

SIMON FRASER UNIVERSITY

S. 83-89

MEMORANDUM

To..... SENATE.
.....
Subject..... CHANGES - CENTRE FOR THE ARTS.

From..... SENATE COMMITTEE ON UNDERGRADUATE
..... STUDIES.
.....
Date..... 17 NOVEMBER 1983.

FOR INFORMATION:

Acting under delegated authority at its meeting of November 15, 1983 the Senate Committee on Undergraduate Studies approved change in prerequisite for FPA. 384-3 - Criticism of Performance by adding requirement "At least 45 semester hours credit or permission of the Department".

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 15, 1983 gives rise to the following motion:

MOTION: "That Senate approve and recommend approval to the Board of Governors, as set forth in S.83-89 , the proposed changes in the Contemporary Music Minor, including:-

- i) Contemporary Music Minor as proposed - (pages 6-8)
- ii) List of changes in lower division requirements and in upper division requirements - (page 9)
- iii) Specific changes - (pages 18-38)
- iv) New course FPA. 147-3 - Introduction to Electroacoustic Music"

The committee noted that the proposed changes in this minor program are quite extensive; that the proposal is clear and well-prepared; that there is not requirement of additional resources although there is expectation of enrollment increases. The proposal provides much greater flexibility than at present, it is less restrictive in requiring composition and provides more opportunity than at present for those with performance or criticism interests, and it presents easier and clearer routings.

SIMON FRASER UNIVERSITY

SCUS 83-64

MEMORANDUM

To: Mr. H. M. Evans, Registrar and Secretary to the Senate Committee on Undergraduate Studies.

From: Janet Blanchet, Secretary to the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee.

Subject: Revision of the Contemporary Music Minor.

Date: November 9/83.

Centre for the Arts Curriculum. (ISC 83-27).

At a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, November 8, 1983 members of the committee approved the revision of the Contemporary Music Minor in the Centre for the Arts as set forth in the attached paper. This package contains the following:

- Introduction. p. 1
- Present and Proposed Contemporary Music Minor. p. 3
- List of changes to lower and upper division requirements. p. 7
- Rationale. p. 8
- Specific changes and new course proposal, FPA 147-3, Introduction to Electroacoustic Music. p. 16

Would you please place this paper on the next agenda of the Senate Committee on Undergraduate Studies for consideration.

Enclosure.

J. Blanchet.

REVISION OF CONTEMPORARY MUSIC MINOR

1. Introduction
2. a) Present and Proposed Contemporary Music Minor
b) List of Changes to Lower and Upper Division Requirements
3. Rationale
4. Specific Changes and New Course Proposal

1. Introduction

The contemporary music minor is now in its third year of full time operation. The last full time faculty appointment came into effect in September 1982, and the coming spring semester will include our first graduates. Although the minor is in its early stages, the music area of the Centre for the Arts and the Centre itself feels that now is an appropriate time for review and subsequent curricular adjustment.

The program now in place has already been successful in its composition specialization in drawing gifted students with extensive previous musical experience who seek opportunities not available at other institutions. As the program becomes better known, we expect to continue to draw on such students who are currently in the upper levels of the program; several transfer students from the colleges and mature students and musicians who recognize the unique nature and relevance of the contemporary music minor. But adjustments presented here recognize that a minor program's core student body should be drawn from those with a wide range of interests who seek this program in conjunction with another primary concentration of study. (eg. Dance major/Music minor; Computing Science major/Music minor; B.Ed. with music minor).

The following proposals acknowledge certain premises. Firstly, that our minor program should, in principle, be accessible to students without prior extensive musical training. In an effort to make this possible, it is necessary to establish a program that is truly a 'minor' program; a program not so specialized or dependent on musical skills that it does not draw on students in the Centre for the Arts or the

university at large who wish to study contemporary music as a secondary area of concentration.

As a second premise, the broadening of the composition base seems now to be a positive step toward securing a regular enrollment for the minor in future years. The proposal therefore is intended to create more flexibility and would allow for concentrations in performance and theory/criticism in addition to acoustic and electroacoustic composition already offered. Changes in the prerequisite structure will facilitate student passage through the program. Performance and composition courses are accessible for interdisciplinary collaboration and electronic studio courses available with reduced prerequisites. These changes in prerequisites should encourage more students to continue into the upper division and complete the minor. More flexibility will allow students who have an interest in technological expertise or interdisciplinary collaborations, for example, to take those courses specific to their needs.

These proposals create great freedom within the minor and make possible a plurality of specialization. In conjunction with the planned graduate program in contemporary music, these two programs constitute one of the few curricula in Canada addressing the role of contemporary music and technology in society in a systematic and thoughtful manner.

