

The University of Iowa  
SCHOOL OF MUSIC  
Division of Fine Arts

Electronic Music Studios

PROGRAM FOUR

Friday, February 11, 1977, 8:00 P.M.

Rm. 1061, Music Bldg.

1. Opus 2, No. 1 (1976)

Timothy Daniels

2. Merchants (1976)

Mark Schubert

3. Objets (1975)

Peter Tod Lewis

Realized at the Institute of Sonology, Utrecht and  
the studios of the Groupe de musique experimentale de  
Bourges.

I of S: PDP-15 computer with POD6 program of Barry Truax  
Voltage controlled reverberation, using computer-  
generated control tape  
Gmeb: analog generation of "drone"  
final editing, filtering, and mixdown

The source for nearly all of the sounds in Poultry was a recording made in the Spring of '76 of a metal toy chicken, approximately WWII vintage. A wind-up motor and a clarinet also contributed here and there. For the most part, very basic studio techniques were used: splicing, speed change, loops, tape echo, etc. Electronic processing was minimal -- occasional filtering to reduce noise, and a very brief appearance of ring-modulated chicken. The piece has five large areas. In the first, after an introduction of about two minutes length, musical ideas were constructed from events on the source tape as they happened, that is, without processes like speed change or tape echo (excepting the "punctuation marks"), but re-ordered to my liking via the razor blade. This material is full of violent attacks; in the second area, continuous or sustaining pitches become the subject, and the forceful attacks of the previous material all but disappear. The third area is in the same vein as the first, but is a reinterpretation of that approach, and not at all a literal repeat. In the fourth area, some extremely brief events of the original tape were selected, and tape speed (and thus pitch) variation was the main method of shaping the ideas. In the final and longest area, large fields of sound were created through the obsessive and relentless use of tape echo; long, non-attack oriented gestures become the central material.

Poultry in Motion was completed in December, 1976.

#### I N T E R M I S S I O N

5. Broadcasting (1973)

Makoto Shinohara

Realized at the studios of the NHK, Tokyo.

6. Fanfare (1976)

Daniel Godfrey

Sound sources in Fanfare include stringed instruments and the Moog Synthesizer. The string sounds were recorded live, processed by filtering and conventional tape techniques, and then mixed with the synthesized material.

7. Night-for-Night (1976)

Sandra Tjepkema

Julie Quick, violin  
William Hibbard, viola  
Gary Hardie, cello  
Stephen Schick, percussion  
Donaldson Lawhead, conductor

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Up-coming Events: Feb. 27 - Center for New Music, CRH  
Mar. 11 - Composers Concert, HH  
Mar. 12 - EMS, Program Five, Rm. 1061, MB