

SAMPLE SYLLABUS

NYU Prague

MPATE-UE 9047 P01

Electroacoustic Composition

Spring 22

Course Format: in person

Time Zone: CET

Spring 22

You may be taking courses at multiple locations this semester. If you are enrolled in this course 100% **remotely** please make sure that you have completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. **Please contact the site Academic Director (vanda.thorne@nyu.edu) if you need more assistance.**

If you are attending **in person**, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations require additional physical distancing.

Instructor Information

- Name: Eric Rosenzveig
- Email:
- Office hours: by appointment
- Cell phone:

- Name: Matouš Hejl
- Email:
- Office hours: by appointment
- Cell phone:

Course Information

- Course Number: MPATE-UE 9047 P01
- Course Name: Electroacoustic Composition
- Meeting times: (CET)
 - Tuesday 9:00-10:20, Osadni Studio (Hejl)
 - Thursday 10:30-11:50, Richtruv Dum, Hrabal classroom (Rosenzveig)
- [NYU Prague Academic Calendar](#)

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Course Overview and Goals

IMPORTANT NOTE: The class is taught by two instructors, every Tuesday and Thursday morning.

Matouš Hejl teaches a practical composition class (**Tuesdays**)

Eric Rosenzweig teaches analysis and a general overview of the world of music & technology as it applies to extended compositional practice (**Thursdays**).

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. This is a composition class that uses a music appreciation format to teach music creation today.

Practical compositional lectures by Matouš Hejl will focus on questions arising from the works being created by the class participants. Analytical and practical solutions in music and technology will correspond to individual compositional approaches.

Eric Rosenzweig 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.

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.).

The central goals are for students to be able to create their own works and analyze and reflect on their context and content in writing.

Upon Completion of this Course, students will be able to:

- Understand more broadly the range of possible techniques and tools used to compose music

- Understand a range of musics beyond western 'classical' and pop music

- Compose and perform their own electro-acoustic composition(s)

Course Requirements

Co-requisite or prerequisite: Basic knowledge of any digital audio workstation (Pro Tools, Logic, Cubase, Reaper). Elementary composition experience. Elementary score reading / orientation would be good but is not necessary.

Class Participation

...Is a key aspect of the class and students are expected to participate in discussions. These discussions should be informed by having done assigned readings.

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Assignment 1

A 1 minute study in sound composition with recorded and synthesized sound material

Assignment 2

A midterm research paper on a topic to be determined between teacher and student of approximately 10 pages (1.5 spacing) including bibliography and discography.

Assignment 3

A final composition of under 10 minutes which will be performed at the semester's end. The composition can include live performance, collaboration and performance of fellow students and recorded or generated materials.

Assignment 4

A final paper reflecting on the composition created in class of approximately 3 pages (1.5 spacing)

Assignment 1 short study

Assignment 2 mid term research paper

Assignment 3 final composition

Assignment 4 final reflection paper

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Attendance & participation	10
Study in sound composition (1min.)	5
Mid term paper	35
Final composition (10 min. max)	40
Composition reflection paper	10

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent
A	92.5% and higher
A-	90.0 – 92.49%
B+	87.5% - 89.99%
B	82.5% - 87.49%

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B-	80% - 82.49%
C+	77.5% - 79.99%
C	72.5% - 77.49%
C-	70% - 72.49%
D+	67.5% - 69.99%
D	62.5% - 67.49%
D-	60% - 62.49%
F	59.99% and lower

Assessment Expectations

Grade A: excellent work

Grade B: very good work

Grade C: average work

Grade D: poor work

Grade F: fail

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, January 25 Hejl	Introduction of students Semester planning Studio introduction 1		
Session 2 Thursday, January 27 Rosenzveig	Course introduction. What is electroacoustic music?		
Session 3 Tuesday, February 1 Hejl	Studio introduction 2 Equipment overview, workflow basics.		

