025:250 COMPOSITION: ELECTRONIC MEDIA I
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Goals: To learn how to edit, mix, process, synthesize, and control digital sound. Students will use applications such as Sound Designer, Protools, Kyma, Studio Vision, Sound Hack and others to create a composition for the final project.

Grading: Final grades will be based on the following criteria:

Class Presentations:	15%
Assignments:	25
Studio Activities:	10
Final Composition:	50

Class Presentations: Students will develop their teaching skills by giving presentations on software, hardware, and other aspects of electronic music composition. Software demonstrations should include handouts with screen snapshots as well as prepared audio examples.

Assignments: The primary purpose of the assignments given throughout the semester will be to generate compositional material for the final composition. Grading criteria includes musicality, originality, variety, and flexiblity, as well as demonstration of ability to follow instructions and to solve and work around problems.

Studio Activities: Students will engage in a cooperative effort to maintain the studio areas in a professional manner. This includes checking signal flow configurations, seeing that the studios are spotless and professionally organized, and solving technical problems that arise. Students will also contribute to studio research and development through work on the EMS web page, archives, performances, and the Iowa Timbral Research Project.

Final Composition: The final composition will be a ca. 5' piece for stereo digital tape. Students will present working versions of the piece during class throughout the semester.

Course Workload: Students should expect to put in a minimum of 10 hours per week on course projects and studio actitivies.

Studio Policies: Students are expected to follow all EMS Studio Policies.

Calendar

Aug. 24	Intro to Digital Audio; **Sound Designer**
Aug. 26	Intro to DSP transformations; **Sound Hack**
Aug. 31	Preparing and editing transformation files; **Sound Designer, Sound Hack, HyperPrism**
Sept. 2	Intro to non-destructive editing and mixing; **ProTools**
Sept. 7	NO CLASS
Sept. 9	Recording, downloading, and importing audio sounds.
Sept. 14	Creating compositional fragments in ProTools.
Sept. 16	Intro to MIDI
Sept. 21	**Composition Critique**.
Sept. 23	**Composition Critique**.
Sept. 28	Intro to **OMS** and **CyberSynth**
Sept. 30	Intro to **Studio Vision**
Oct. 5	Sequencing in **Studio Vision**
Oct. 7	Sequencing in **Studio Vision**
Oct. 12	**Composition Critique**.
Oct. 14	**Composition Critique**.
Oct. 19	Intro to **Max**
Oct. 21	Intro to **Max**
Oct. 26	Alogrithmic composition in **Max**
Oct. 28	Algorithmic composition in **Max**
Nov. 2	**Composition Critique**.
Nov. 4	**Composition Critique**.
Nov. 9	Intro to **Kyma**
Nov. 11	Intro to **Kyma**
Nov. 16	Spectral processing in **Kyma**
Nov. 18	Spectral processing in **Kyma**
Nov. 23	Reverberation and spatialization
Nov. 25	NO CLASS
Nov. 30	**Composition Critique**.
Dec. 2	**Composition Critique**.
Dec. 7	Equalization, CD-recording
Dec. 9	**Composition Due on CD.**