

Electro-Acoustic Music I

MUS 332 01

Instructor: Steven M. Miller

Final Study Outline

Vocabulary & Concepts

- 1) Study all terms in the vocabulary lists in the Pellman text, chapters 1, 2, 7 & 8. Be able to give a brief definition of each term and understand the context & relationships between terms.
- 2) Be familiar with the historical information in the Chadabe text, chapters 1-4.
- 3) Study notes from in-class lectures & demonstrations for terms and definitions not in the book.
- 4) Be familiar with the basic analog synthesis patch notation system introduced in class. You should be able to draw and read patch diagrams using the proper symbols and connection conventions given a set of modules and routings.

Historical/Aesthetic

- 5) Be familiar with the following pieces of music, in terms of historical, aesthetic, and technical significance. You must be able to recognize the pieces by ear. There is a set of compilation CDs on reserve in the library with the pieces and copies of the relevant CD liner notes. Your course texts also have information on these pieces.

Pierre Schaeffer – Cinq Etudes des Bruits

Vladimir Ussachevsky - Sonic Contours

Otto Luening - Low Speed

Karlheinz Stockhausen – Gesang der Jünglinge

Luciano Berio – Thema: Omaggio a Joyce

Edgard Varèse – Poème Électronique

Iannis Xenakis – Concret PH

James Tenney – Collage #1: Blue Suede

Pauline Oliveros – I of IV

Morton Subotnick – Silver Apples of the Moon

Morton Subotnick – Touch

Charles Wourinen – Time's Encomium

Note: There are 2 books on reserve in the library with more information on the above terms and musical compositions. These books are:

Introduction to Electro-Acoustic Music by Barry Schrader

Electronic & Computer Music by Peter Manning