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Session 4 Thursday, February 3 Rosenzveig	Timbre in non-western music & western popular music.		
Session 5 Tuesday, February 8 Hejl	Basic microphony , recording sound object, introduction to microphony.		
Session 6 Thursday, February 10 Rosenzveig	Noise & sound - the 'other' musical materials of the 20th and 21st centuries		
Session 7 Tuesday, February 15 Hejl	Filtering Types of filters, mouth cavity as a filter, filtering as a compositional process.		
Session 8 Thursday, February 17 Rosenzveig	Systems and conceptual art ; extra-musical compositional choices.		
Session 9 Tuesday, February 22 Hejl	Exploring a single sounding object filtering by exciting and modifying the object. (approaching first compositional assignment)	Recording: Lachenmann – <i>Pression</i>	
Session 10, Thursday February 24 Rosenzveig	Collage & found sound - reference & quote; sampling; copyright.		
Session 11, Tuesday, March 1 Hejl	Sound and space composition practice , spatial dramaturgy.	Recording: Hildegard von Bingen – <i>O Virtus Sapientiae</i>	
Session 12 Thursday, March 3 Rosenzveig	The cybernetic paradigm ; human computer interface; how much control; relationships direct and otherwise.	NIME Archive	
Session 13 Tuesday, March 8	Software sampling Creating an instrument with recorded sounds.		first sound exercise due

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Hejl	(exploring the snare drum, microphony continuation)		
Session 14 Thursday, March 10 Rosenzveig	Studio as Instrument		midterm paper due
Tuesday, March 15	SPRING BREAK - NO CLASSES		
Thursday, March 17	SPRING BREAK - NO CLASSES		
Session 15 Tuesday, March 22 Hejl	Connectivity in computer mapping of data flows, side-chain processes.		
Session 16 Thursday, March 24 Rosenzveig	Algorithms and the computer - generative processes; random numbers; the database.	Reading: a brief history of algorithms	
Session 17 Tuesday, March 29 Hejl	sound based improvisation, composition session		
Session 18 Thursday, March 31 Rosenzveig	Improvisation - a key approach in making music		
Session 19 Tuesday, April 5 Hejl	Sound and space juxtapositions, contrasts and cuts in space. composition session		
Session 20 Thursday, April 7 Rosenzveig	Sound walk. Dress warmly as you will be outside for the entire class		
Session 21 Tuesday, April 12 Hejl	Distortion What is distortion? composition session		
Session 22 Thursday, April 14 Rosenzveig	Signal processing; effect as genre; electric & electronic instrumentation in the 20th cent. Spectral		

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	composition.		
Session 23 Tuesday April 19 Hejl	Sound and space in stereo mix spatial dramaturgy with focus on the final compositions.		
Session 24 Thursday, April 21 Rosenzveig	Rhythm, Time & feel - Afro-cuban rumba, Stevie Wonder, Dub, Nigerian Apala, Jay Dilla		
Session 25 Tuesday, April 26 Hejl	composition session		
Session 26 Thursday, April 28 Rosenzveig	Soundtrack as liberty. Applications of electroacoustic music in contemporary film scoring and sound design.		
Session 27 Tuesday, May 3 Hejl	composition session, finalizing projects		
Session 28 Thursday, May 5 Rosenzveig	a) Project listening b) students present influences		Final musical projects due
Reading Day Tuesday, May 10	NO CLASSES		
Session 29 Date TBA	Final Project presentations		final reflection paper due two days after project presentations

Course Materials

Required Textbooks & Materials:

Resources:

- **Access your course materials:** [Brightspace](#)
- **Databases, journal articles, and more:** [Bobst Library](#) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)

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- Obtain 24/7 technology assistance: [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- NYU Prague library: [Tritius Catalog](https://nyu.tritius.cz/?lang=EN) (https://nyu.tritius.cz/?lang=EN)

Course Policies

Attendance and Tardiness

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to Academic Director Vanda Thorne (vt21@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academic Director Vanda Thorne (vt21@nyu.edu) by email immediately (i.e. before the start of your class). **Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies.** Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academic Director, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Late Submission of Work

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2

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points per day deductions start counting from the day the extended deadline has passed.

2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else's work as though it were one's own. More specifically plagiarism is to present as one's own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer's work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student's intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science's Academic Handbook defines plagiarism similarly and also specifies the following:

“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else's idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (**Liberal Studies Program Student Handbook**)

Classroom Etiquette

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.

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- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. In online classes, consider using the chat function or “raise hand” function in order to add your voice to class discussions.

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Prague.

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Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277