

5.1 MUSIC COURSE ELECTROACOUSTIC



REFERENCE

Decree no. 2017-718 of 2 May 2017 relating to establishments for teaching artistic creation.

Section 3 "Accreditation of establishments providing preparation for admission to higher education institutions for artistic creation in the fields of performing arts and the visual arts"

From article R. 759-9 to article D 759-16

Pedagogical project

This intensive training aims to prepare students for the entrance competitions for the CNSMD in Lyon and Paris, the CEFEDM, the CFMI, the Higher Music Schools, and higher schools in France and abroad.

In addition to the acquisition of fundamental artistic and technical knowledge, these preparatory classes integrate the practice of a complementary aesthetic and encounters with teachers and experienced artists. With a duration of one or two years, they are an opportunity to experiment, to create and to interpret by weaving close links with live performance, especially through the Auditorium Season.

The ambition of these classes is to train future artistic professionals for the contemporary world. Through the cross-disciplinary approaches of the many disciplines of the Conservatoire du Grand Chalon, including classical and contemporary music, electroacoustic composition, contemporary amplified music, jazz, dance and theatre, students will find the direction of their artistic ambitions.

The composition class in electroacoustic music takes place at the Conservatoire du Grand Chalon in a complete environment, within the "sound" unit, which also includes the class for amplified current music (largely using the techniques of electronic music), and the class for sound recording, sound preparation and the Preparatory Class for the Grandes Ecoles for Sound Engineers.

Clearly modern recording and reproduction techniques have totally changed our perception of sound in general and music in particular. From the end of the 1940s a new way of musical creation appeared in France under the aegis of Pierre Schaeffer: concrete music. Karlheinz Stockhausen on his side initiated electronic music in Germany. At the end of the 1950s computer sound synthesis was born under the fingers of Max Matthews in the United States. From the fusion of all these founding currents, electroacoustic music was born

This preparatory class is for all students wishing to approach the contemporary musical world with a creative approach. Knowledge in theory and in classical writing is not required a priori, but turns out to be an asset if later the student wants to move towards a professional curriculum. However, an intelligent openness towards the sound and musical manifestations of the contemporary world is required.

These classes concern

Pupils or students, whatever their level of education, can attest to a level equivalent to the 3rd cycle of conservatory whose file has been validated by the admission commission in the Preparatory Class. This commission is formed from members of the pedagogical follow-up committee for the preparatory classes.

Modalities for access

By entry competition

Content of tests

- Composition of a piece of one minute from a given bank of samples. The candidate can bring his own computer provided with his usual editing software.
- Set-up 1h
- Realisation of a sound installation according to a set of specifications (15mn)
- Written task addressing knowledge of acoustic and electroacoustic music (1h)
- Test of listening and analysis (20mn)

An interview of 15mn addressing the motives and expectations of the candidate.

PEDAGOGICAL CONTENT OF THE COURSE

The course comprises weekly classes and year-long courses of 1 or 2 years. These courses may be compulsory or optional. The pedagogical itinerary is defined according to the objectives of each student, in close collaboration with the teaching body. According to each individual situation, validations of acquired learning will be granted by the Committee for pedagogical supervision. Modules A B C D E are compulsory.

The principal subjects addressed are: theory, sound synthesis, sampling, listening, history, encounters and realisations

A. Principal module

- Theory : 2 hours weekly
Sound Nature, Sound Object Solfege (Pierre Schaeffer), Acoustics, Psychoacoustics, Auditory Perception, Electroacoustic chain: Microphones and Speakers, Mixing and PA Systems, Effects, Signal Processing, Amplification, Cabling and Connectivity, Experimental sound recording, Digital recording, mixing and mastering, MIDI system, Interpretation of works for loudspeaker set, Architectural acoustics, Spatialisation, Software: Cubase 9.5 , Wave lab 9.5 , Ableton Live 10, Melodyne, GRMTools, etc.
- Sound synthesis : 1 hour weekly
Analogue modular: Roland system 100, Doepfer 100, Arturia Matrixbrute, Digital modular Nord Modular, Factory Hollyhock , VSTi: Suite NI Komplete 11, Suite Arturia Vcollection 6

- Listening history encounters : 1 hour weekly
History and Aesthetics of Electroacoustic Music, History and Aesthetics of Sound, Listening to Works from All Repertoires, Critical Listening, Conferences and Courses on Topical Music Topics Given by Key Figures: Composers, Instrumentalists and Artists residency at CRR or in the region, Preferential access conditions to concerts organized by CRR
- Realisations : 8 hours weekly
Composition of acousmatic and mixed pieces, Construction of musical software tools, Practice of live sound systems and sound recording, Organization of concerts in collaboration with other departments of the CRR, Interpretation of electroacoustic works from the repertoire, Concerts in the Auditorium Season, Participation in external events (Whynote, Music-Action, FIMU, GMEM ...), Relations with the NICEPHORE CITE cluster.

B. Specific module

- Immersion in the milieu of higher teaching : 14 hours
- Master class, training courses,... : 6 hours

C. Module for preparation for examinations and public competitions

- Preparation for tests : 8 hours
- Individual supervision : 4 hours
- Written or oral work specific to the tests of the selected establishments : 4 hours
- Body work, stress management : 4 hours

D. Optional courses

The optional courses are realised according to the expectations of the students and the content of the public competitions they have decided on.

- Language : 2 hours weekly, according to the targeted competitions
- Complementary subjects : contemporary music, world music, ancient music,...: 2 hours weekly
- Musical training : from 1/2 hour to 2 hours per week according to expectations

SUPERVISION OF TEACHING

Committee of pedagogical supervision

- Direction : Robert Llorca, Eddie Nicollet
- Education manager : Martin Ackerman
- Artistic season manager : Stéphane Warnet
- All teachers responsible for the modules and subjects
- Higher teaching staff
- Invited personalities

The education manager receives all students so as to determine their aims and their pedagogical needs.

TIMETABLE ORGANISATION

This division of time is expressed in hours per week and per year for two years of study. It may fluctuate depending on the main discipline of the student. One year represents 30 weeks of classes.

		Weekly classes	Weekly classes organized over 2 years	Course over 2 years
A. Principal module				
	Theory	2,00	120	
	Sound synthesis, sampling	1,00	60	
	Listening, history, encounters	1,00	60	
	Realisations	8	480	
B. Specific module				
	Immersion higher teaching			14
	Master classes, courses ,...			6
E. Module for preparation for entrance competitions				
	Tests			8
	Individual supervision			4
	Specific written or oral work for tests			4
	Bodywork, stress management			4
	Sub- TOTAL	12,00	720	40
		Transposition weekly timetable		13
		TOTAL compulsory training timetable		760
F. Optional courses				
	Jazz, Cont Mus, World Mus, Ancient music, dance ...	2,00		
	Language	2,00		
	Musical Training	2,00		
	Weekly TOTAL	6,00		