

TECH 101

COURSE WEBSITE

timara.net

TECH 101

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Introduction to Electroacoustic Music



Some TIMARA gear in Warner Main Space, early 2010s

TECH 101 is an introduction to the creation, technique, analysis, and history of electroacoustic music. This course takes a practice-based approach to learning electroacoustic music, with students applying the concepts and technologies taught in the course (acoustics, microphones, digital audio editing, mixing, synthesizers, virtual instruments, and more) to the composition of their own electroacoustic music. In addition, this course explores a substantial repertoire of electroacoustic music, from a wide range of styles and practices including experimental electronic music, EDM, ambient music, sound art, and beyond. This repertoire functions as a focal point for discussion and the development of listening and analysis skills. No previous experience with electroacoustic music is required, and all technological and artistic practices are welcome.

“What is Electronic Music?” by Thom Holmes

- Plethora of electronic genres and micro-genres
- Define via how they're made: techniques + technology + concepts
- What is Electronic Music?
- “Purely Electronic Music”



CAN ALSO BE PLAYED
ON MONO EQUIPMENT



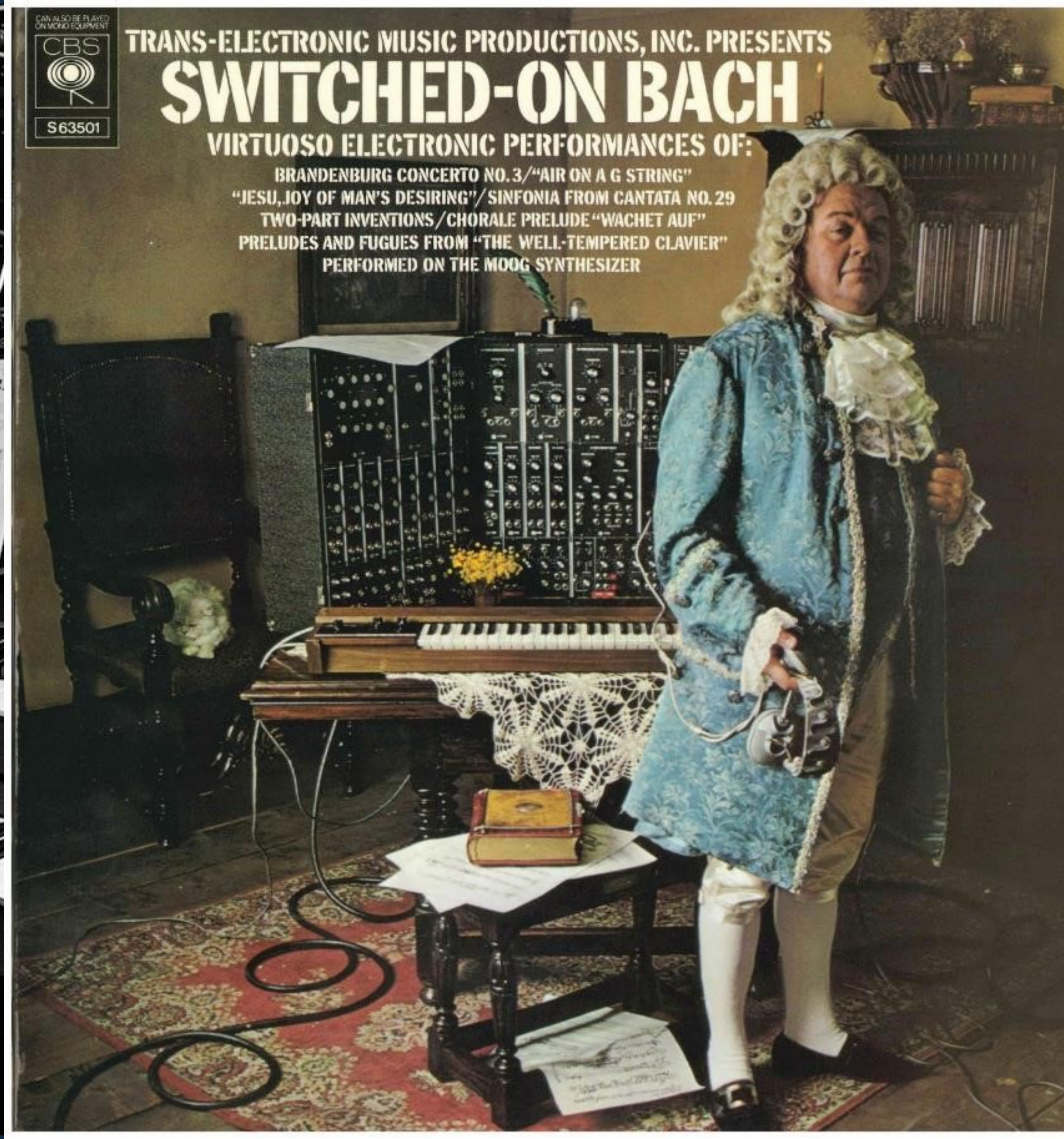
S63501

TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS

SWITCHED-ON BACH

VIRTUOSO ELECTRONIC PERFORMANCES OF:

