Course Syllabus
MUCP 4910/5910-701 – Hiss, Reason and Resonance: Studies in Timbre

Course Overview
This course investigates timbre’s history, practice, and methods and examines timbre’s organizational and expressive potential as a primary form-bearing element in music composition. Students will be introduced to methods of formalization of complex sounds and will be equipped with the appropriate language, skills and knowledge to understand how to organize, analyze, classify, characterize, listen and represent timbre. The aim of Studies in Timbre is tri-fold. Hiss refers to the development of analytical and theoretical formulations such as Typomorphology, Spectromorphology, Transcontextuality, and Music Information Retrieval composition strategies. Reason refers to a number of scholars researching on functional and descriptive elements in timbre from Gray, Bregman, Wessel to Erikson, McAdams and Cogan. Resonance refers to compositional methods and approaches from composers such as Debussy Schoenberg, Lachenmann and genres such as Acousmatic, Spectral and Soundbased composition. Finally, new MIR tools for sound analysis, classification, matching, search and performance will be explained throughout the course.

Basic Information
Instructor: Panayiotis Kokoras (Office: MU 2004)
Time and place: Monday, Wednesday and Friday 2:00 - 2:50 pm, MU 2009
Email: Panayiotis.Kokoras@unt.edu
Phone: (940) 565-4651
Office hours: Tuesday 1-3 p.m. or by appointment.

Grading
Final grades will be based upon composition or research projects, supplementary assignments, presentation and attendance/class participation distributed as follows:
- Final Composition/Research project: 20%
- Class participation: 20%
- Weekly Assignments: 20%
- Midterm Presentation: 20%
- Attendance: 20%

Final Project
The final project will consist of one of the following: 1) a sound based composition study of 3-7 minutes duration or 2) an analysis of acoustic or electroacoustic work (5-10 pages) or 3) a research paper (5-10 pages), that make extensive use of the tools, methods and techniques taught during the course.

Attendance / Participation
Class attendance is expected of all students. Participation and interaction with others is a critical component of an overall quality learning experience. For each seminar session students are expected to complete reading, listening, and score analysis assignments prior to the dates listed on the schedule below.

Course Materials
Scores, recordings and books will be on reserve in the Willis Music Library. Journal articles can be found in the Periodicals section of the music library; some are also available electronically via JStor and similar services. Further material will be uploaded on-line: https://drive.google.com/drive/folders/...
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<td>MIR Tools I Overview</td>
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<td>Spectral Orchestration/Sound Editing</td>
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<td>Spectral Music: Post: Dumitrescu Hass - Bedrosian</td>
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<td>Soundpainting, Feedback Group, Milan Group</td>
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**Reading/Score/Listening**
- Puterbaugh // Cage
- Chion AV / Dunn / Oliveros
- Chion 1-34, Kane // Henry
- Gorné // Kokoras
- Field / Field, Calon
- Smalley / Wishart
- Wishart // Ferrary
- Fales // Tuva, Burundi, Diedger
- FindSnd, Snmliner, Torch
- Vergilio / Integrals / Wil Mix
- Schafer / Mikrophonie I
- Cowell Russolo Varese
- Schwartz // Ruviaro
- Banshee Vergilio Ionisation
- Ole Moe String Quartet
- Schoenberg/ Webern Op. 11
- Smalley // Gobeil
- Blackburn // Bluckburn
- Thoresen // Parmerude
- Normandieu
- Erickson, Wessel, Cogan
- Fineberg / Levinas
- Anderson / Condwan
- Partiels
- Desintegrations
- Sacres / Verbunde / Charle
- Wishart, Pasoulas / Ligeti
- Acousmography / EAnalysis
- Berezan // Braxton / Cage /...
- spotter, TimID, Eargrm, meap
- FindSnd, Sndminer, Torch
- Gabek, Landy / Schaeffer
- Chion / Smalley
- Bayle (Debussy – Gorné)
- Burtner // Scodanibbio
- Ceolin // Parker Estrada Ablinger
- Xenakis Pithoprakta Ligeti Scelsi
- MU 2009
- Final Project Submission
- Noon
Recommended Readings and Listening by Topic

Reading

**Intro**


**Transcontextuality**

Denis Smalley (1996) The listening imagination: Listening in the electroacoustic era Contemporary Music Review, Volume 13, Number 2, pp. 77-107(31)


