

STUDIO COMPOSITION 3

Introduction

Aims

- * Develop student's creative approach to electronic sound and digital audio in the production of sonic art in a wide variety of styles.
- * End result is a portfolio of studio compositions

Portfolio Contents?

- * Electroacoustic compositions
- * Installation work
- * Interactive music
- * Performance
- * Mixed-media / mixed-art - for dance, theatre, film, etc.
- * Acoustic & Electroacoustic (live electronics or fixed-media)
- * Multi-channel work

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Notation?

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5. such scores collectively.

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5. any sequence of sounds perceived as pleasing or harmonious

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- 1961. Frederick Charles Judd. *Electronic Music and Musique Concrete*
- * Definition now incorrect
- * “Electroacoustic music refers to any music that is produced, changed, or reproduced by electronic means”
- 1982. Barry Schrader. *Introduction to Electro-acoustic Music*.
- * This distinction is so broad that it serves only to differentiate itself from purely acoustic music.

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- * Joel Chadabe defines electronic music as “all music made with electronics whether specifically with composer, synthesizer, or any other special equipment.”

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- * None of these definitions specifically include recorded environmental sounds, yet none exclude them.

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- * We have generally accepted terms which enable us to differentiate between the various elements and approaches.



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- * *“It is by observing the apparently superficial divergencies between the notated sound and the recorded sound, between the sound listened to directly and the sound listened to acousmatically, that I would suggest a whole process of discovery has been triggered off.”*
Pierre Schaeffer, 1966

Electro-Acoustic Music

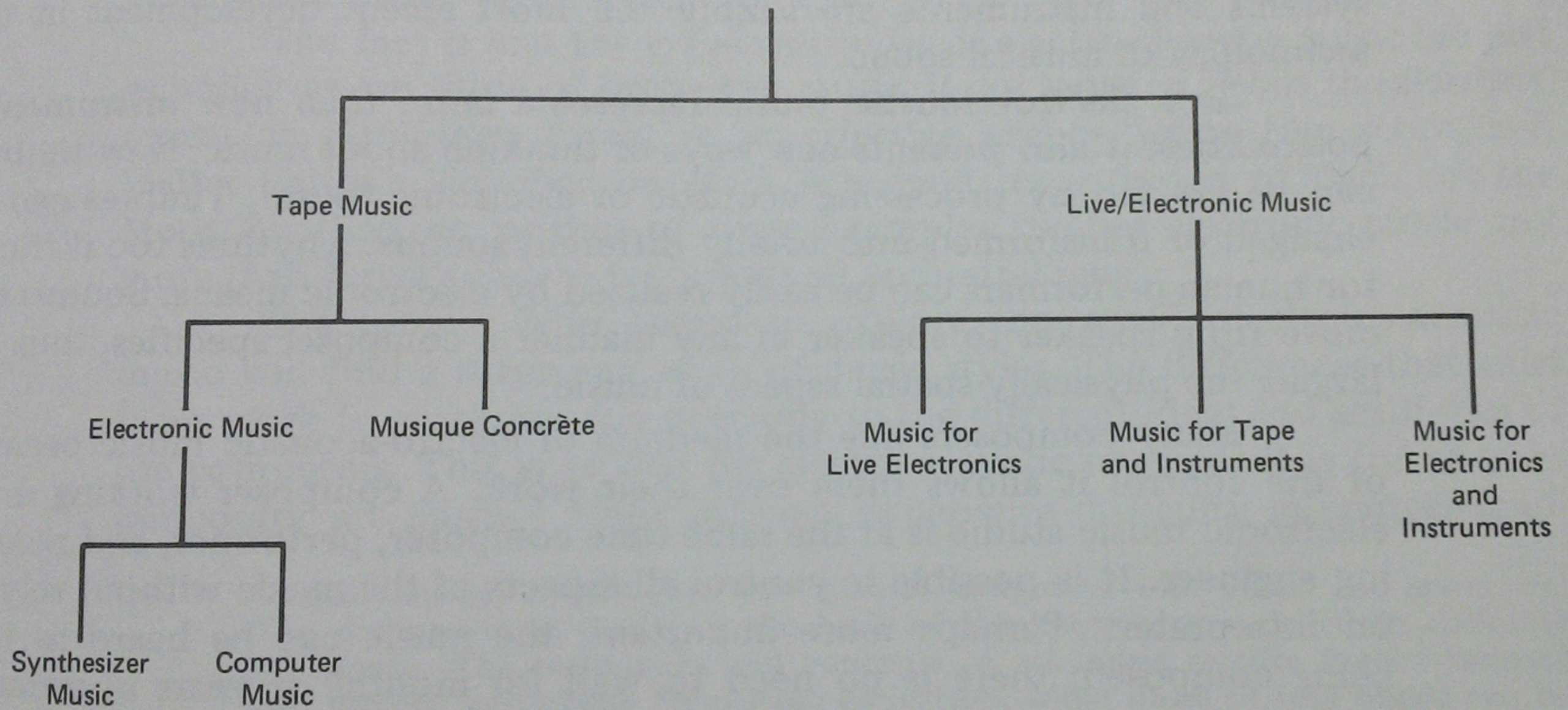


Figure 1-1 Types of Electro-Acoustic Music.

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- * Tape Music - coined by Vladimir Ussachevsky, refers to a composition that uses recorded sound material, whether it is acoustic or electronic in origin. Tape music is also referred to as 'fixed-media'.

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- * Sound Diffusion - live processing of sounds, typically manipulating faders to diffuse the sounds in the space.

Assignment Overview

- * The student will be required to submit a portfolio of at least **four pieces** of studio-based work. All work should be recorded onto audio CD or DVD and should be accompanied by a **commentary** (documenting technical and aesthetic details and research conducted). The commentary should be 700 – 1000 words.
- * There is no maximum duration on the submitted material but the portfolio should be substantial (at least 15 minutes) and demonstrate a variety of musical approaches to media, style and application.
- * Approximately a new piece of work every 3 weeks.
- * Document as you work.