2. a) Present and Proposed Contemporary Music Minor

Present

Lower Division Requirements - as prerequisites

21 credit hours, distributed as follows:

all of:

FPA 140-3	Introduction to Contemporary Music
FPA 240-3	Contemporary Music Performance
FPA 244-3	Contemporary Music Composition and Composers
FPA 245-3	Music Composition and Performance I

one of:

CMNS 258-3	Introduction to Electroacoustic Communication
CMNS 259-3	Acoustic Communication I

one of:

FPA 210-6	The Arts in Context: The Renaissance
FPA 212-6	The Arts in Context: Baroque and Enlightenment
FPA 213-6	The Arts in Context: Romanticism
FPA 214-6	The Arts in Context: Modernism
FPA 215-6	The Arts in Context: The Contemporary Period

Upper Division Requirements

17 credit hours, distributed as follows:

FPA 340-3	Music Composition and Performance II
FPA 341-3	Music Composition and Performance III

one of:

FPA 347-3	Introduction to Electronic Music Composition
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- one of:
- | | |
|------------|--|
| FPA 348-3 | Introduction to Computer Music Composition |
| CMNS 358-3 | Sound Tape Recording: Theory and Uses |
| CMNS 359-3 | Acoustic Communication II |
- one of:
- | | |
|------------|---|
| FPA 448-5 | Directed Study in Music Composition |
| FPA 449-5 | Directed Study in Electroacoustic Composition |
| CMNS 483-5 | Directed Study (Acoustic Communication) |

Proposed

Lower Division Requirements - as prerequisites

24 credit hours, distributed as follows:

18 credit hours, chosen from:

- | | |
|---------------|---|
| FPA 140-3 | Introduction to Contemporary Music |
| *FPA 141-3 | Introduction to Music Performance |
| **FPA 142-3 | Music History I |
| ***FPA 143-3 | Music History II |
| ****FPA 147-3 | Introduction to Electroacoustic Music |
| CMNS 258-3 | Introduction to Electroacoustic Communication |
| CMNS 259-3 | Acoustic Communication I |
| FPA 240-3 | Contemporary Music Performance I |
| FPA 245-3 | Music Composition I |
| FPA 249-3 | Selected Topics in Music I |

Including

at least one of:

- | | |
|-----------|------------------|
| FPA 142-3 | Music History I |
| FPA 143-3 | Music History II |

at least one of:

FPA 141-3

Introduction to Music Performance

FPA 240-3

Contemporary Music Performance

at least one of:

FPA 140-3

Introduction to Contemporary Music

FPA 245-3

Music Composition I

at least one of:

FPA 147-3

Introduction to Electroacoustic Music

CMNS 258-3

Introduction to Electroacoustic Communication

plus one of:

FPA 210-6

The Arts in Context: The Renaissance

FPA 212-6

The Arts in Context: Baroque and Enlightenment

FPA 213-6

The Arts in Context: Romanticism

FPA 214-6

The Arts in Context: Modernism

FPA 215-6

The Arts in Context: The Contemporary Period

* formerly FPA 105

** formerly FPA 102

*** formerly FPA 103

**** new course described elsewhere in proposal

PRESENT

Upper Division Requirements

17 credit hours, distributed as follows:

FPA 340-3

Music Composition and Performance II

FPA 341-3

Music Composition and Performance III

one of:

FPA 347-3

Introduction to Electronic Music
Composition

FPA 348-3

one of:

CMNS 358-3

CMNS 359-3

one of:

FPA 448-5

FPA 449-5

CMNS 483-5

PROPOSED

Upper Division Requirements

17 credit hours, distributed as follows:

12 credit hours chosen from:

FPA 340-3

*FPA 344-3

**FPA 345-3

FPA 347-3

FPA 348-3

FPA 349-3

CMNS 358-3

one of:

FPA 448-5

FPA 449-5

CMNS 483-5

* formerly FPA 244

** formerly FPA 341

Introduction to Computer Music Composition

Sound Tape Recording: Theory and Uses

Acoustic Communication II

Directed Study in Music Composition

Directed Study in Electroacoustic
Composition

Directed Study (Acoustic Communication)

Contemporary Music Performance II

Contemporary Music Analysis and Criticism

Music Composition II

Electronic Music Studio

Computer Music Studio

Selected Topics in Music II

Sound Tape Recording: Theory and Uses

Directed Study I

Directed Study II

Directed Study (Acoustic Communication)

2. b) List of Changes to Lower and Upper Division Requirements

Lower Division

- 1) 24 credit hours required instead of 21
- 2) Inclusion of FPA 102 (present number) Music History I
- 3) Inclusion of FPA 103 (present number) Music History II
- 4) Inclusion of FPA 105 (present number) Introduction to Music Performance
- 5) New course proposed - FPA 147 Introduction to Electroacoustic Music
- 6) Inclusion of FPA 249 Selected Topics in Music I
- 7) FPA 244 Contemporary Music Composition and Composers moved to upper division (with further changes in course content)
- 8) Several changes in choice of requirements to create flexibility

Upper Division

- 9) Inclusion of FPA 344 Contemporary Music Analysis and Criticism (new title)
- 10) Inclusion of FPA 349 Selected Topics in Music II
- 11) CMNS 359 Acoustic Communication II dropped from requirements
- 12) Several changes in choice of requirements to create flexibility

3. Rationale

The introduction of the music history survey courses place the contemporary music program in an historical perspective. Previously these courses had been recommended and did not appear as requirements.

