

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What sound is most meaningful to you?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

what is the quietest sound you've heard today?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

what sound feels like noise to you?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What sound is in your heart?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

Are you listening now?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What sound reminds you of home?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

If you were a silence, what sounds would you be in between?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What sound changes your mind?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What sound is most meaningful to you?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What is the last sound you heard?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What is the smallest sound you hear now?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What is the furthest sound you hear now?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What is the first sound you remember?

name

major

what, if any, is/are your acoustic instrument(s)

what, if any, is/are your electronic instrument(s)

What is the sound of your nervous system?

Course Description

This course engages the Electro-Acoustic Orchestra as a living, emergent sonic organism. It provides an opportunity for acoustic performers to expand the sonic and expressive palette of their instrumental practice in the context of a mixed electronic and acoustic ensemble, and for electronic musicians to expand their practice into an ensemble performance situation. The orchestra will engage in regular improvisation sessions as a means to further develop attentiveness to all aspects of sound including timbre, texture, blending noise/tone, and blending acoustic/electronic sources in space. Compositions drawn from the experimental and electroacoustic literature will be performed, as well as new pieces written by and for the group. The orchestra will present their work in several public presentations throughout the term, in collaboration with the instructor and invited guest artists.

EAO is always evolving

Course objective:

1) Learn to perform as an ensemble in order to realize electro-acoustic compositions and improvisations.

**This is one subset of EAO
(class, whole group)**

in general

all aspects of sound are equally important

**in general
all pitches and tunings are equally important**

harmony is more than just intervallic relationships between pitches;

harmony and deviation from this are very important.

**acoustic and electronic instruments
are equally important**

Course Objective:

2) Develop or refine an instrumental practice that blends acoustics and electronics.

**the acoustic space is our extended
instrument, and is very important**

**the audio system is part of your/our instrument,
and is very important to be aware of**

Q: so what makes any sound more or less important?

**improvisation is our primary vehicle to
arriving at a collective understanding**

Course Objective:

3) Develop or refine an improvisational practice with this instrumentation.

**listening is our primary vehicle to sensitive
and sensible improvisation.**

it requires full bodily attention.

Course Objective:

4) Deepen your listening abilities and embodied sonic awareness.

composition is our primary way to collect ideas generated via improvisation and attentive listening, and to communicate them towards the future.

**composition can in turn allow for
improvisation. (or not).**

since all sounds are equally important, new language/notation/symbology is likely needed

Course Objectives:

5) Acquire new language and theoretical concepts to describe electroacoustic performance and organised sound in all of its facets.

6) Compose a piece for the ensemble that explores new musical territories through the electro-acoustic medium.

**conducting is a way for me to compose in real time,
while improvising with you**

Course Objective:

7) Learn to effectively follow the conducting language utilized in class.

**this will also introduce us to a new symbolic
language for performance**

not a history/studies class

—however we need to understand what has been happening, say, post-Stravinsky

course objective:

8) Develop a deeper personal understanding of the historical and contemporary world of experimental and electroacoustic music.

all world musics are important

**(though your professor's expertise happens
to be in N.American and European
experimental musics, thus that is a grounding
point)**

Technological mediation, not technological fetishization.

Attentive Listening is Composing....

**...though needs to remain in balance with
moving and sounding**

