

## **025:251 COMPOSITION: ELECTRONIC MEDIA II**

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Course Description: **Composition: Electronic Media II** builds upon ideas and techniques introduced in **Electronic Media I**. This semester, we will continue to explore the rapidly evolving relation between digital media and the compositional process. After a brief review of the Pro Tools and Plug-Ins environment, we will investigate other means of sound generation and control with the Kyma System. Other software, including Max/MSP and software synthesis programs, will be discussed in student presentations. Other topics to be covered in the course include the history of electronic music, composition for instruments and tape, multi-channel sound, live electronics, and algorithmic approaches to sound generation and control.

Grading: Grades are based on attendance/participation (10%), presentations (20%), and the final composition (70%).

Final Composition: The final composition will be a ca. 5' piece for stereo digital tape. Other options, such as multi-channel, instrument and tape, live electronics, and video works are also encouraged. Students will present working versions of the piece during class throughout the semester. A recording of the piece (CD, DVD, or ADAT) should be turned in no later than May 14, 4:00 PM in Prof. Fritts's mailbox in 1007 VMB.

Studio Access: Students will be assigned keys to Studios 1 and 2. Schedules are posted outside each studio door. To receive keys, email Prof. Fritts at lawrence-fritts@uiowa.edu.

Studio Maintenance: The studios should be kept clean at all times. Food and open drinks should not be consumed in the studios. Bottled drinks should be carefully handled.

Studio Problems: Please report any problems to Mike, Matt, or John as soon as they occur.

Studio Disk Storage: Students may keep copies of their work on any EMS User drive. However, this data will not be protected and could be accidentally erased or altered. Students should back up all of their work on removeable media, discussed below.

Materials: Students should purchase their own blank media for backup: Zip disks, 100 MB at \$8 each; CDs, 650 MB at \$1 each, and DVD Ram disks, 5.2 GB at \$20 each.

### **Course Outline**

#### **Weeks 1-8: January 23 - March 13**

Studio Orientation, Update, and Review  
Pro Tools Orientation and Review  
History of Electronic Music  
Introduction to Kyma System  
Composing for Instruments and Tape  
Professional Opportunities  
Composition, Research, and Software Presentations

#### **Week 9: Spring Break**

### **Weeks 10-12: March 25 - April 10**

SEAMUS Conference Activities

Studio Upgrade

Composition, Research, and Software Presentations

### **Weeks 13 - 16: April 15 - May 8**

Algorithmic Approaches to Sound Control and Generation

Live Electronics

Multi-Channel Sound Composition

Composition, Research, and Software Presentations

### **Important Dates**

- Feb. 5            Electronic Music Studios Concert of Student Works  
                    Clapp Recital Hall, 8:00 PM
- April 3           SEAMUS Conference Set-up  
April 4-6        SEAMUS Conference
- May 14          Final Composition Due at 4:00 PM in Prof. Fritts's box in 1007 VMB

### **Suggested Reading List**

#### Online Manuals

*Peak Users Guide* (pdf)

*Kyma Users Guide* (pdf)

*ProTools Users Guide* (pdf)

#### Books

Chadabe, Joel. *Electric sound : the past and promise of electronic music*. Upper Saddle River, N.J.: Prentice Hall, 1997.

Roads, Curtis. *The Computer Music Tutorial*. Cambridge: MIT Press, 1996. On reserve.

Dodge, Charles and Thomas Jerse. *Computer Music*. New York: Schirmer, 1985.

#### Periodicals

*Computer Music Journal*. Cambridge: MIT Press. For recent issues, ask at front desk. Other issues shelved.

*Electronic Musician*. Emeryville, CA: Intertec Publishing. See journal shelves.

*Journal of New Music Research*. Lisse, The Netherlands: Swets and Zeitlinger. Available through Inter-library loan.

*Journal SEAMUS*. Austin: University of Austin Press. For SEAMUS members.

*Mix*. Emeryville, CA: Intertec Publishing. See journal shelves.