Although the advent of the electronic music studio and the work of John Cage, the Fluxus group and others have made composition and performance accessible to those without standard conservatory training, the current period in its reexamination of traditional musical values requires more than ever an historical foundation to creative music making. The music minor now parallels film, visual art and dance with the inclusion of these history courses.

The current program does not include FPA 142 Music History I (formerly FPA 102), FPA 143 Music History II (formerly FPA 103), FPA 104 Music Fundamentals or FPA 141 Introduction to Music Performance (formerly FPA 105) as courses for lower division credit. Students with little performing expertise or knowledge of fundamentals or music history were often directed to take several of these courses before being granted admission to the lower division. The preponderance of prerequisite courses outside the minor has acted as a barrier to students without substantial musical training. With the introduction of FPA 141 Introduction to Music Performance (formerly FPA 105) in addition to the history courses, only FPA 104 Music Fundamentals is required as prerequisite to FPA 140 Introduction to Contemporary Music. Students without fundamentals may take FPA 104 while being granted immediate access to FPA 142 Music History I, FPA 143 Music History II, and FPA 147 Introduction to Electroacoustic Music. Of the 100-level courses included for lower division requirements, only

FPA 141 (formerly FPA 105) Introduction to Music Performance and FPA 140 Introduction to Contemporary Music have a prerequisite. The music minor thus truly becomes a program available to students without significant prior musical training.

The new course FPA 147 Introduction to Electroacoustic Music will now provide the Centre for the Arts with an electroacoustic course that can be taught with a particularly musical emphasis. A balance of theory, listening, and hands-on-experience will constitute a comprehensive preparation for upper division electroacoustic courses. This course will most certainly attract students in film, theatre, dance and visual arts who show a strong interest in audio. Further explanation and rationale appears later in the proposal.

A choice of courses that may be taken as requirements at the lower division will guarantee that students of varying backgrounds can be advised to design a program consistent with respective skills and interests. Students are required to take at least one history course, at least one performance course, at least one composition course and at least one electroacoustic course. In this way, every student will receive a balance of courses that will act as a core foundation in four central areas of the program. Students with history, performance, composition and electroacoustic experience will then have satisfied sufficient prerequisites to clear the way for further study in any of these areas.

The emphasis of the proposed changes at the upper division is to create flexibility and allow for several different areas of focus. An initial choice of four of seven courses accommodates many different options. The opening up of the Directed Studies courses ensures that a specific area of interest other than composition can be continued throughout the

program. An examination of some student interests will show how the range of choice is advantageous:

Student with electroacoustic or communications focus:

Lower Division

FPA 140	Introduction to Contemporary Music
FPA 141 (formerly 105)	Introduction to Music Performance
FPA 143 (formerly 103)	Music History II
FPA 147	Introduction to Electroacoustic Music
CMNS 259	Acoustic Communication I
FPA 245	Music Composition and Performance I

Upper Division

FPA 347	Electronic Music Composition and Performance
FPA 348	Computer Music Composition
CMNS 358	Sound Tape Recording: Theory and Uses
one of:	
FPA 340	Contemporary Music Performance II
FPA 344 (formerly 244)	Contemporary Music Analysis and Criticism
FPA 345 (formerly 341)	Music Composition II
FPA 349	Selected Topics in Music II: Music in Asia
either:	
FPA 448 (in electroacoustic music)	Directed Study I
CMNS 483	Directed Study (Acoustic Communication)

Student with acoustic composition and performance focus:

Lower Division

FPA 140	Introduction to Contemporary Music
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FPA 142 (formerly 102)	Music History I
FPA 143 (formerly 103)	Music History II
FPA 147	Introduction to Electroacoustic Music
FPA 240	Contemporary Music Performance I
FPA 245	Music Composition I

Upper Division

FPA 340	Contemporary Music Performance II
FPA 344	Contemporary Music Analysis and Criticism
FPA 345	Music Composition II
one of:	
FPA 347 (formerly 244)	Electronic Music Composition and Performance
FPA 348 (formerly 245)	Computer Music Composition
FPA 349	Selected Topics in Music II
CMNS 358	Sound Tape Recording: Theory and Uses
and:	
FPA 448 (in acoustic composition or performance)	Directed Study I

