

EUROPEAN UNIVERSITY CYPRUS (EUC)

inter  faces



**INTRODUCTION
TO NEW MUSIC**

ACTIVITY 53:

INTRODUCTION TO NEW MUSIC

OVERVIEW OF THE PROJECT

ACTIVITY 53: INTRODUCTION TO NEW MUSIC

[HTTP://INTERFACES.EUC.AC.CY/ACTIONS/A53-INTRODUCTION-TO-NEW-MUSIC/](http://interfaces.euc.ac.cy/actions/a53-introduction-to-new-music/)

This project is the result of a genuine need for a website dedicated to providing educational New Music content for a combination of audiences (non-specialist & specialist) applying to both. This is crucial not only for promoting an understanding of New Music across a whole spectrum of music enthusiasts, but also to support knowledge among specialists by providing easier and thematically catalogued access to archived materials from other partners.

As a result, EUC (with IRCAM, ZKM, OCC & DMU, who provided content and access to archival material) developed a multifunction webpage with educational resources and tools, as well as interactive technology, as a comprehensive guide to New Music.

This action is combined with a series of documented workshops in schools given by partners showcasing new interactive technology as well as the “Urban Music Boxes & Troubadours” project.

The purpose of the “Introduction to new Music” action is to continue reaching audiences beyond the partner countries, long after the completion of the project cycle.

INTRODUCTORY MODULE (EXPLAINING STRUCTURE) + 13 MODULES

KEYWORDS / KEY POINTS:

- ▶ Material applying to both non-specialists and specialists
- ▶ A multifunction webpage
- ▶ Use of educational resources and tools (including archival material by the partners)
- ▶ Use of interactive technology (for broadening access to resources and making the understanding of New Music more appealing)
- ▶ Openness (designed to address wide audiences and for a long period of time)

A MULTIFUNCTION WEBPAGE, INCLUDING:

- ▶ A specially-designed interface on Moodle environment
- ▶ Text / Images / Audio folders/ Video folders / Score material / Assignments & discussion / Documentation (bibliography, online resources, etc.)
- ▶ Interactive applications, especially appealing to non-specialists [e.g. **Twelve-Tone Matrix Calculator** (as a tool for approaching dodecaphony in an easy, fun way): <https://www.musictheory.net/calculators/matrix>
- ▶ Archived forms of presentation material including each module's subject area
- ▶ Forms of lecturing, in a more apt, immediate and "personalized" manner (Video lectures, with captions, photo and audio material)
- ▶ Order and cataloguing of material (thematic, chronological, other) / interconnects with the web page interface

EDUCATIONAL RESOURCES AND TOOLS:

- ▶ Access to archived material of: score material (mainly audio + score videos), audio & video archives, reference material
- ▶ Reference material applying to non-specialists and to specialists
- ▶ Other resources, i.e.: web pages of music publishing houses (with free viewing of scores)
- ▶ YouTube or Vimeo repository (audio recordings, audio + sheet music, educational videos, tutorial/assignment videos)
- ▶ Material from other web pages of freely distributed musical content (e.g. tutorial/assignment projects)

INTERACTIVE TECHNOLOGY:

- ▶ In general, material on the webpage is easy to use, to navigate, to see, to listen to, to just go through or examine thoroughly, to alternate through different resources of material provided in order the audience to perceive different components and perspectives
- ▶ Thematically catalogued material in Moodle environment so that the interface is appealing, particularly to the non-specialist, urging the viewer to search for more information
- ▶ If certain aspects of content are of an advanced level of comprehension, interactive technology, multifunction tools and tutorial videos attempt to make it more comprehensible to the user (so that he is encouraged to revisit and re-explore the webpage)

MODULES: STRUCTURE AND CONTENT

- ▶ Introductory Module (Module 0) + Modules 1-13
- ▶ Each module is organized within a specified **subject area** that extends/evolves at different points of time throughout the 20th and up to early 21st century.

Examples:

- ▶ **Colour and timbre in composition:** from impressionists Debussy and Ravel, to Takemitsu, Messiaen or the spectralists
- ▶ Perspectives of **neoclassicism**: **1. Stylistic cohesion** (neofolkloric, impressionist, dodecaphonic, socialist Russian) / **2. Geographical**: Western European, (North-South) American, Eastern European
- ▶ The aspect of retaining **tonality** throughout 20th-century: from the French *Les Six* to postwar American neo-Romanticism or German "New Simplicity"
- ▶ From traditional opera to novel perspectives of music theatre, light/popular musical theatre, experimental music theatre, instrumental music theatre, performance elements in absolute-music genres.

MODULES: PERSPECTIVES OF APPROACHING NON-SPECIALISTS

- ▶ An interdisciplinary approach to musical styles, trends and composers in comparison/correspondence/interaction with:
- ▶ **History and politics**: political regimes, political ideologies, revolutions, end of empires and new states, mass politics & society theory, totalitarianism(s), Soviet social realism, WWI & WWII, The Cold War
- ▶ **Arts**: visual arts, performing arts & media, video art, cinematography, computer art
- ▶ **Letters**: literature, poetry, drama
- ▶ **Technology and mass media**: electronic devices and advancements, computer science, IT, software, internet, radio, television
- ▶ **Social movements**: feminist, anti-racist, peace, environmental, civil rights, religious, labour movements

PROPOSED MODULE TITLES AND THEMATIC AREAS:

- ▶ **Introductory Module: Interfaces & "Introduction to New Music" online course**
- ▶ **Module 1. Tonal legacies and early modernism(s)**
- ▶ **Module 2. A fusion of "-isms". Trends and movements: Impressionism, neoclassicism, neofolklorism**
- ▶ **Module 3. The Second Viennese School**
- ▶ **Module 4. Experimentalism: Futurism, microtonality, mass sound**
- ▶ **Module 5. The Cold War antipodes: Total organization vs. indeterminacy**
- ▶ **Module 6. Music in the lab: The emergence of electronic music after 1950**

- ▶ Module 7. New directions: Textural music, stochastic music, spectral music
- ▶ Module 8. Opera, experimental music theatre, and stage performance
- ▶ Module 9. From Minimalism(s) to Postmodernism(s)
- ▶ Module 10. Improvisation and Experimentalism
- ▶ Module 11. "New Complexities" vs. "New Simplicities"
- ▶ Module 12. The recent faces of Electroacoustic Music
- ▶ Module 13. The 21st century: What's on?