

# Introduction to Electroacoustic Music (MUC 4313 & 5315)

University of Florida Fall 2021

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Office: MUB 339

M/W/F 11:45-12:35 PM, MUB 147

Office Hours: TBA

## How to get in touch with me:

For short questions: E-mail me. As a general rule, I answer e-mails between 9:00-5:00, and I try to answer emails within 24 hours of receipt, except on weekends.

For everything else: Come to office hours or make an appointment. Office hours are a chance for you to get help on assignments, go over material covered in class, and talk about connections between class material and other ideas. I strongly encourage you to take advantage of this time.

## Course Description and Goals:

A survey of the history, repertoire, technologies, and compositional techniques of electroacoustic music, including an introduction to acoustics and the application of techniques to the creation of new electroacoustic works using a digital audio workstation.

## Course Goals:

Students will demonstrate knowledge of the development of electroacoustic music over the past century, including significant composers, works, technologies, techniques, and acoustics, through class discussion and written assignments. Students will develop critical listening skills through the aural analysis of electroacoustic repertoire. Finally, students will integrate compositional approaches and digital signal processing techniques through the creation of electroacoustic works using a digital audio workstation.

## Required Course Textbooks

Holmes, Thom. *Electronic and Experimental Music* (5<sup>th</sup> edition)

Backus, John. *The Acoustical Foundations of Music* (2<sup>nd</sup> edition)

## Optional Course Textbooks:

Cox and Warner, *Audio Culture: Readings in Modern Music*

Lieder, *Digital Audio Workstation*

## Other Course Materials

Access to a digital audio workstation (We will be using Logic Pro)

Headphones

USB Flash Drive

## Attendance

Students are expected to attend all regularly scheduled classes. Each unexcused absence over three will result in a one-point deduction from your final grade. Any student with eight or more unexcused absences will fail the course. An excused absence is an approved UF event, a family emergency, or an illness. Students knowing in advance that they will miss a class must contact me **beforehand via email**. Otherwise students should contact me via e-mail to explain an absence within two days of the missed class if they wish for it to be excused. Please do not schedule non-urgent doctor's

appointments during class time. In the case of an absence (excused or unexcused), that student is responsible for determining what material was covered, and what assignments were given.

### **Tardy Policy**

Attendance will be taken at the beginning of class. Students who are not present when I take attendance will be marked as tardy. Three tardies will count as one unexcused absence. There are no excused tardies.

### **Evaluation:**

Students will be evaluated by participation & preparation, composition projects, tests, and a podcast project. Assignment grades can be found via the “Grades” tab on Canvas. Do not use the final grade calculated by Canvas, as it is incorrect. Instead, consult the percentages below to calculate your grade:

Participation & Preparation:	5%
Assignments:	10%
Podcast Project:	15%
Tests	25%
Composition Projects:	45%

### **Scale:**

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76 C- = 70-72 / D+ = 67-69 / D = 66-65 / D- = 63-64 / E = 0-62

### **Late Submission Policy**

Late assignment submissions (not including late submissions due to excused absences) will be accepted with a grade deduction commensurate with the lateness of the submission.

### **UF Student Honor Code**

You are required to abide by the Student Honor Code. Any violation of the academic integrity expected of you will result in a minimum academic sanction of a failing grade on the assignment or assessment. Any alleged violations of the Student Honor Code will result in a referral to Student Conduct and Conflict Resolution. Please review the Student Honor Code and Student Conduct Code at <http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

### **Technology Policy:**

Your attention is your most valuable asset; use it to the best of your ability. I reserve the right to dock your grade and/or ask you to leave class if you are inappropriately using technology in class.

### **Homework Policy:**

You are expected to complete all reading and listening assignments. If you are unable to fully participate in class discussion because you failed to complete the assignments for a given day, your grade in the class will be adjusted accordingly.

### **Digital Resources**

We will make use of Canvas for communication and assignments <https://ufl.instructure.com/>  
Please check it frequently.

