

Spring 2021

MUS 201, Stephanie Richards: OuterSpace

As makers we often aim to replicate that which we hear in our mind's ear; bringing our inner space outward and into the world. For 10 weeks we will explore contrary theories to this notion and pursue an experience that we are resonators of a sonic stream already in place. We will examine the performance of listening, hearing, sympathetic vibration, acoustics, site specificity and perform/encounter of works by Alvin Lucier, Sun Ra, Pauline Oliveros, Michael Pisaro (time as space) and Butch Morris. We will interview artists in the field that integrate the idea of existing sonic space in their practice in a variety of ways and create/resonate our own works. *Every room has its own melody, hiding there until it is made audible.* (Alvin Lucier)

MUS 201A, Sarah Hankins: Collaborative DJ Ensemble

This ensemble course allows participants to experiment with DJ and production techniques of (re)sampling, remix, beatmaking, video art, and electroacoustic improvisation in collaborative configurations. Moving away from presentational settings such as the concert hall or installation space, we will develop pieces and sets for dancing, movement and participatory socializing (in both "live" and virtual environments), and which foster practices of leisure as a form of collective care-work. With this, we'll explore the challenges and creative possibilities of DJ-specific approaches to groove, harmony, dynamics, timbre, and more. Class meetings will take place over Zoom, with projects and performances utilizing a range of additional online resources. The ensemble can accommodate most DAWs, instruments and/or audio technologies that participants may wish to use, and no prior DJ experience is required.

During the first half of the quarter, you will rotate through several different, self-organized small groups ("crews" of 2-3). Drawing on weekly prompts, crews will build short DJ sets that will ultimately serve as the modules for a larger, flexible ensemble set. Most class meetings will be organized as workshops: each crew will present a portion of their set and receive group feedback. The latter part of the quarter will focus on full-ensemble rehearsals for an online performance (or performances) in collaboration with off-campus music venues/organizations.

MUS 206, Wilfrido Terrazas: Experimental Studies Seminar: Improvisation/Notation: COVID World Edition

This seminar will focus on the study of notation strategies and tools related to improvisation in experimental music contexts. Contrary to prior iterations of this seminar, however, the emphasis of this edition will be theoretical as well as practical. Readings and assignments related to the class topics will be required and discussed. As their main project, the participants will create a new collaborative work using the tools studied in the seminar and/or developing original ones.

MUS 206, Tom Erbe: Spectral Audio Processing Techniques

We will explore the implementation of classic spectral audio techniques in Pure Data, including the phase vocoder, convolution/FIR filtering, spectral dynamics, pitch shifting, and hybrid spectral/additive & granular techniques.

MUS 206, Steven Schick: The Practice and Poetry of Memory

The Practice and Poetry of Memory seeks to merge the two great streams of how we understand memory: as an ethical system in the service of organizing and maintaining social order and as a set of skills surrounding the voluntary recall of information or tasks, particularly by musicians.

To probe the former we will read Frances Yates's seminal "The Art of Memory." Excerpted sections from another text, Louis Hyde's "A Primer of Forgetting," will address the corollary practical and ethical concerns of forgetting. Participants will be asked to assemble "Memory Bibliographies" of their own, which will also serve as a basis for discussion.

Our discussions of the practical side of memory will deal with the personal memory projects of class participants and will include regular assignments designed to test strategies of memory and forgetting. Likewise, we will look at the performer's twinned concerns of remembering and being remembered.

Finally, we will examine pieces of music that highlight issues of memory, ranging from memory strategies in early tonal forms to memory as a structural element in the late music of Morton Feldman to new works currently in their planning stages, (Sarah Hennies, Chaya Czernowin among others) in which remembering and forgetting are key aesthetic or practical components.

MUS 206, Lei Liang: Hearing Earth

Building on our collaborative works with the Engineering Department and Scripps Institution of Oceanography, this seminar provides an unusual opportunity for artists and scientists to develop interdisciplinary projects centering around the sound of the earth ocean. Through creative processes in musical composition and data visualization, our highly collaborative project and data-driven approach seek to initiate dialogues between artists and scientists and lead to a new way to immerse the viewers in a scientific and artistic experience of the earth and ocean.

The seminar welcomes composers, performers (especially for those performers who compose and/or improvise), computer-musicians and scholars to explore and to re-imagine how music can be created, where music can be experienced, and how science and music can intersect in a fully integrated way.

MUS 207, Nancy Guy: Writing and Publication Workshop

The aim of this seminar is for each student to submit an essay to a peer-reviewed journal by the end of the quarter. Students will arrive on week one with a solid draft of the essay on which they will work throughout the quarter. Identifying a suitable publication venue, writing, and revising

(with intensive feedback from other seminar participants) are key aspects of the quarter's activities.