

**CMP 422: Advanced Electronic Music I**  
**Oliver Schneller**  
**Fall, 2016**

**class time** 1:35pm to 3:25pm, Tu  
**location** Eastman Audio Research Studio  
**office** 507 Main Building  
**e-mail** oschneller@esm.rochester.edu  
**course TAs** Alex Stephenson, Brett Copeland  
**weekly Labs** generally Fridays - or as scheduled with the TAs

**Description:**

This course offers continuing examination of the history, principles, and techniques of electronic audio generation in electronics and the computer. The syllabus encompasses three modules:

Module I:	Knowledge and Practice of Electronic Music
Module II:	Research & Realization
Module III:	Experimentation & Innovation

Software to be used in this course:

Audiosculpt / Spear	GRM Tools
Open Music	Audiosculpt / Spear
Max & Third Party	SuperCollider
ICST Ambisonics	Csound
Spat (for binaural encoding)	Chuck*

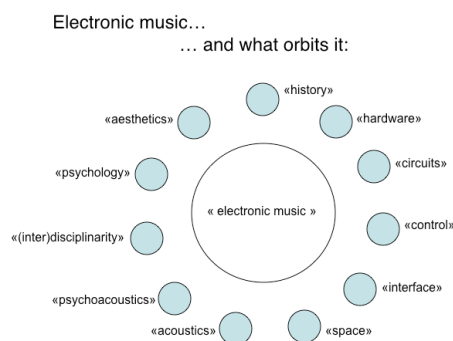
\*) if time permits

We will look at works of various artists including (but not limited to): T. Atoui, R. Barrett, G. Grisey, J. Harvey, S. Imai, P. Jodlowski, M. Lanza, A. Lucier, C. Mercer, T. Murail, A. Schubert, M. Subotnick, S. Pluta, T. Wishart, I. Xenakis and many others

Key areas of research include (but are not limited to):

- techniques of combining instrumental and electronic sound
- compositional strategies derived from acoustics and psychoacoustics
- spatial audio
- controllers and sensors for live audio interaction
- intermedia research (e.g. combination of music and video; installations)
- computer-assisted composition

Thematic scope of the course:



Course Materials:

weekly «repertoire» pieces will be played in class

reading assignments and occasional class handouts will be shared through Blackboard or the Class Email List

technical materials will be provided for by ECMC

Evaluation Policy, Guidelines, Grading:

Projects:

The focus of the course is your project. This can be a composition for “tape”, for an instrument and electronics, an installation, or an improvisation using electronics. It is important, that you apply what you learn, in a way that suits your creative interest. Challenge yourself and experiment, while producing something that will make it into your portfolio.

EMA

This semester we will begin work on the Eastman Mobile Acousmonium [EMA], an ensemble vastly different self-made loudspeakers, some of which are capable of rotation or other forms of movement and/or shape shifting. Creating such a device can serve as your final project, which will be included in a large scale event scheduled to launch at the Memorial Art Gallery of Rochester on March 30<sup>th</sup>, 2017.

Attendance:

Attendance will be taken, full attendance is expected. Please let us know in advance, if you have an urgent reason for not coming to class. **The same applies to the labs.** If after three excused absences another one occurs, or if there are more than two unexcused absences, your grade will receive a minus (-).

Grading:

			<u>% of final grade</u>
Mid-term quiz:	50 minutes long, to be given on	<b><u>Tu, Nov 8</u></b>	30 %
Compositional Projects:	due on	<b><u>Fr, Dec 10</u></b>	40 %
Final Concert:	Class Concert on	<b><u>Mon, Dec 12, 10-12am</u></b>	
Class Participation:	Speak up, this is not a lecture class!		30%
No Class:	Fall break	<b><u>Oct 18 (Fall Break)</u></b>	
	I am absent:	<b><u>Sept 9<sup>th</sup>, Oct 25<sup>th</sup>, Nov 1<sup>st</sup>, 15<sup>th</sup></u></b> Classes will continue and will be taught by TA's.	

Academic Integrity:

Academic Integrity: Eastman's Academic Integrity principles apply to all work produced in this class.  
<http://www.esm.rochester.edu/academic-affairs/acad-integ/>