UNIVERSITY OF HULL

LEEDS COLLEGE of MUSIC

Module Specification

Module Title: Contextual Studies 2: Performance with Electronics

Module code:	HBASHR033	**NQF level:**	Level 5
Credit value:	20 credits	**Semester of study:**	1 and 2
Applicable pathways:	Classical, Folk, Film Music, Jazz, Popular, Production and Songwriting	**Pre-requisites:**	None

Module overview

Students will be introduced to a range of approaches that can enable them to integrate electronics into their performance practice. Emphasis will be placed on prioritising musical results rather than methods. This inclusivity means that hardware based solutions ('loopstations', effect pedals etc.) may be utilised as well as software based methods. Techniques to be studies include:

- Using 'loops'.
- Performing with premade samples.
- Recording and triggering samples in 'real time'.
- Processing sound in real time.
- Pivotal practitioners will be studied, including historical figures such as Karlheinz Stockhausen, Gordon Mumma, David Tudor and John Cage as well as contemporary artists such as Bjork, Matthew Herbert, Imogen Heap, Leafcutter John, Gabriel Prokofiev, Kerry Andrew and Led Bib. Practice and research will be balanced as musical concepts, techniques and styles are contextualised practically via workshop activities.

Aims

This is a collaborative module that is designed for performers who wish to increase their performance practice by using extended performance techniques with electronic devices and encourages contextual-based experimentation. The module is suitable for all performers and performing composers.

The module aims to:

1. Bring students together from different pathways/musical backgrounds, to develop the use of electronics within their performance.
2. Introduce students to a range of composers and performers well known for integrating electronics into their practice.
3. Introduce students to models that facilitate experimentation through practical research.

Learning outcomes

On successful completion of this module, students will be able to:

1. Evaluate and document the learning process.
2. Generate performance materials through research and analysis and through cross-genre collaboration.
3. Compose original music that is defined by its use of electronics.
4. Present original music in an appropriate format (e.g. score; production; documentation of live performance).

Learning and teaching methods

In weekly **seminar/workshops** students will analyse music from a range of disciplines in order to facilitate discussion of conceptual and structural aspects of music that utilises electronics creatively. Stylistically, there are no limitations, and students will be encouraged to consider a wide range of approaches. Sessions will seek to engage students with seminal composers and performers well known for integrating electronics in creative ways. Weekly sessions will consist of 45 minutes of seminar, during which artists, concepts and techniques are discussed, followed by 45 minutes of workshop activity during which ideas are contextualised practically.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

Opportunities for formative feedback

Students will undertake a mid-year platform in the form of presentations in order to receive formative feedback on their approach to collaboration.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the learning process and video documentary	2000 words (myPortfolio submission) 5 minutes (video documentary)	50%	1, 2, 3
Composition	6 minutes	50%	4

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
myPortfolio submission documenting the learning process and video documentary	2000 words (myPortfolio submission) 5 minutes (video documentary)	50%	1, 2, 3
Composition	6 minutes	50%	4

Indicative Reading List

- Casserley, L. (1998) A digital signal processing instrument for improvised music. Journal of Electroacoustic Music 11: 25-29.
- Chadabe, J. (1997). Electric Sound, The Past and Present of Electronic Music, Prentice-Hall.
- Cipriani, A. and Maurizio G. (2010) Electronic Music and Sound Design. Contemponet.
- Roads, C. (1996) The computer music tutorial. MIT press.
- Waisvisz, M. (2006) Manager or Musician? About virtuosity in live electronic music. NIME.
- Croft, J. Theses on liveness. Organised Sound 12.01 (2007): 59-66.
- d'Escriván, J. To sing the body electric: Instruments and effort in the performance of electronic music. Contemporary Music Review 25.1-2 (2006): 183-191.
- Driscoll, J. and Rogalsky, M. David Tudor's Rainforest: An Evolving Exploration of Resonance. Leonardo Music Journal 14 (2004): 25-30.
- Schloss, W. Using contemporary technology in live performance: The dilemma of the performer. Journal of New Music Research 32.3 (2003): 239-242.