

## HISTORY & AESTHETICS of ELECTROACOUSTIC MUSIC

<b>Course</b>	<p>After its practical emergence in the late 1940's, electroacoustic music became an integral part of 20<sup>th</sup> and 21<sup>st</sup> century music history by offering a radically new approach to the concept of musical composition.</p> <p>This course will explore the aesthetical, ideological and technical evolution of electroacoustic music in historical context and aims to observe its influences on other musical styles and art forms.</p> <p>During the course, students will be also encouraged to work on their own etudes in order to establish a closer relationship regarding the procedures of the sound based composition.</p>
<b>Instructor</b>	Dr. C. Barkin Engin
<b>E-mail</b>	<a href="mailto:barkinengin@gmail.com">barkinengin@gmail.com</a>
<b>Building</b>	Fac. of Arts and Social Sci.
<b>Room</b>	G030
<b>Class Hours</b>	Monday 09:40 – 12:30 / Tuesday 11:40 – 14:30
<b>Prerequisites</b>	None
<b>Textbooks</b>	<p>Chadabe, Joe. 1997. <i>Electric Sound: The Past and Promise of Electronic Music</i>. Upper Saddle River, NJ: Prentice-Hall.</p> <p>Cox, Christoph &amp; Warner, Daniel. 2009. <i>Audio Culture: Readings in Modern Music</i>. New York: Continuum</p> <p>Manning, Peter. 1985. <i>Electronic &amp; Computer Music</i>. New York: Oxford University Press.</p> <p>Wishart, Trevor. 1996. <i>On Sonic Art</i>. (2<sup>nd</sup> edn.) New York: Routledge.</p>
<b>Sound Equipment and Software</b>	<p>Laptop + Headphone set</p> <p>Audacity2.0.5 Software</p> <p><a href="http://audacity.sourceforge.net">http://audacity.sourceforge.net</a></p>
<b>Recommended Textbooks</b>	<p>Emmerson, Simon. 1986. <i>The language of Electro-acoustic Music</i>. London: The Macmillan Press.</p> <p>Landy, Leigh. 2007. <i>Understanding the Art of Sound Organization</i>. London. MIT Press.</p>
<b>Rules</b>	<p>Listening journals, etudes and final project are to be completed by the due date.</p> <p>No late submissions will be graded.</p>
<b>Assessment</b>	Attendance 10 %, Assignments & Midterm 20 %, Listening Journals % 30, Final Project 40 %

## Course Syllabus

Week	Topic	Commands, Assignments & Exams
1	<p style="text-align: center;"><b>Introduction to Aesthetics &amp; Theory</b></p> <p>a) Concise history of Western Music b) Fundamental Concepts of electro-acoustic composition</p> <p style="text-align: center;"><b>Early Technological &amp; Theoretical Developments I</b></p> <p>a) Concise History of Audio recording b) Echoes of the industrial revolution 1: The mutation of the orchestra: Honegger, Antheil, and Mossolov c) Echoes of the industrial revolution 2: Early theories and manifestations</p> <p style="text-align: center;"><b>Recommended Online Sources</b></p> <p>a) 20<sup>th</sup> Century Music: <a href="http://www.dolmetsch.com/musictheory40.htm">www.dolmetsch.com/musictheory40.htm</a> b) 20<sup>th</sup> Century Art: <a href="http://www.ubu.com">www.ubu.com</a></p>	<p><b>Reading:</b></p> <p>a) Wishart, Trevor - Chapter 1 &amp; 2 b)Busoni, Ferruccio - "Sketch of a New Aesthetic of Music" c)Pratella, Balilla - "Manifesto of Futurist Musicians" d)Russolo, Luigi – "The Art of Noise" e)Varese, Edgard – "The Liberation of Sound"</p> <p><b>Listening:</b> CD Set No: 1</p>
2	<p style="text-align: center;"><b>Early Technological &amp; Theoretical Developments II</b></p> <p>a) The emergence of electronic musical instruments b) Phonograph experiments: Hindemith &amp; Cage c) Acoustics and Psychoacoustics</p> <p style="text-align: center;"><b>Screening:</b> <i>Theremin: An Electronic Odyssey</i> (1994) Dir: Steven Martin</p> <p style="text-align: center;"><b>Recommended Online Sources</b></p> <p>a) Electronic Music Instruments: <a href="http://www.thereminvox.com/article/articleview/116/1/31/">http://www.thereminvox.com/article/articleview/116/1/31/</a></p>	<p><b>Reading:</b></p> <p>a)Chadabe, Joel – Chapter 1 b)Manning, Peter – "The Background to 1945" c)Cox &amp; Warner – Chapter 21 – 22- 47</p> <p><b>Listening:</b> CD Set No: 2</p>

