

# Sound Studies and Sonic Arts

## Summer Term 2018

**Module** Focus Seminar

**Course Title** Listening to Experimental Music

**Course Times and Location** Tuesdays + Wednesday, 10 a.m.-12 p.m. / LIE 314

**Instructors** [Valentin Kahl](#), [Prof. Volker Straebel](#)

**Email** [valentin.kahl@udk-berlin.de](mailto:valentin.kahl@udk-berlin.de), [straebel@udk-berlin.de](mailto:straebel@udk-berlin.de)

**Office Hours and Location** Tuesdays, 3-5pm, LIE312. Please schedule your appointment [here](#).

## Course Description

Listening to experimental music is often informed by aspects that are not inherent to the sounding reality itself. Expectations are shaped by extra-musical information like title, genre, and composers' statements, also by knowledge about the time and context of the composition's creation, procedures and technologies at use.

In this course, at the beginning of each session we will listen to a piece of experimental music without any information about the work. Afterwards, we will try to verbally describe the piece. Taking notes (or creating a listening score) and sharpening our vocabulary for describing sounds and their development over time are practices we will focus on.

In the second part of each session, we will study supporting material about the piece, mostly scores (including graphical and verbal notation) and analytical studies.

## Attendance

We start punctually with listening to a recording. Don't be late to not disturb your fellow student's listening experience.

## Exam / Credit Points

2 CP: written exam during the last session

4 CP theory module: 5,000 - 8,000 word (12-18 pages) musical analysis of a piece not discussed in class (please make suggestions)

4 CP listening module: 5,000 - 8,000 word (12-18 pages) essay on a specific aspect of listening and experimental music (please send a short proposal).

## Module

2CP: all, 4 CP: theory or listening

## Attendance

We start punctually with listening to a recording. Don't be late to not disturb your fellow student's listening experience.

## Schedule

Due to the nature of the course, we will not tell which piece we're discussing on a specific date.

24.4. / 25.4. / 2.5. / 15.5. / 16.5. / 22.5. / 23.5. / 12.6. / 13.6. / 19.6. / 20.6. / 3.7. / Exam: 4.7.

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### Supporting Media

**Carlyle**, Angus, and Cathy Lane, eds. *On Listening*. Axminster (Devon, UK): Uniformbooks, 2013.

**Gottschalk**, Jennie. *Experimental music since 1970*. New York: Bloomsbury, 2016.

**Nyman**, Michael. *Experimental Music. Cage and Beyond* [1974]. 2 ed. Cambridge: Cambridge University Press, 1999.

**Simoni**, Mary, ed. *Analytical Methods of Electroacoustic Music*. Studies in New Music Research 8. New York: Routledge, 2006.

**Smalley**, Denis. "The Listening Imagination: Listening in the Electroacoustic Era". In *Companion to Contemporary Musical Thought*, edited by John Paynter, Tim Howell, Richard Orton, and Peter Seymour, vol. 1, 514-545. London, New York: Routledge, 1992.

### Online Repository

<https://cloud.udk-berlin.de/s/YWsbGMYgTS9x0ZF>