Student interested in theoretical/critical focus:

Lower Division

FPA 140	Introduction to Contemporary Music
FPA 141 (formerly 105)	Introduction to Music Performance
FPA 142 (formerly 102)	Music History I
FPA 143 (formerly 103)	Music History II
FPA 147	Introduction to Electroacoustic Music
FPA 240	Music Composition I

Upper Division

FPA 344 (formerly 244)	Contemporary Music Analysis and Criticism
FPA 349	Selected Topics in Music II
two of:	
FPA 340	Contemporary Music Performance II
FPA 345 (formerly 341)	Music Composition II
FPA 347	Electronic Music Composition and Performance
FPA 348	Computer Music Composition
CMNS 358	Sound Tape Recording: Theory and Uses
and:	
FPA 448 (in some area of contemporary music theory or criticism)	Directed Study I

N.B. One Arts in Context to be included in all programs at the lower division.

In the first three years of the program, we have had several different kinds of students who reinforce this kind of revision. Firstly, students whose main interest is electroacoustic music. This group includes students with musical training who now wish to concentrate on electronic music and computer music as is only possible in well equipped facilities such as those at Simon Fraser. In addition to students with significant musical training, we have also had students from computing science and communications who are interested in electroacoustic music. The history of electronic music clearly shows that the analog/digital/tape music studio is accessible to those without standard musical training. For example, Pierre Schaeffer, a French technician and not a trained composer, composed as early as 1948 some of the most eloquent works for recorded tape yet realized.

The only suggested prerequisite for the upper division electroacoustic courses is FPA 147 Introduction to Electroacoustic Music or CMNS 258 Introduction to Electroacoustic Communication. This would allow easier access to the electroacoustic courses. Although there will undoubtedly be some students who wish to take only these courses, there is no real reason why this should not be allowed. It is particularly relevant for students in film to gain some experience in the electronic music studio.

Another group of students are those interested in interdisciplinary collaboration. The introduction of the music minor to the Centre for the Arts has already triggered many successful collaborations. Composition classes have worked with choreography classes and student composers have written for theatre and film. It is also expected that visual artists will wish to do installations including sound. To help encourage this interactive fluidity which is ever more relevant to artmaking today, we must accommodate a multitude of possibilities. Directed studies will be available for interdisciplinary work and the degree of freedom at the 300 level will encourage different directions.

The nature of interdisciplinary work within and without the Centre for the Arts is still being defined. In music and dance, for example, we may have a composer and a choreographer collaborating in a joint work. Another possibility is a single creator working in a medium where music and dance are inseparable, the dancer/musician producing the music as he/she dances. The first situation has been accommodated by bringing two classes from different areas of the Centre together. The second situation comes into being when students from film, theatre, visual art and dance undertake the music minor program and experiment

with their respective art forms. This is a particularly advantageous situation and these curricular changes on both the lower and upper level make it easier for double minors or ~~major/minors~~ within the Centre to occur.

At the moment, a student unable to master skills in performance and particularly composition has no recourse but to drop the minor. With these adjustments it will be possible for students who are interested in contemporary music issues as opposed to composition or performance specialization to follow these interests throughout the program as indicated in the previous theoretical/critical specialization diagram. Such students will need to take other courses in composition, performance or electronic music studio but will have a wide choice in selecting courses specific to their interests. It should be pointed out that intelligent and thoughtful criticism in contemporary music is not very prevalent. The study of contemporary music in context with other art forms and social patterns is an educational philosophy of the Centre for the Arts and presents an overview not offered in a more traditional Bachelor of Music program.

The Selected Topics courses 249/349 is being offered for the first time in the spring semester as Music in Asia. Under this heading it will be possible to address non-western music. With the increasing influence of non-western arts in the western world and the integrated approach of non-western performance arts (music, dance, theatre and ritual are often inseparable as independent elements), world music is particularly relevant to a contemporary music program. We expect that the selected topics courses will be regularly offered and that world music as well as several other relevant topics will enrich the curriculum.

The contemporary music minor has also drawn students from education. Our courses taken in conjunction with EDUC 469-4 Music Education as Thinking in Sound and EDUC 478-4 Music have exciting implications for preparing teachers for the school system. The minor is, with these changes, more adaptable for this kind of student who may find the electronic music studio or composition courses stimulating but wish to place a concentration elsewhere.

The flexibility of the upper level accomodates students with these different focusses. Coupled with the increased accessibility at the lower division to students of more limited musical training, the minor will be well designed for the requirements of students of varying backgrounds and interests.