- BRANDENBURG CONCERTO NO. 3/"AIR ON A G STRING"
- "JESU, JOY OF MAN'S DESIRING"/SINFONIA FROM CANTATA NO. 29
- TWO-PART INVENTIONS/CHORALE PRELUDE "WACHET AUF"
- PRELUDES AND FUGUES FROM "THE WELL-TEMPERED CLAVIER"
- PERFORMED ON THE MOOG SYNTHESIZER



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 - Analog vs. Digital

“What is Electronic Music?” by Thom Holmes

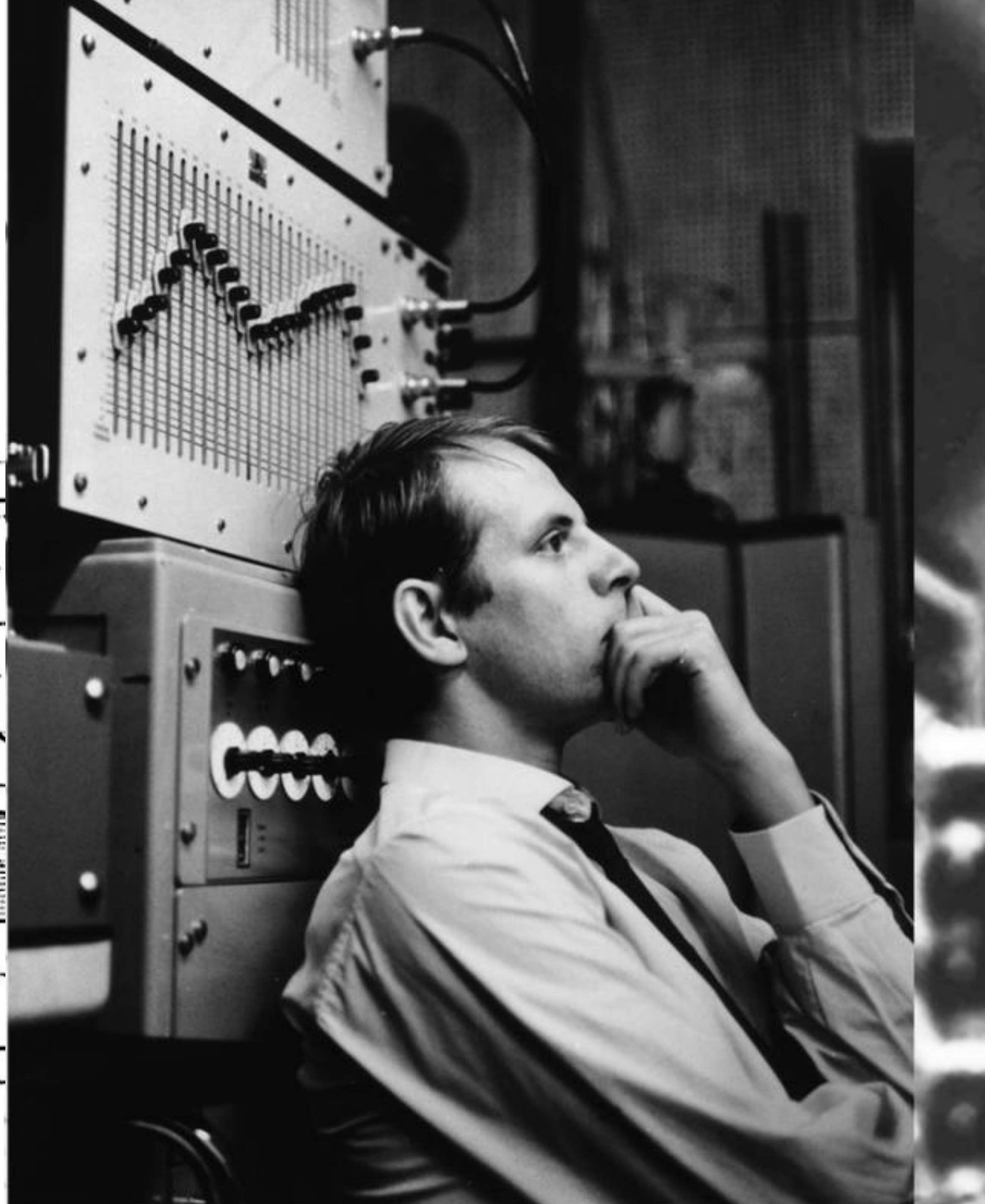
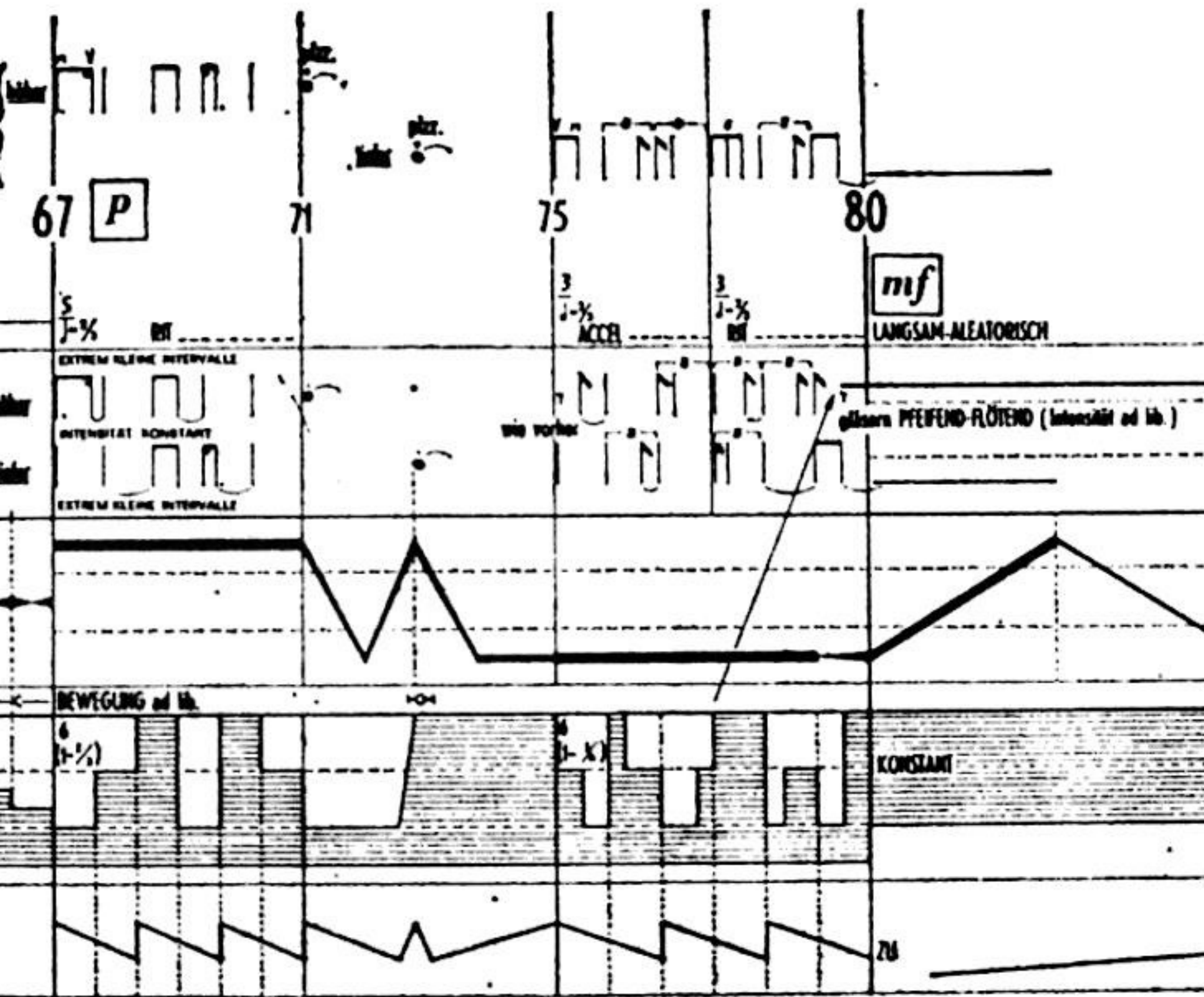
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 - Synthesis

