

Sound Studies and Sonic Arts

Summer Term 2018

Module Focus Workshop

Course Title Making sound-based practices come alive. Sources and issues in studying, creating, archiving, and performing music that escape conventional notation

Course Times and Location July 2-6, 2018, 10 a.m.-1 p.m. + 2-5 p.m. / LIE318

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Office Hours and Location upon request, LIE310

Course Description

Why do two and even more versions of *Stria* by John Chowning exist side by side? How do we deal with electronic music, a music that escapes conventional notation? What are the sources we can use, study, borrow or recycle? How can we handle them in re-enacting electronic music or sound-based art? Can these art forms and the idea of archive coexist? What do concrete music and John Oswald have in common? How is the state of your personal archive?

This course will provide a survey of the documentation issues one encounters when studying and making electronic music or sound-based art. It will discuss some of the most salient questions associated with the idea of the archive, from both a musicological and analytical point of view, also in connection with other arts.

Topics to be covered include: Definitions of sources and material in electronic music; Analysis of some works based on genetic dossiers and performance issues; Definitions of archive, archiving art and archival art; Tracking the creative process of your own sound-based art practice. The course will be based on discussions of selected listening and reading materials (see supporting media), as well as hands-on archival fun with your personal archive.

Exam

2CP (not graded): regular attendance and active participation.

4CP: Creation of a genetic dossier based on archival material (material and/or digital) of one of your past works, not necessarily musical or artistic; in case of music or art, you will also be asked to create a "score" or other documentation suitable to perform your work. Alternatively, this assignment may also be applied to one of your colleagues' works, in case you prefer to study someone else instead of yourself. Deadline: November 1, 2018.

Module

2/4 CP: Theory, Practice; Free Focus

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Schedule

Mon	July 2	Introduction and first discussion Sources and analytical issues in electroacoustic music; through IRCAM (Paris) and CSC (Padova) archives / Study of a source: Franco Evangelisti's <i>Incontri di fasce sonore</i> (introduction to your first assignment).
Tue	July 3	Searching for lost data: sources and preservation Practical work: Franco Evangelisti, <i>Incontri di fasce sonore</i> (your reconstructions with, at your choice: Audacity, Cubase, Ableton Live, other; you will probably need an online pure sine wave generator plugin) / <i>Stria</i> by John Chowning: history of versions through sources / "Getting My Sh*t Together": tidiness, classification, methods and historicization of everyone's archive (presentation and discussion starting from your device/s' archive)
Wed	July 4	Archiving art, archival art, archiving (sound) performance Documentation and Archive of live electronic music and performances / Definition of Live Electronic Music / Tracking the creative process: mixing disciplines for creating a genetic dossier (sources, analysis and oral history): examples. Archival art, John Oswald, Vapor Wave, Aphex Twin. Preliminaries to your exam assignment.
Thu	July 5	Working in an archive Tracking the creative process of one of your projects (genetic dossier) or one of your friends'/colleagues' work. Building your own archive (for analysis or for an archival art project). Creation of 'scores' and other documentation for the performance. Presentation to your colleagues (in view of the exam)
Fri	July 6	Examples of Italian electronic music / Group discussion Group discussion and working to your exam assignment.

Supporting Media

Breakell, Sue. *Perspectives: Negotiating the Archive*. Tate Papers, no.9, Spring 2008.

<http://www.tate.org.uk/research/publications/tate-papers/09/perspectives-negotiating-the-archive>

Gendron, Heather, Imm Stroukoff, Eumie, Beaudoin, Joan E. and Ambrose-Smith, Neal. *Artist' Studio Archives: Managing Personal Collections & Creative Legacies*. New Haven: Yale Library Staff Publications. 2, 2016.

http://elischolar.library.yale.edu/yul_staff/2

Reason, Matthew. *Archive or Memory? The Detritus of Live Performance*, *New Theatre Quarterly* 19:1. Cambridge: Cambridge University Press, 2003. p 82-89: <https://www.nyu.edu/classes/bkg/methods/reason.pdf>

Zattra, Laura. *Analyse de Stria de John Chowning*. Analyse interactive, 2016. <http://brahms.ircam.fr/analyses/Stria/>

Zattra, Laura. *Génétiques de la computer music*. in *Genèses Musicales*, Nicolas, Donin, Almuth Grésillon, Jean-Louis Lebrave (ed), Paris: Presses universitaires de Paris Sorbonne, 2016. p 213-238

Alternatively, for non-French readers:

Zattra, Laura. *The critical editing of computer music*. EMS06 Beijing (Electroacoustic Music Studies Conference) – Theme: Terminology and Translation – 23-26 October 2006 <http://www.ems-network.org/spip.php?article236>

Zattra, Laura. "Sources and philological problems in the study of Computer Music" in *Elektroakustische Musik: Technologie, Aesthetik und Theorie als Herausforderung an die Musikwissenschaft / Electroacoustic Music: Technologies, Aesthetics, and Theories – a Musicological Challenge*. Tatjana Boehme-Mehner, Klaus Mehner, Motje Wolf (ed). Essen: Die Blaue Eule Verlag (Musikwissenschaft / Musikpaedagogik in der Blauen Eule / Bd. 84), 2009. p 109-118

Additional material (optional)

Atkinson, Karen. *Getting Your Sh*t Together: The Ultimate Business Manual for Every Practicing Artist*. CreateSpace Independent Publishing Platform, 2014.