4. Specific Changes and New Course Proposal

a) FPA 102 (present number) - Change in course number

Present: FPA 102-3 Music in History I

Proposed: FPA 142-3 Music in History I

Rationale

All courses which are part of lower or upper division requirements of the contemporary music minor have the number four as the second digit of the course number. With the inclusion of the music history courses in the lower division, it is now consistent that these courses be renumbered to match all other required music courses.

b) FPA 103 (present number) - Change in course number

Present: FPA 103-3 Music in History II

Proposed: FPA 143-3 Music in History II

Rationale

All courses which are part of lower or upper division requirements of the contemporary music minor have the number four as the second digit of the course number. With the inclusion of the music history courses in the lower division, it is now consistent that these courses be renumbered to match all other required music courses.

c) FPA 105 (present number) - Change in course number

Present: FPA 105-3 Introduction to Music Performance

Proposed: FPA 141-3 Introduction to Music Performance

Rationale

All courses which are part of lower or upper division requirements of the contemporary music minor have the number four as the second digit of the course number. With the inclusion of the Introduction to Music Performance in the lower division, it is now consistent that these courses be renumbered to match all other required music courses.

d) FPA 140 - Change in course description, vector, and prerequisite

Present: FPA 140-3 Introduction to Contemporary Music 2-2-0

A survey of major trends and practices of music in the twentieth century, including theoretical techniques, group improvisation and collaboration between the arts. Introduces elementary composition using available resources, such as voice, percussion and tape recording.

(Lecture/Tutorial)

Prerequisite: Basic knowledge of music fundamentals, including staff notation and keyboard, and elementary skills in melody, harmony and rhythm. This prerequisite knowledge may be demonstrated by completion of FPA 104 and in an interview prior to registration.

Proposed: FPA 140-3 Introduction to Contemporary Music 4-0-0

A survey of major trends and practices of music in the twentieth century, including theoretical techniques as revealed by the study of selected composers. Small compositions utilizing these techniques will be a part of the class.

Prerequisite: FPA 104 or equivalent

The equivalent may be demonstrated through an interview.

Students with FPA 104 may register directly.

Rationale

The new course description parallels more accurately the way the course has been taught. Compositions in the course have never involved tape recording; the electronic music studio is not available for this course. Similarly, group improvisation has not been an activity, as performance has been limited to the occasional performance of small

student compositions by the students themselves. The study of important historical and theoretical developments through examination of seminal compositions and key composers is the main emphasis of the course. The small compositions are a secondary emphasis and aid in a more thorough understanding of concepts presented and also function as an introduction to further composition in the program.

The change in course vector recognizes that FPA 140 is a lecture course without any significant hours in tutorial.

The proposed prerequisite is a simplification of the original with little change in intent. Students with FPA 104 Music Fundamentals are allowed direct access with the proposed prerequisites. An interview for those students who are already known to music faculty is not necessary.

e) FPA 240 - Change in course title, description, vector and prerequisite

Present: FPA 240-3 Contemporary Music Performance 1-0-3

An approach to contemporary music performance based on free improvisation, linguistic and graphic notation and other performance techniques using the voice, the body and various percussion instruments as performing media.

(Lecture/Studio)

Prerequisite: FPA 140

Proposed: FPA 240 Contemporary Music Performance I 0-0-6

Performance of works from the contemporary music repertoire for instruments and voice. A range of material will be covered from more improvisational pieces to conventionally notated scores.

(Studio)

Prerequisite: Audition/Interview or FPA 141 (formerly FPA 105)

Rationale

The new course description more accurately represents the content of the course. Students regularly perform works involving their respective instruments which is not clear in the original proposal. The proposed description speaks to a range of material from improvisation to conventionally notated scores. Pedagogically, such a range is crucial to gaining experience in various contemporary music performing techniques.

The new vector 0-0-6 refers to six hours of ^{STUDIO} a minimum in bringing works to a performance level. Relevant issues are discussed in rehearsal and not in a separate one hour lecture.

Basic performing skills are prerequisite for entry. These skills

may be demonstrated through an audition/interview or by completion of FPA 141 (formerly FPA 105) Introduction to Music Performance. As FPA 140 Introduction to Contemporary Music does not have a performance component, it is felt that it should no longer be specified as a prerequisite.

f) FPA 244 (present number) - Change in course number, title, description, vector and prerequisite.

Present: FPA 244-3 Contemporary Music Composition and Composers 2-2-0

A discussion of the role of the contemporary composer and an analysis of compositional techniques and notational systems, leading to short composition by each student.

(Lecture/Tutorial)

Prerequisite: FPA 140

Proposed: FPA 344-3 Contemporary Music Analysis and Criticism 4-0-0

A selective study of music written from about 1945 to the present. Integral serialism, chance music, process music, the new tonality, political music, music and technology and popular music are some of the trends to be discussed. Reference will be made to parallel developments in other art forms. The study of scores and various notations will play a large role in the course.

