



Course Syllabus

Course Code	Course Title	ECTS Credits
MUTX-315	History of Electronic Music	6
Prerequisites	Department	Semester
None	Music & Dance	Fall/Spring
Type of Course	Field	Language of Instruction
Thematic Area	Music Technology	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Dr. Haris Sophocleous	3 rd – 4 th
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	N/A

Course Objectives:

The main objectives of the course are to:

- Explore in depth various branches of electronic music and its social consequences.
- Introduce students to the technological development of the 19th Century up to the 21st Century.
- Examine how different aesthetics emerged from the use of technology.
- Explore some of the key composers of Electronic music as well as their most influential works. Criticize the importance of their aesthetic principles behind their compositions.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Demonstrate understanding of the literature, diverse genres, styles and mastery related to electronic music.
- Demonstrate competency in aural and written comprehension of various electronic styles.
- Demonstrate a wide-ranging knowledge of specific stylistic idioms.
- Evaluate electronic works and demonstrate analytical techniques.

Course Content:

- Electronic Music before 1945 (Telharmonium, Futurism, Varese, Le De Forest, Heterodyning technique, Theremin, Rhythmicon, Ondes Martenot).
- Early Recording Technology (Phonograph, Telegraphone, Wire recorder, Magnetophone).
- Early Electronic Music in Europe (Grammophonmusik, Gesprochene Music, Musique Concrete vs Elektronische Musik).
- Early European Studios (RAI, WDR, RTF, Philips Research Laboratories).
- Electronic Music in the United States (Louis and Bebe Barron, John Cage, Columbia-Princeton Electronic Music Center).
- Tape Composition and fundamental concepts of Electronic Music.
- Early Synthesizers (RCA synthesizer).
- Other Electronic Instruments.
- Principles of Analog Synthesis and Voltage Control (Signal Modulation, Sequencer, Subtractive Synthesis).
- The Voltage-Controlled Synthesizer (Moog, Minimoog, Buchla, EMS VCS3, ARP 2600).
- Early Digital Synthesizers (Synclavier, Fairlight CMI, VL-1).
- The Microprocessor Revolution.
- Ambient Music, Exotica, Minimalism, Live Electronic Music, Space Music.
- Rock, Space Age Pop, Experimental Turntablism.

Learning Activities and Teaching Methods:

Lectures; Discussions; Student participation; Class assignments; Videos; Exams.

Assessment Methods:

Attendance; Class assignments; Mid-Term Exam; Final Exam

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>The Oxford Handbook of Technology and Music Education</i>	Alex Ruthmann and Roger Mantie	Oxford University Press	2020	9780197502983
<i>Audible Infrastructures</i>	Kyle Devine and Alexandrine Boudreault-Fournier	Oxford University Press	2021	9780190932633

<i>Electronic and Experimental Music</i>	Thom Holmes	Routledge	2008	0-203-92959-4
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Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>How Time Passes By</i>	Karlheinz Stockhausen	Die Reihe	1957	0486-3267
<i>The Liberation of Sound</i>	Edgard Varese	Perspectives of New Music	1966	http://www.jstor.org/stable/832385
<i>Futurism Manifestos</i>	Richard Humphreys	MFA Publications	2001	9780878466276
<i>Sketch of a New Esthetic of Music</i>	Ferruccio Busoni	Forgotten Books	2015	978-1330577400