter 6 “Diffusion-Projection” and be ready to discuss
Week 4	Assignment: Review a piece of electronic music, present the piece to the class 10 minute presentations with a maximum of 5 minutes of music excerpts
Week 5	Assignment: Read Chapter 5 “To Input the Live” and be ready to discuss
Week 6	Assignment: Listen to a sample based-piece and a synthesis-based piece, write a 2-page comparison on the sound qualities
Week 7	Individual Meetings on final paper topic
Week 8	Assignment: Read Chapter 4 “Playing Space” and be ready to discuss
Week 9	Assignment: Analyze a piece of live electronic music 3-5p
Week 10	Annotated Bibliography/Draft : 5p
Week 11	Assignment: Read Chapter 3 “The Human Body in Electroacoustic Music” and be ready to discuss
Week 12	Assignment: Read Chapter 2 “The Reanimation of the World” and be ready to discuss
Week 13	Review a CD of electronic music. 2-3p 10 minute presentations with a maximum of 5 minutes of music excerpts
Week 14	Assignment: Read Chapter 1 “Living Presence” and be ready to discuss
Final	Final Papers 10-15p Due by 5pm

The assigned readings are REQUIRED. The class will be much better if we can have animated discussions; therefore, I reserve the right to assign response papers if I feel the class is not doing the reading.

If you know you will be absent on the day that a reading assignment is due, you MUST send me a response paper: 5-6 paragraphs about what you believe to be the main point of the reading.

You need to get a final grade of B or higher in both the CLASS and the FINAL PAPER for the final paper to be developed into your DMA Research Essay.