Module Template for New and Revised Modules[1]

Module Code	EEMT02
Module Name	ELECTROACOUSTIC COMPOSITION 1
ECTS Weighting[2]	5 ECTS
Semester taught	Semester 1
Module Coordinator/s	DR ENDA BATES
Module Learning Outcomes with reference to the Graduate Attributes and how they are developed in discipline	On successful completion of this module, students should be able to: LO1 Compose and produce original works of electroacoustic music using both audio and MIDI. LO2 Analyse, describe and identify techniques and technologies used by electroacoustic composers. LO3 Compose, record and edit audio and MIDI using the DAW Reaper and Adobe Audition. LO4 Select appropriate audio programs and software for the creation of specific effects and techniques. LO5 Appreciate and engage with techniques and ideas associated with the aesthetics of glitch music, soundscape composition, acousmatic music, and spectral music. **Graduate Attributes: levels of attainment** To act responsibly - Attained To think independently - Attained To develop continuously - Attained To communicate effectively - Attained
Module Content	Electroacoustic Composition is presented as two one-semester modules. This first module seeks to encourage the creative and innovative use of audio software and processes for the production of original works of electroacoustic music for fixed-media. Students will be introduced to different styles of electroacoustic music through a discussion/analysis of works by a variety of composers. Aesthetics such as acousmatic composition, soundscape composition, spectral music, electronica and glitch music are presented in conjunction with practical demonstrations and exercise work in related audio, MIDI and synthesis techniques. This first electroacoustic composition module is intended to enable students to compose and produce electroacoustic compositions using software such as the

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[1] An Introduction to Module Design from AISHE provides a great deal of information on designing and re-designing modules.
[2] TEP Glossary

	D.A.W. Reaper, Audio Editors like Adobe Audition, MIDI and software synthesizer Students are encouraged to explore innovative and experimental approaches to electronic music though the creation and presentation of original works of music. Students are encouraged to review, analyse and learn creative techniques from composers and landmark works of electroacoustic music. These ideas are further explored through practical demonstrations and exercise/assignment work.
Teaching and Learning Methods	The teaching strategy is a mixture of lectures, audio software tutorials and critique classes on assignments. The lectures will include discussions of particular production techniques and the analysis of various works of electroacoustic music. Tutorials in Reaper and Adobe Audition will be held throughout the semester. During this time, student will review basic audio and MIDI editing and recording techniques, and apply new techniques in tutorial exercises. Students will present their compositions to the class and describe the process of creating the work and techniques used.

Assessment Details[3] Please include the following: • **Assessment Component** • **Assessment description** • **Learning Outcome(s) addressed** • **% of total** • **Assessment due date**	Assessment Component	Assessment Description	LO Addressed	% of total	We due
	Assignment 1	Soundscape Composition Object: Compose a Soundscape Composition using an original field recording(s)	1,2,3,4,5	45	6
	Assignment 2	Acousmatic Composition Object: Compose an original work of acousmatic music for fixed media.	1,2,3,4,5	55	11

Reassessment Requirements	Assignment Resubmission

Contact Hours and Indicative Student Workload[3]	**Contact hours: 22 + 6** 11 x 2-hour lectures, and 6 x 1-hour optional tutorials
	Independent Study (preparation for course and review of materials): 48
	Independent Study (preparation for assessment, incl. completion of assessment): 20

Recommended Reading List	Jaron Lanier: You Are Not a Gadget: A Manifesto; Curtis Roads: The Computer Music Tutorial; F. Richard Moore: The Dysfunctions of MIDI Simon Emmerson: Living Electronic Music Denis Smalley: Spectromorphology: explaining sound-shapes
Module Pre-requisite	None
Module Co-requisite	None
Module Website	Blackboard

Are other Schools/Departments involved in the delivery of this module? If yes, please provide details.	No
Module Approval Date	
Approved by	
Academic Start Year	
Academic Year of Date	