

Module Template for New and Revised Modules¹

Module Code	EEMT11
Module Name	ELECTROACOUTSTIC COMPOSITION 2
ECTS Weighting²	5 ECTS
Semester taught	Semester 2
Module Coordinator/s	DR ENDA BATES
<u>Module Learning Outcomes</u> with reference to the <u>Graduate Attributes</u> and how they are developed in discipline	<p>On successful completion of this module, students should be able to:</p> <p>LO1 Compose and produce original works of electroacoustic music for fixe media and live performance using custom instruments.</p> <p>LO2 Analyse, describe and identify advanced techniques and technologies used by electroacoustic composers.</p> <p>LO3 Write proposals for electroacoustic compositions using a conceptual approach and outlining production details and requirements.</p> <p>LO4 Select appropriate audio programs and software for the creation of specific effects and techniques, particularly in terms of live processing.</p> <p>LO5 Engage with abstract aesthetics and control schemes and develop the approach to large-scale form.</p> <p>Graduate Attributes: levels of attainment</p> <p>To act responsibly - Attained</p> <p>To think independently - Attained</p> <p>To develop continuously - Attained</p> <p>To communicate effectively - Attained</p>
Module Content	<p>This second Electroacoustic Composition module seeks to encourage the creative and innovative use of audio software and processes for the production of origina works of electroacoustic music for fixed-media and live performance. Students w be introduced to different styles of electroacoustic music through a discussion/analysis of works by a variety of composers. Aesthetics such as live electronics, serialism, spatial music, augmented instruments, algorithmic composition, and voice processing/synthesis are presented in conjunction with practical demonstrations and exercise work.</p> <p>This second electroacoustic composition module is intended to build on work conducted in the first semester and to introduce students to more advanced aesthetics and techniques of electroacoustic music. Students are encouraged to explore innovative and experimental approaches to electronic music though the</p>

¹ [An Introduction to Module Design](#) from AISHE provides a great deal of information on designing and re-designing modules.

² [TEP Glossary](#)

creation and presentation of original works of music for either fixed-media or live performance using live electronics, custom instruments, microphones and other custom instruments. Students are encouraged to review, analyse and learn creative techniques from composers and landmark works of electroacoustic music, particularly in terms of issues relating to large-scale form, algorithmic composition and live processing. These ideas are further explored through the practical implementation of different techniques and processes in exercise and assignment work.

Teaching and Learning Methods

The teaching strategy is a mixture of lectures, audio software and hardware tutorials and critique classes on assignments. Lectures are highly participatory with great emphasis on class discussions and debate. Different aesthetics of electroacoustic music are presented alongside numerous musical examples and a particular emphasis is placed on the development of the students' own individual compositional style. Different practical techniques and processes are demonstrated using a variety of software, building upon work in other modules conducted in the previous semester. In week 7, students will present their first composition to the class and describe the process of creating the work and techniques used. Students will also present a proposal for their second assignment in class later in the semester, and a final class concert will be held at the end of the semester to present all of the compositions composed by the students for their second assignment.

Assessment Details³ Please include the following: <ul style="list-style-type: none"> • 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	Live Electronics Etude Object: compose, record and notate a composition for live electronics.	1,2,4,5	40%	5
	Assignment 2A	Compostion Proposal Object: write and present a composition proposal, describing your goals, aesthetic and planned working method.	2,3,5	5%	6
	Assignment 2B	Electroacoustic Composition Object: Compose an original work of electroacoustic music, based on the presented proposal.	1,2,4,5	55%	10

Reassessment Requirements

Contact Hours and Indicative Student Workload³

Contact hours: 22 11x 2-hour lectures
Independent Study (preparation for course and review of materials):48
Independent Study (preparation for assessment, incl. completion of assessment): 20

Recommended Reading List

Roger T. Dean: The Oxford Handbook of Computer Music
 Nick Collins, Julio d'Esquivan: The Cambridge Companion to Electronic Music
 Simon Emmerson: The Language of Electroacoustic Music
 Curtis Roads: Microsound
 Denis Smalley: Spectromorphology: explaining sound-shapes, (Organised Sound / Volume 2 / Issue 02 / August 1997, pp 107-126);

³ [TEP Guidelines on Workload and Assessment](#)

	Trevor Wishart: On Sonic Art
Module Pre-requisite	EEMT02
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	