Helpful online textbook resources are available at:

<https://routledgetextbooks.com/textbooks/9781138792739/default.php>

**Students Requesting Accommodations due to Disabilities**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

**Evaluations**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Schedule below** (subject to change)

Week	Class	Date	Day	Reading/Topic	Assignments & Tests
1	1	8/23	Mon	Syllabus, Introduction	
	2	8/25	Wed	Varèse, "The Liberation of Sound" & Studio Workshop	Field Recordings Assign.
	3	8/27	Fri	Holmes, Ch. 1: Electronic Music Before 1945	
2	4	8/30	Mon	Backus, Simple Vibrating Systems & Russolo "The Art of Noise"	
	5	9/1	Wed	Studio Workshop	Editing Assignment
	6	9/3	Fri	Holmes, Ch. 2: Early Electronic Music in Europe	
3	7	9/8	Wed	Holmes, Ch. 5: Tape Composition and Electronic Music Fundamentals & Schaeffer, "Acousmatics"	
	8	9/10	Fri	Studio Workshop	Comp. Project 1 Assigned
4	9	9/13	Mon	Backus, Wave and Wave Propagation	
	10	9/15	Wed	Studio Workshop	
	11	9/17	Fri	Studio Workshop	
5	12	9/20	Mon	Holmes, Ch. 3: Early Elec. Music in the USA & Cage, "The Future of Music: Credo"	
	13	9/22	Wed	Take-home Test #1	Test #1
	14	9/24	Fri	Studio Workshop	
6	15	9/27	Mon	NO CLASS	
	16	9/29	Wed	Backus, Complex Vibrations & Resonance	
	17	10/1	Fri	Studio Workshop: Composition Project 1 Presentations	Comp. Project 1 Due
7	18	10/4	Mon	Holmes, Ch. 6: Early Synthesizers and Experimenters	Research Topic Assigned
	19	10/6	Wed	Backus, Tone Quality (Timbre) & Eno, "The Studio as Compositional Tool"	
8	20	10/11	Mon	Holmes, Ch. 7: Principles of Analog Synthesis and Voltage Control	
	21	10/13	Wed	Holmes, Ch. 8: MIDI	Comp. Project 2 Assigned
	22	10/15	Fri	Studio Workshop	

9	23	10/18	Mon	Holmes, Ch. 8: The Voltage Controlled Synthesizer	Research Topic Due
	24	10/20	Wed	Backus, Intensity and Loudness Levels	
	25	10/22	Fri	Studio Workshop	
10	26	10/25	Mon	Holmes, Ch. 9: Early Computer Music	
	27	10/27	Wed	Studio Workshop: Composition Project 2 Presentations	Comp. Project 2 Due
	28	10/29	Fri	Studio Workshop: Podcast Fundamentals	Podcast Project Assigned
11	29	11/1	Mon	Holmes, Ch. 9: Spectral Music & Backus, Frequency and Pitch	
	30	11/3	Wed	Eno, "Ambient Music" & Cutler, "Plunderphonia"	
	31	11/5	Fri	Take-home Test #2	Test #2
12	32	11/8	Mon	Holmes, Ch. 10: The Microprocessor Revolution	
	33	11/10	Wed	Klooster, "Electronic Sound Art and Aesthetic Experience"	
	34	11/12	Fri	Studio Workshop	
13	35	11/15	Mon	Holmes, Ch. 11: The Principles of Computer Music	
	36	11/17	Wed	Studio Workshop: Podcast Project Presentations	Podcast Project Due
	37	11/19	Fri	Studio Workshop: Podcast Project Presentations	
14	38	11/22	Mon	D'Esquiván, "Electronic Music and the Moving Image"	Comp Project 3 Assigned
15	39	11/29	Mon	Studio Workshop: Digital Synthesis	
	40	12/1	Wed	Studio Workshop	
	41	12/3	Fri	Current Trends in Electronic Music	
16	42	12/6	Mon	Studio Workshop: Composition Project 3 Presentations	Comp. Project 3 Due
	43	12/8	Wed	Studio Workshop: Composition Project 3 Presentations	