3	<p style="text-align: center;"><b>Early Electroacoustic Works (1948 -1960)</b></p> <p>a) Musique concrète (Paris)</p> <p>b) Elektronische musik (Cologne)</p> <p style="text-align: center;"><b>Early Electroacoustic Music in the Rest of the World</b></p> <p>a) From USA to Japan</p> <p>b) Turkish composers: Bülent Arel &amp; İlhan Mimaroglu</p> <p style="text-align: center;"><b>Screening: <i>Alchemists of Sound – BBC Radiophonic Workshop</i> (2003)</b></p> <p style="text-align: center;">Dir: Roger Pomphrey</p> <p style="text-align: center;"><b>Recommended Online Sources</b></p> <p>a) Bülent Arel: <a href="http://www.msxlabs.org/forum/muzik-tr/14688-bulent-arel-bulent-arel-kimdir-bulent-arel-hakkinda.html">www.msxlabs.org/forum/muzik-tr/14688-bulent-arel-bulent-arel-kimdir-bulent-arel-hakkinda.html</a></p> <p>b) İlhan Mimaroglu: <a href="http://www.newmusicbox.org/articles/remembering-ilhan-mimaroglu-1926-2012/">http://www.newmusicbox.org/articles/remembering-ilhan-mimaroglu-1926-2012/</a></p>	<p><b>Reading:</b></p> <p>a)Manning, Peter – “Paris and Musique Concrète” &amp; “Cologne and Elektronische Musik”</p> <p>b)Cox &amp; Warner - Chapter 14 - 54</p> <p><b>Listening:</b> CD Set No: 3</p>
4	<p style="text-align: center;"><b>Evolution of Electroacoustic Music (1960-1990)</b></p> <p>a) Invention of voltage controlled synthesizers</p> <p>b) Live electronic music</p> <p>c) Process music</p> <p>d) Computer music</p> <p style="text-align: center;"><b>Screening: <i>Moog</i> (2004)</b></p> <p style="text-align: center;">Dir: Hans Fjellestad</p> <p style="text-align: center;"><b>Recommended Online Sources</b></p> <p>a) History of Synthesizers: <a href="http://www.studiomastering.net/e/mastering08e.html">www.studiomastering.net/e/mastering08e.html</a></p> <p>b) Process Music: <a href="http://en.wikipedia.org/wiki/Process_music">en.wikipedia.org/wiki/Process_music</a></p> <p style="text-align: center;"><b><u>Submission of listening journals 1-3!</u></b></p>	<p><b>Reading:</b></p> <p>a)Chadabe, Joel – Chapter 5 &amp; 6</p> <p>b)Cox &amp; Warner - Chapter 42 - 43 - 44</p> <p><b>Listening:</b> CD Set No: 4</p>

5	<p style="text-align: center;"><b>Digital Age (1990 - )</b></p> <p>a) Aesthetics of the 2000's: Microsound / Glitch  b) Mainstream electronica: From Kraftwerk to IDM  c) Spatial music and sound installation</p> <p style="text-align: center;"><b>Sound Synthesis and Sound Processing I</b></p> <p>a) Before the microprocessors:  Early techniques and tools. (1948 – 1970)</p> <p><b>Screening:</b> <i>Kraftwerk and the Electronic Revolution</i> (2008)  Dir: Prism Production</p> <p style="text-align: center;"><i>Synth Britannia</i> (2009)  Dir: Ben Whalley</p>	<p><b>Reading:</b>  a) Cox &amp; Warner -  Chapter 49 - 56 - 57</p> <p><b>Listening:</b>  CD Set No: 5</p>
6	<p style="text-align: center;"><b>Sound Synthesis and Sound Processing II</b></p> <p>a) After the microprocessors:  Recent techniques, instruments &amp; software. (1970 – 2010)</p> <p>b) Sound Synthesis:  <a href="http://en.wikibooks.org/wiki/Sound_Synthesis_Theory">en.wikibooks.org/wiki/Sound_Synthesis_Theory</a></p> <p style="text-align: center;"><b><u>MIDTERM!</u></b></p>	<p><b>Assignment:</b>  Etude composition 1</p> <p><b>Listening:</b>  CD Set No: 6</p>
7	<p style="text-align: center;"><b>Aesthetics &amp; Theory II</b></p> <p>a) Form and morphology  b) Universal terminology  c) In class evaluation of etude no: 1</p> <p style="text-align: center;"><b><u>Submission of listening journals 4-6!</u></b></p>	<p><b>Start working on final projects:</b>  <b><i>Etude composition No: 2</i></b></p>