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- Mixture
- How we listen to electronic music

TECH 101 TA Office Hours

TECH 101 TAs: Max + Rachel

TA Office Hours:

Max: Wednesday 7-8PM, Sunday 3-4PM;
Rachel: Thursday 6-8PM, Saturday 1-2PM

empreintes DIGITAL

NATASHA
BARRETT
Isostasie

NATASHA BARRETT
**PEAT+
POLYMER**

Natasha Barrett
Trade Winds

AURORA



Racing Through, Racing Unseen (1996)

What sounds do you hear in this work?

What techniques does it seem were used to create these sounds (microphones, computer, instruments, etc.)?

Do these sounds evoke (a) location(s) or place(s)?

How is the work organized; how does it change over time?

9/5

Overview of Topics + Syllabus, Discussion of Electronic Music + Listening

2:20PM - Depot Training in TIMARA Studios, with Abby and Marly

HW: Read [Introduction to Acoustics: Waves and Sound](#) (disregard the mathematics!)

Watch this [short video on how the ear works](#) (disregard technical names, just understand the system as a whole)

Listen to ["Dripsody" by Hugh LeCaine](#) and ["One Minute" by Ryoji Ikeda](#)

How do these pieces activate the ears? What techniques does it seem were used to create these sounds (microphones, computer, instruments, etc.)? How is the work organized; how does it change over time (or how is it structured)?