(Lecture)

Prerequisite: FPA 140 or Departmental permission

Rationale

FPA 244 has consisted of an examination of contemporary music and contemporary music issues in conjunction with composition. The intent of the proposal is to remove composition and upgrade the analytical and critical content of the course. The new course description therefore outlines a series of topics that will be covered. This kind of detailed study warrants movement of the course from lower to upper division and hence the number change from 244 to 344. Students will be better prepared

for this course in the upper division with the inclusion of history courses at the lower division.

As the proposed course will now be a lecture course without the inclusion of composition, the title and vector have been changed to accomodate this shift.

The addition of the clause "or Departmental permission" to the prerequisite allows for the waiving of FPA 140 Introduction to Contemporary Music in the case of transfer students who have the equivalent contemporary music background from other institutions.

g) Change in course title, description, vector and prerequisite

Present: FPA 245-3 Music Composition and Performance I 2-0-4

Exercises and study in the craft of music composition including improvisational techniques as well as harmonic and melodic concerns relevant to the twentieth century composer. All students will participate in the rehearsal and performance of colleagues' compositions.

(Lecture/Studio)

Prerequisite: FPA 240 and FPA 244 and permission of the Department.

This is a limited entry course. Written permission of the Department is required in advance of registration.

Proposed: FPA 245-3 Music Composition I 2-0-1

Composition for small instrumental groups. Students are also encouraged to do work involving collaborations with dance, theatre, film and visual art.

(Studio)

Prerequisite: FPA 140 or Departmental permission

Rationale

The change in the title to Music Composition I as opposed to Music Composition and Performance I clearly shifts the focus of this course to composition. There is now a clear differentiation between performance and composition courses. The added flexibility in the lower and upper division means that students can choose composition or performance focusses as desired.

The proposed course description accurately describes the instrumental compositions and interdisciplinary collaborations which

have been central to the course to date. Composition students have regularly worked with dance choreography students, for example. The proposed course description brings this activity more formally into the content of the course. As interdisciplinary work is not an opportunity readily available at other institutions, the inclusion here highlights the uniqueness of musical activity at Simon Fraser.

It is understood that this course will take the form of one on one lessons with a composition teacher. This is a standard format in composition instruction. The one hour studio in the vector refers to the lesson each student will schedule with the instructor. The two hours under lecture refers to group sessions where orchestration or other relevant matters can be discussed.

The prerequisite makes possible a direct access from FPA 140 Introduction to Contemporary Music to FPA 245. The present inclusion of FPA 240 Contemporary Music Performance is no longer necessary with the removal of performance from FPA 245. As FPA 244 Contemporary Music Composition and Composers is moved to the upper division and is proposed as a lecture course, FPA 140 becomes the only relevant prerequisite.

h) FPA 340 - Change in course description, prerequisite and vector

Present: FPA 340-3 Music Composition and Performance II 2-0-4

Advanced study of and exercises in the craft of music composition, with emphasis on the parameters of rhythm, texture, timbre and space. Various performance techniques will be discussed and practised in relation to composition work done by each student.

(Lecture/Studio)

Prerequisite: FPA 245 and permission of the Department. This is a limited entry course. Written permission of the Department is required in advance of registration.

Proposed: FPA 340-3 Contemporary Music Performance II (Studio) 0-0-6

A continuation of FPA 240

Prerequisite: FPA 240 or Departmental permission

Rationale

FPA 340 now becomes the second in a series of contemporary music performance courses. (FPA 240, FPA 340). As composition and performance courses are now clearly separated, the opportunity of different focusses arises. The change in course title is necessary to drop the composition component. The new course description and prerequisite makes clear the relationship with FPA 240 Contemporary Music Performance I. The 0-0-6 vector is consistent with the proposed vector for FPA 240.

- i) FPA 341 (present number) - Change in course number, course title, prerequisite and vector.

Present: FPA 341 Music Composition and Performance III 2-0-4

An extension of work undertaken in FPA 245 and FPA 340. Emphasizes collaboration between music and the other arts, with student work involving mixed-media performance and composition techniques.

(Studio)

Prerequisite: FPA 340 or one of FPA 221, 231, 251, 261

Proposed: FPA 345-3 Music Composition II 2-0-1

A continuation of FPA 245.

Prerequisite: FPA 245 or Departmental permission

Rationale:

FPA 345 now becomes the second in a series of music composition courses (FPA 245, FPA 345). The new number brings both courses in numerical alignment. The change in course title is necessary to drop the performance component. The change in course description makes clear the relationship with FPA 245 Music Composition I. Needless to say, it is not the intention to drop interdisciplinary content from the course. FPA 245 includes interdisciplinary composition as part of that course, and the phrase "continuation of FPA 245" assumes that that emphasis will be continued. The 2-0-1 vector is consistent with the proposed vector for FPA 245.

