

Electroacoustic Music I
MUS 332 01

Tuesday & Thursday 9:00 a.m. – 10:45 a.m.
4 credits
Location: Benildus 238 (Composition Studio)

Instructor: Steven M. Miller

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Midterm Study Outline

Vocabulary & Concepts

- Study all terms in the vocabulary lists in the Pellman text, chapters 1, 2 & 4. Be able to give a brief definition of each term.
- Study notes from in-class lectures for terms and definitions not in the book.
- Understand the relationship between the objective, physical attributes of sounds and the corresponding subjective, perceptual attributes.

Historical/Aesthetic

- 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, both Manning & Pellman, also have information on these pieces. There are also a number of online sources of information.

Pierre Schaeffer – Cinq Etudes des Bruits (Five Noise Studies)
Herbert Eimert – Klangstudie 1
Vladimir Ussachevsky - Sonic Contours
Otto Luening - Low Speed
John Cage – Williams Mix
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

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