instructors:
Dr. Michal Rataj (Tuesdays)
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Eric Rosenzveig (Thursdays 10.30-11.50am, unless otherwise noted)
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Course Goals
This course is designed to introduce the student to contemporary practices of creating and presenting electroacoustic music from the practical perspectives of analyzing works and understanding current technologies and aesthetic paradigms. In addition to musicological issues, composition will be placed in the wider context of contemporary art and New Media practices.

Lectures will alternate between composer and radio producer Michal Rataj and artist and composer Eric Rosenzveig.

Practical compositional lectures by Michal Rataj will focus on the analysis of a few key works, each dealing with specific aspects of music and technology and individual compositional approaches.

Eric Rosenzveig will present theoretical classes providing an overview, background and competing theories from the varied perspectives of the artist, philosopher, technologist, musician and composer. We will try and look at the question “why” in addition to “how” to make a new work. We'll listen to many shorter works in class, to provide context to our discussions.

Course Requirements:
A final composition presented live in the last week of class: 40% of grade
A midterm paper (approx. 10 pages): 25% of grade
A final paper (approx. 5 pages): 15% of grade
Attendance and participation 20% of grade

The main output of the class will be electroacoustic music compositions, in the widest sense of the word (live electronic pieces, acousmatic music, generative algorithmic music, sound installation, etc.).

Materials:
Audio-Culture, Readings in Modern Music, Christoph Cox, editor, Continuum (2x copies in library)
Electronic and Experimental Music, Pioneers in Technology and Composition, Thom Holmes, Routledge (available electronically as a PDF)
Other readings and recordings will be furnished for study purposes electronically weekly.

Schedule note: Sometime during the semester a 15th class is added for each instructor, based on students schedules.

Prague concerts:
We'll keep you informed about relevant Prague cultural events during your stay here.
**Schedule**

**Tue, Feb.4 Rataj (1)**
Introduction and overview: listening, analysis and composition; planning

**Thu, Feb.6 Rosenzveig (1)**
Introduction: background, theory, historical examples, related fields

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**Tue, Feb.11 Rataj (2)**
Käte Saariaho: Noa-Noa /analysis/
Sound–Noise Axis – contemporary harmonic language?

Reading: K. Saariaho: *Timber and Harmony*
Score & Recording: K. Saariaho: *Noa-Noa*

**Thu, Feb.13 Rosenzveig (2)**
note & sound, the ‘other’ musical materials of the 20th century; timbre in non-western music & western popular musics

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**Tue, Feb. 18 Rosenzveig (3)**
systems and conceptual art; extra-musical compositional choices

**Thu, Feb.20 Rosenzveig (4)**
the cybernetic paradigm; human computer interface; how much control; relationships direct and otherwise

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**Tue, Feb.25 Rataj (3)**
Pedal-Piece-Paradigm – simple interaction with MIDI pedal
Michal Rataj: *Silence Talking, Wonderland. End*

Score & Recording: M. Rataj: *Silence Talking, Wonderland. End*

**Thu, Feb.27 Rataj (4)**
Jesper Nordin: *Calm Like a Bomb /analysis/
Rock’n’noise inspiration in live electronics

*Score & Recording: Jesper Nordin: *Calm Like a Bomb*

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**Tue, March 4 Rataj (5)**
Introduction to MAX – simple real-time generative processes, basic MIDI, basic tricks

**Thu, March 6 Rosenzveig (5)**
algorithms and the computer; generative processes; random numbers; the database

**Fri, March 7 Rosenzveig (6) 9:30-12:00 makeup class**
Soundwalk from Osadni with guest lecturer Sara Pinheiro

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**Tue, March 11 Rataj (6)**
Group composition

**Thu, March 13 Rosenzveig (7)**
collage & found sound - reference & quote; sampling; copyright
Tue, March 18 Rataj (7)
Pierre Schaeffer: Sound Object, Acousmatic Situation
Referential listening, sound hermeneutics, sound composition and space

Reading: Pierre Schaeffer: Acousmatics
Recordings: Pierre Schaeffer / Pierre Henry: *Symphonie Pour Un Homme Seul*; Pierre Henry: *La Ville. Die Stadt*

Thu, March 20 Rosenzveig (8)
reproduction as composition; GRM and the electronic music studio; the recording studio as instrument; plastic medium of digital audio.

Fri, March 21 Rosenzveig (9) 10-11:50 makeup class
notation as algorithm; sound representation; artist scores - graphic, textual and other sources

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Tue, March 25 Rataj (8)
Basic Sound Synthesis- fundamentals of sound analysis / resynthesis, software, tools, ideas

Thu, March 27 Rosenzveig (10)
signal processing; effect as genre; electric & electronic instrumentation in the 20th cent.; the recording engineer/producer in popular music

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Tue, April 1 Rataj (9)
Group Composition.

Thu, April 3 Rosenzveig (11)
making live music with computers - introduction to performance systems hard & soft; custom instrument as composition

Mid Term Paper Due

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April 7-11: SPRING BREAK

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Tue, April 15 Rataj (10)
Mario Davidovski: *Synchronism No. 6*

Score & Recording: Mario Davidovski: *Synchronism No. 6*

Thu, April 17 Rosenzveig (12)
multi-channel creation & presentation - sound spatialization issues, ideas & systems

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Tue, April 22 Rataj (11)
Designated Space. A movie by Hana Železná.
Electroacoustic soundtrack composition in a Pro Tools Session.

Thu, April 24 Rosenzveig (13)
Soundtrack as liberty. Applications of electroacoustic music in contemporary film scoring and sound design

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Tue, April 29 Rataj (12)
Alvin Curran: *Un altro ferragosto* (analysis)

Recording: Alvin Curran: *Un altro ferragosto*
Reading: Klaus Schöning: *On The Archeology Of Acoustic Arts in Radio*

**Thu. May 1 Rosenzveig national holiday no class**

**Tue. May 6 Rataj (13)**
Yan Maresz: *Metallics* /analysis

Ambisonic sound modeling

Score & Recording: Yan Maresz: *Metallics*

**Thu. May 8 Rosenzveig national holiday no class**

**Tue. Dec 13 Rataj (14)**
Group composition

**Thu. May 15 Rosenzveig (14)**
summary & discussion of papers

Final Paper Due