With FPA 340 specified as performance and FPA 345 as composition, there is no reduction in emphasis in either activity, only a clear separation in concentration. As mentioned elsewhere, students will

be able to choose a performance direction by taking FPA 240 and FPA 340, or a composition direction by taking FPA 245 and FPA 345. It is also possible and highly likely that several students will take all four of these courses.

j) FPA 347 - Change in course title, description, and prerequisite

Present: FPA 347-3 Introduction to Electronic Music Composition

An introduction to the history, theory and practice of electronic music synthesis and composition. Compositional work will focus on the principle of voltage control as used in the electronic music synthesizers, and on related techniques for live electronic performance. Students will have the opportunity for practical compositional work.

(Seminar/Studio)

Prerequisite: CMNS 258 or CMNS 259, and FPA 244

Proposed: FPA 347-3 Electronic Music Composition and Performance

The theory and practice of electronic music synthesis and composition. Compositional work will focus on the principle of voltage control as used in the electronic music synthesizers, and on related techniques for live electronic performance. Students will have the opportunity for practical compositional work.

(Seminar/Studio)

Prerequisite: FPA 147 or CMNS 258

Rationale:

The course title makes explicit the electronic performance mentioned in the description. In addition, the arrival of new equipment and faculty has made live electronic performance a more viable option at Simon Fraser. With the introduction of FPA 147 Introduction to Electroacoustic Music, it is now appropriate to remove the "introduction" from the title of FPA 347 and from the first sentence of the course description.

The proposed prerequisite for FPA 347 and FPA 348 Computer Music Composition is FPA 147 or CMNS 258 Introduction to Electroacoustic Communication. The upper level electroacoustic courses will be therefore more accessible than with the present prerequisites. Although CMNS 259 Acoustic Communication I is still a relevant option in lower division requirements, it has not proved adequate in preparation of students for FPA 347 or FPA 348.

k) FPA 348-3 Change in course title, description, and prerequisite

Present: FPA 348-3 Introduction to Computer Music Composition

An introduction to the history, theory and practice of digital techniques and computer systems as applied to sound synthesis and music composition. The course will consider the major types of hardware and software systems developed for music from 1955 to the present, and will discuss such issues as machine programmability, user interaction, acoustic models for sound synthesis, and compositional algorithms. Students will have the opportunity for practical compositional work.

(Tutorial/Studio)

Prerequisites: CMNS 258 or CMNS 259 and FPA 244. CMPT 001 is strongly recommended.

Proposed: FPA 348-3 Computer Music Composition

The theory and practice of digital techniques and computer systems as applied to sound synthesis and music composition. The course will consider the major types of hardware and software systems developed for music from 1955 to the present, and will discuss such issues as machine programmability, user interaction, acoustic models for sound synthesis, and compositional algorithms. Students will have the opportunity for practical compositional work.

(Tutorial/Studio)

Prerequisite: FPA 147 or CMNS 258. CMPT. 001^{OR CMPT 110} is strongly recommended.

Rationale

As with FPA 347, the "introduction" has been dropped from the title and from the first sentence of the course description. Although computer music is a specialized field, and will be studied in detail for

the first time in this course, several concepts will have already been introduced in FPA 147 Introduction to Electroacoustic Music or CMNS 258 Introduction to Electroacoustic Communication. As an upper levels course with previous background experience required, the term introduction is inappropriate.

The proposed prerequisite is FPA 147 or CMNS 258 with CMPT 001 strongly recommended. Like FPA 347, this course is now more accessible than with the present prerequisites. Although CMNS 259 Acoustic Communication I is still a relevant option in lower division requirements, it has not proved adequate in preparation of students for FPA 347 or FPA 348.

1) FPA 448 - Change in course title, description and prerequisite.

Present: FPA 448-5 Directed Study in Music Composition

Directed project in music composition. The project will be selected in consultation with the supervising instructor. Project proposal must be approved prior to registration

(Directed Study)

Prerequisite: FPA 341

Proposed: FPA 448-5 Directed Study in Music I

An independent program of study for students completing the music minor. Suggested possibilities are composition, performance or theory and criticism.

Prerequisite: Departmental permission and appropriate 300 level courses.

Rationale

If the broadening of the minor beyond composition is to be realized, the directed studies courses must be more flexible than currently stated. The change in course title to Directed Study in Music I means as the course description verifies, that this course could then be taken in performance, theory and criticism or other relevant areas to the program.

The prerequisite "Departmental permission" insures that the proposal is accepted by music faculty and the Centre for the Arts administration who will check all proposals with regard to resources and practicality. As the proposed course is more open, it is not possible to specify any one course as prerequisite. "Appropriate

300 level courses" has therefore been added. For a directed study in performance, FPA 340 Contemporary Music Performance II would be a necessity. For a directed study in contemporary music criticism, FPA 344 Contemporary Music Analysis and Criticism would be required.

m) FPA 449 - Change in course title, description and prerequisite.