**MIR**


**Spectromorphology**


**Representation/ Notation**


INA-GRAM, Acousmograhy

Pierre Couprie, Eanalysis
**Typomorphology**


Leigh Landy (2007) Understanding the Art of Sound Organization: 77-86

**Studies on Timbre**


Jean-Claude Risset (1979) MDS of Re-Synthesized Instrument Tones

**Spectral Music**
François Rose. Introduction to the Pitch Organization of French Spectral Music. Perspectives of New Music, Vol. 34, No. 2 (Summer, 1996), pp. 6-39. Published by: Perspectives of New Music


Joshua Fineberg (2000): Guide to the basic concepts and techniques of spectral music, Contemporary Music Review, 19:2, 81-113


**Composers**


Trevor Wishart (1985) On Sonic Art

continues below...

**Listening**

John Cage (1952) 4’ 33. accessed December 15, 2017

Pauline Oliveros (1994) Suiren
Garden hose, whistling & voices in a 2 million gallon cistern

Pierre Schaeffer (1948) Etude Aux Chemins De Fer
Pierre Schaeffer (1959) Etude aux Objets - Objets exposés
Ambrose Field (2001) One Hell Of A Place To Lose A Cow
Luigi Russolo (1913) Risveglio di una citta
John Cage (1951-3) Williams Mix
Tristan Murail (1980) Gondwana
Pierre Henry (1963) Variations pour une Porte et un Soupir
Bernard Parmegiani (1974-75) Incidences/Résonances from De Natura Sonorum
Kaija Saariaho (1984-5) Jardin Secret I
Denis Smalley (1987) Wind Chimes
Henry Cowell (1925) the Banshee
Giacinto Scelsi (1959) quattro pezzi su una nota sola i
Rebecca Saunders (1996) Into the blue
Franck Bedrossian (2005) Charleston
Pierluigi Billone (2006) 1+1=1
Julio Estrada (1984-90) ishini ‘ioni
Salvatore Sciarrino (1989) fra i testi dedicati alle nubi

Scores
Arnold Schoenberg (1952) Five Pieces for Orchestra Op. 16
Claude Debussy (1894) Prelude a L’apres-midi d’un faune
Edgard Varèse (1929-31) Ionisation
Edgard Varèse (1924-25) Integrales
Karlheinz Stockhausen (1964-5) Mikrophonie I
Gerard Grisey (1975) Partiels
Helmut Lachenmann (1980) Gran Torso: Musi for string quartet
Tristan Murail (1982) Desintegrations
Iannis Xenakis (1956) *Pithoprakta*

Giacinto Scelsi (1959) *quattro pezzi su una nota sola i*

Iancu Dumitrescu (1967) *Alternances 1 & 2*

James Tenney (1972) *Clang*

George Crumb (1970) *Black angels*

Georg Friedrich Haas (2006) *...fur viola and 7 stimmen*

Dmitri Kourliandski (2006) *Contra-relief*

Mathias Spahlinger (1991-92) *Furioso*

Luciano Berio (1965) *Sequenza III*

**Course Policies**

**ACADEMIC INTEGRITY**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam (or specify alternative sanction, such as course failure). Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: [http://facultysuccess.unt.edu/academic-integrity](http://facultysuccess.unt.edu/academic-integrity)

**STUDENT BEHAVIOR**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. (Also see below, UNT Care Team)

Link: [https://deanofstudents.unt.edu/conduct](https://deanofstudents.unt.edu/conduct)

**ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: [eagleconnect.unt.edu](http://eagleconnect.unt.edu)

**ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

LINK: [disability.unt.edu](http://disability.unt.edu) (Phone: (940) 565-4323)
2017-2018 Semester Academic Schedule (with Add/Drop Dates)

Academic Calendar at a Glance, 2017-2018
Link: [https://www.unt.edu/catalogs/2017-18/calendar](https://www.unt.edu/catalogs/2017-18/calendar)

Final Exam Schedule
Link: [http://registrar.unt.edu/exams/final-exam-schedule/fall](http://registrar.unt.edu/exams/final-exam-schedule/fall)

**FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS**

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

LINK: [http://financialaid.unt.edu/sap](http://financialaid.unt.edu/sap)

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: [http://financialaid.unt.edu/sap](http://financialaid.unt.edu/sap)

**RETENTION OF STUDENT RECORDS**
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

Link: [http://ferpa.unt.edu](http://ferpa.unt.edu)

**RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM**
Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.

Link: [http://studentaffairs.unt.edu/care](http://studentaffairs.unt.edu/care)