

The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

The Electronic Music Studio

presents

TAPE-CONCERT

MONDAY, NOVEMBER 18, 1974, AT 8:00 P.M.

HARPER HALL

In Partial Fulfillment of City I - New York: Michael Stone
Version III, Op. 26 (dedicated to Marcia)

"The idea for a third version to my City I series (Op. 23, 24) became reality when I stumbled on the process of 4-channel tape echo. With the wonder of this technique still humming in my ears, I became exceedingly interested in the mixing of both electronic and concrete sounds. The electronic sounds I chose were pulse and sine waves processed by a sequencer and modified by a fixed filter bank. The concrete sounds are Spike Jones, The James Gang, and The Dukes of Dixieland.

By filtering both concrete and electronic sounds I was able to realize this piece. Other processes involved were variable tape speeds and the playing of certain segments backwards. I tend to hear this piece, rather picturesquely, as a sort of "Day in a life..." The catch is the idiocy of living in a large city."

Wind Music II (1974)

Tim Daniels

"This piece is created for the most part from a sound in the environment, a rather tonal set of wind chimes. This sound was manipulated to lower the pitch by a factor of approximately 10 - 32 times, thereby achieving a complete change in esthetic. The 4-channel medium encloses the listener in this new sound environment."

Period Piece (Version A)

Steve Syverud

Mr. Syverud is Director of the Electronic Studio at Northwestern University.

Extrusion

Milton S. Jones

"Extrusion was conceived inside an aluminum extrusion factory. The composition is based on the original sounds produced by aluminum stretchers, punchers, run-out tables, presses, various size saws, and other miscellaneous equipment.

The objective of the piece is to launch its listeners into a factory-like atmosphere, and yet at the same time achieve continuity by utilizing such traditional musical techniques as dynamic and timbral contrast, overlapping phrases, and the elaboration of basic

materials. The piece is constructed in quasi 3-part form, with all three parts sharing some of the same original material, but treated differently in each part. The fact that the piece is actually an out-growth of raw factory noise perhaps gives significance to the title."

INTERMISSION

Inside Out, Inside In (yes, no, yes, yes) Edward Miller

"...is a four-part canon at the unison with entrances at the distance of one eighth. All notes have the duration of one eighth. Version I consists of a computer generated monophony which has been transformed into a four-part canon by using four-channel tape head delay... There are four sections in the piece. The succession of tones is the same in each section but the order of voices (channels) differs according to this scheme:

| | Channel |
|------------|---------|
| section 1. | A B C D |
| 2. | B D A C |
| 3. | C A D B |
| 4. | D C B A |

...The tape was realized at the Oberlin Conservatory of Music Digital Sound Generation Center and Electronic Music Studios, facilities of the Technology in Music and Related Arts Program." Mr. Miller is Director of the Electronic Music Studios at Oberlin Conservatory.

Remnant Mark Schubert

"Composed at the end of last year, the source material of this piece includes modulations of percussion sounds, synthesizer sounds, and tape manipulations of a Hare Krishna chant."

Music for a Poet (from the Memory of Anne Sexton) Peter Elsea

"It is written:

The suicide is not taking his own
life,

He is killing all the rest of us."

The Waiting Room Lewis Nielson

"This piece was made between September and November of 1974. The sound sources are 8 high frequency triangle waves and the processed sounds of a piano and violin improvisation."