

025:250 COMPOSITION: ELECTRONIC MEDIA I

Fall 2011

Listening Presentations, Nov. 28-30

1. Listening Presentation Overview
 - a. The primary purpose is to present to the class the music of some of the most relevant and influential composers presently working in the fixed medium domain of electronic music.
 - b. The students in the audience will come away with a deeper knowledge of the field of electronic music, and an awareness of some of the issues and sounds of contemporary musical practice.
 - c. The secondary purpose of this exercise is to gain experience presenting a composer and representative composition in a professional manner.
 - d. This will let Prof. Fritts observe your teaching, which might come in handy when writing letters of recommendation.

2. Each student will present the music of one of the following composers.
 - a. Francis Dhomont (France/Canada)
 - b. Natasha Barrett (Great Britain/Norway)
 - c. James Dashow (US/Italy)
 - d. Elsa Justel (Argentina/France)
 - e. Paul Koonce (US)
 - f. Paul Lansky (US)
 - g. Elanie Lillios (US)
 - h. Jon Christopher Nelson (US)
 - i. Robert Normandeau (Canada)
 - j. Agostino Di Scipio (Italy)
 - k. Denis Smalley (Great Britain)
 - l. Horacio Vaggione (Argentina/France)
 - m. Composer of the non-academic variety. (Let's limit this to two, total.)

3. Dan Frantz will coordinate the presentations, so that no composer is represented more than once. Email Dan with your choices.

4. Prepare a handout that conforms to the style of the handout on handouts, discussed today in class. The handout should contain following information about the composer:
 - a. Composer name
 - b. The nationality of the composer, as listed above.
 - c. Educational background and principle composition and electronic music teachers.
 - d. If the composer is a professor, the school at which he/she is teaching.
 - e. A listing of awards is not necessary.

5. In the handout, include basic information about the composition shown below.
 - a. Date of the composition.
 - b. Duration.
 - c. Medium.
 - d. If applicable, show how this work is related to the other works by this composer. Or, how the work is related to other electronic works composed around the same time.

6. Lead a class discussion that may include some of the topics below.
 - a. What are the sound sources; how are they treated; and how are they revealed to the listener?
 - b. How is the textural shape of the piece influenced by register, dynamics, density, timbral brightness and darkness, and silence?
 - c. What role does phrasing play, how long are the phrases, and how are phrases related to each other?
 - d. How does the piece begin: with a bang; softly, the crescendoing; in media res (a termed discussed today in class), with an ostinato; with a starting and stopping structure?
 - e. How does the piece end: abruptly; with a sharp cutoff that is prepared; fade-out; with a sense of inevitability; strongly telegraphed?

7. Other aspects of the presentation include:
 - a. The length of the presentation will be between 20-30 minutes. This will be determined in class on the day of the presentation. The presenter will need to control the flow of information to make everything fit into the allotted time.
 - b. Your speaking voice should be loud and clear. Loud and clear. Loud.
 - c. Your presentation should have an introduction and conclusion.
 - d. You will be an advocate for the composition, so make sure your enthusiasm for the piece comes through.