Present: FPA 449-5 Directed Study in Electroacoustic Music Composition

Directed project in electroacoustic music composition. The project will be selected in consultation with the supervising instructor.

Project must be approved prior to registration.

Prerequisite: FPA 347 or 348.

Proposed: FPA 449-5 Directed Study in Music II

An independent program of study for students completing the music minor.

Suggested possibilities are composition, performance or theory and criticism.

Prerequisite: Departmental permission and appropriate 300 level courses.

Rationale

The same rationale as stated in FPA 448 Directed Study in Music I applies here. In addition, it should be mentioned that this course could function as a further concentration in an area of study covered in FPA 448 (eg. a second directed study in computer music composition). It could also function as a directed study in a different area of concentration (eg. Directed Study I in performance, Directed Study II in composition).

As only one Directed Study course is necessary for completion of the minor, this course would be reserved for especially gifted students who can locate available faculty.

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 147 Credit Hours: 3 Vector: 2-0-2

Title of Course: INTRODUCTION TO ELECTROACOUSTIC MUSIC

Calendar Description of Course:

An introduction to the application of electroacoustic technology to music, including the concepts of the audio signal, signal processing and sound synthesis in their musical applications. The techniques of tape music, electronic music and computer music composition will be introduced and their role in both studio composition and live performance will be discussed. Practical experience in several of these areas is included in the Nature of Course. Lecture/lab lab component of the course.

Prerequisites (or special instructions): None

What course (courses), if any, is being dropped from the calendar if this course is approved: None

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 84-3

Which of your present faculty would be available to make the proposed offering possible? M. Bartlett, M. Gotfrit, B. Truax, O. Underhill

3. Objectives of the Course

To familiarize the student with both the technical and artistic problems and possibilities involved in electroacoustic music; to introduce significant historical work in the field; to explain basic electroacoustic terminology; to provide a framework for individual exploration of the medium at an introductory level; to prepare the student for upper level studio courses.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty no additional resource requirements

Staff

Library

Audio Visual

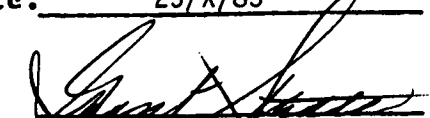
Space

Equipment

5. Approval

Date: 25/X/83

Nov. 9/83


Department Chairman


Dean

39
Chairman, SCUS

COURSE DESCRIPTION

The course will outline the application of electroacoustic technology in this century to musical composition and performance in a series of lectures illustrated with sound examples. Basic audio terminology and concepts will be introduced in the context of the theory and practice of tape music, electronic music and computer music, using the facilities of the Electronic Music Studio and the Computer Music Facility. The Audio Workshop will be used for practical compositional work by the students. Project areas will include both the analysis of musical works and production of simple compositional exercises and live performance projects.

Texts: Barry Schrader, Introduction to Electroacoustic Music, Prentice-Hall, 1982
Ronald Pellegrino, The Electronic Arts of Sound and Light,
New York: Van Nostrand Reinhold, 1983.

Enrolment: 16-18

Pre-requisites: None

RATIONALE

Electroacoustic music is clearly defined as a specialization within the Contemporary Music Minor in the Centre for the Arts, and the facilities of the Centre are well equipped to handle research and production in this area. In the revised program for the Minor, the upper level electroacoustic studio courses continue to play an important role. Their prerequisite up until now has been CMNS 258 (Introduction to Electroacoustic Communication), taught normally by Prof. Barry Truax who is jointly appointed in the two departments. Although this course continues to be a useful and viable prerequisite, it is only offered once a year and with current cutbacks and other constraints on the use of equipment in that Department, it can no longer satisfy the demand by all students in the Centre for the Arts for experience in this important area. It is therefore desirable to offer a course (that in the revised curriculum would be required for the Minor, with CMNS 258 as an alternative) wholly within the Centre and entirely from an artistic perspective.

In addition, the current Lab Instructor regularly offers Non-Credit Workshops in basic audio, electronic and digital synthesis. These workshops consistently are full and have waiting lists. However, many students cannot devote their full energy to the subject because it is taken as an extra load. A credit course within the Music Minor would not only allow this experience to be gained on a credit basis, but would also introduce the student to the creative musical uses of the technology in a more effective way. The Labs for the proposed course would take the place of the Non-Credit Workshops during the semester in which the course is offered. However, the workshops would be available on a non-credit basis in other semesters.

The course would presumably be offered in a semester in which CMNS 258 is not offered, thereby giving the student the opportunity to gain both the experience and the prerequisite for the upper level courses more frequently. The advantages of course flexibility and efficient use of the available facilities can be achieved with a fairly minimal extra load on faculty and studios. In addition, the Centre as a whole would be less dependent on course offerings, equipment and enrolment limits in the Department of Communication.