

## COURSE DESCRIPTION

### 1. GENERAL

<b>SCHOOL</b>	MUSIC AND AUDIOVISUAL ARTS		
<b>DEPARTMENT</b>	AUDIO AND VISUAL ARTS		
<b>LEVEL</b>	Undergraduate		
<b>COURSE CODE</b>	AUD823	<b>SEMESTER</b>	8 <sup>th</sup>
<b>COURSE TITLE</b>	Electronic Music		
<b>INDEPENDENT TEACHING ACTIVITIES</b>	<b>WEEKLY TEACHING HOURS</b>	<b>ECTS</b>	
Lecture, Tutorial	5	7	
<b>COURSE CATEGORY</b>	Deepening Knowledge		
<b>COURSE TYPE</b>	Elective		
<b>PREREQUISITES</b>	-		
<b>LANGUAGE OF TEACHING and EXAMINATIONS</b>	Greek		
<b>THE COURSE IS OFFERED TO ERASMUS STUDENTS</b>	YES (In English)		
<b>URL</b>	<a href="https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud823/">https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud823/</a>		
<b>ECLASS</b>	<a href="https://opencourses.ionio.gr/courses/DAVA186/">https://opencourses.ionio.gr/courses/DAVA186/</a>		

### 2. TEACHING RESULTS

<b>Teaching Results</b>
Students understand the need of developing new musical languages, and the influence of electronic music to other musical genres, but also its potentiality to be utilised in combination with visual elements, due to its open structural character. On a practical basis, they are encouraged to materialize their technical knowledge of sound editing and sound design into a musical context, through music experimentation based on this open language of sound shapes. Thus, students have the opportunity to develop a personal aesthetic, and beyond that, to develop their skills with regard to the use of recording mediums and editing methods, through their creative projects of musical sound structuring. This is also very helpful for the development of a creative language regarding the potentiality of sound to combine with visual elements, as in the case of electronic music, the appreciation of sound as 'shape' is -in many cases- highly linked to the visual language of video art and animation.
<b>General Skills</b>
<ul style="list-style-type: none"> <li>• Autonomous work</li> <li>• Team work</li> <li>• Work in interdisciplinary environment</li> <li>• Production of new research ideas</li> </ul>

### 3. CONTENT

<p>This course introduces students to the language of electronic music, as an experimental form of art, from its birth in the 1950s (musique concrete, tape music, electronic music, computer music), and following its tradition to the modern era. Students familiarize with terminology, where sound is described as a 'shape' and through an aesthetic approach of its spectral characteristics in micro- and macro- structural level. Examples are given through listening and the analysis of works from pioneering composers. On a practical basis, students are trained in composition and performance of personal works, which constitute their final projects at the end of semester. Through this procedure they get involved with creative sound recording, editing, live sound diffusion, open listening and discussion in class.</p> <p><b>1st Week:</b> Introduction, course description, terminology.</p> <p><b>2nd Week:</b> Historic background: new musical tendencies after 1950, technological development and electronic music. Magnetic tape and analogue synthesizers, computer systems and musical structuring, experimental means for sound diffusion.</p> <p><b>3rd Week:</b> Pioneering composers and new musical genres: musique concrete, electronic music, tape music,</p>
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computer music.

**4th Week:** Pierre Shaeffer and the GRM group. Sound as 'shape'. Methods and terminology for describing sound shapes. Morphology and graphic scores. Tape techniques and digital medium. Listening, examples.

**5th Week:** Denis Smalley: spectromorphology and explaining sound-shapes. Systems of description and analysis. Form, dynamic development, micro- and macro- structure, correlations with other musical genres. Listening to works.

**6th Week:** Space as a fundamental musical parametre. Internal, external, composed space, listening space and live sound diffusion. Stereo and multichannel sound diffusion.

**7th Week:** field recording, applied and creative recording techniques. Recording of basic sound materials in the class and in the field (practical examples).

**8th Week:** Advanced techniques of sound synthesis and sample editing based on: sampling, granular synthesis, additive synthesis, sybtractive synthesis, fm synthesis/modulation. Practical examples.

**9th Week:** Synthesis and sound processing through graphic representations. Reference to "UPIC' (Polyagogia) by I. Xenakis. Modern digital interactive interfaces with graphics.

**10th Week:** Live electronics: Free and pre-structured improvisation, combined performances (ensembles), solo performance, interactive mediums, digital controllers.

**11th Week:** Electronic music and visual arts. Multi-medium creations, exdeditions, installations, sound and the moving image (animation, video art)

**12th Week:** Presentations of student projects. Discussion.

**13th Week:** Final presentation of students' works in the form of concert.

#### 4. TEACHING AND LEARNING METHODS - EVALUATION

<b>TEACHING METHOD</b>	Lectures												
<b>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</b>	Enhanced by multimedia content. The learning process is supported by the asynchronous e-learning platform e-class.												
<b>TEACHING STRUCTURE</b>	<table> <tr> <td>Activity</td> <td>Semester Workload</td> </tr> <tr> <td>Lectures</td> <td>26</td> </tr> <tr> <td>Lab Practice</td> <td>39</td> </tr> <tr> <td>Literature Study and Analysis</td> <td>71</td> </tr> <tr> <td>Practice and Preparation</td> <td>39</td> </tr> <tr> <td><b>Course Total (ECTS: 7)</b></td> <td><b>175</b></td> </tr> </table>	Activity	Semester Workload	Lectures	26	Lab Practice	39	Literature Study and Analysis	71	Practice and Preparation	39	<b>Course Total (ECTS: 7)</b>	<b>175</b>
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<b>EVALUATION OF STUDENTS</b>	Examination is made through evaluating a final project (composition of electroacoustic music) which is given at the end of semester as an audio file, accompanied by a written supporting document. The student's progress throughout the semester and activity in class are also appreciated.												

#### 5. BIBLIOGRAPHY

Smalley, D. (1986). Spectro-morphology and structuring processes. In The Language of Electroacoustic Music (ed. S. Emmerson), pp. 61-93. Macmillan Press, Basingstoke.

Smalley, D. (1996). The Listening Imagination: Listening in the Electroacoustic Era. Contemporary Music Review, 13 (2), 77-107.

Lotis, T., Diamantopoulos, T., 2015. Music Informatics and Music with Computers. Athens, Academic Publishers. <http://hdl.handle.net/11419/4920>

Politis, D., 2007. Languages and interfaces in Music Informatics. Athens, Klidarithmos Publications.