

025:251 COMPOSITION: ELECTRONIC MEDIA II

Lawrence Fritts

354-8712 (emergencies)

lawrence-fritts@uiowa.edu

Office hours: MW, 1:30-3:30 and after class. Best to email for appointments.

Staff: Matt Dotson at matthew-dotson@uiowa.edu.

Chris Shortway at christopher-shortway@uiowa.edu.

Goals: Students will learn advanced technology, techniques, and compositional strategies associated with electronic music. The software used in class includes **Max/MSP** and **Kyma**, in addition to **Pro Tools**, **Peak**, and **Sound Hack**, which were learned in the previous semester of the course. Techniques to be studied include sound recording in an anechoic chamber, spectral analysis and synthesis, algorithmic compositional techniques, and strategies for composing for instruments and fixed media electronics. The course work includes EMS concert participation, in-class listening and discussion, and presentation of assignments and works in progress.

Grading: Grades are based on participation/attendance (5%), assignments (15%), listening presentations (15%), mid-term critique (15%), final critique (15%) and the final composition (35%). Poor attendance will result in a lower grade.

Assignments: Students will complete 3 assignments designed to develop skills in algorithmic or computer-assisted composition and spectral analysis/synthesis. These will be presented in class. These assignments will be worth 15% of the final grade.

Listening Presentation: Each student will present a work by an important composer in the field of electronic music for instrument(s) and electronics. The electronics can be either fixed or interactive. This presentation will be worth 15% of the final grade.

Mid-term Class Critique: Students will present their work for class discussion and critique. This music will be worth 15% of the final grade. Grading will be primarily based on length of the composition presented: 00:45+ = A; 00:30+ = B; 00:15+ = C; 00:00.001+ = D; 00:00 or less = F. Other factors will be quality and concept development, working method, and materials.

Final Class Critique: Students will present their work for class discussion and critique. This music will be worth 15% of the final grade. Grading will be primarily based on length of the composition presented: 3:00+ = A; 2:00+ = B; 1:00+ = C; 00:30+ = D; 00:29 or less = F. Other factors will be quality, originality, and technique.

Final Project: The final project is 5 minutes or more of a composition for instrument and electronics, either fixed or interactive. Due to the complexity of this kind of composition, a completed work is not required, nor is a score. Grading will be based on quality, originality, and technique. A CD recording, using a live or virtual instrument with electronics, is due in Prof. Fritts's mail box, location to be determined later, by 4:00 Tuesday, May 12, 2009.

EMS Concerts: Students are expected to attend each EMS concert and to assist with set-up or tear-down. Each concert will count as one class.

EMS Hard Drives: Students can use hard drives in Studios 1 and 2. Since these drives are not secure, students are responsible for backing up their work after each session on their own media, such as a memory stick.

Studio Access: Students can obtain keys to the studios by talking with the Matt or Chris. Students can sign up for studio time on a permanent and weekly basis. The permanent schedule will be determined in Week 2 of class.

Studio Maintenance: The studios should be kept clean at all times. Furniture and equipment should be symmetrically arranged and dust-free. Food and open drinks should not be consumed in the studios. Bottled drinks should be carefully handled.

Studio Problems: Please report any problems to Matt and Chris as soon as they occur. While some problems are due to user error, other problems are not. If several people report the same kind of problem, then it will appear that it is not a user error and can be addressed by Matt and Chris.

Equipment Check-out: Equipment is available to be checked out by Matt and Chris.

Academic Fraud: Plagiarism and any other activities that result in a student presenting work that is not his or her own are academic fraud. Academic fraud is reported to the departmental DEO and then to the Associate Dean for Academic Programs and Services in the College of Liberal Arts and Sciences.

www.clas.uiowa.edu/students/academic_handbook/ix.shtml

Making a Suggestion or a Complaint: Students have the right to make suggestions or complaints and should first visit with the instructor, then with the course supervisor if appropriate, and next with the departmental DEO. All complaints must be made within six months of the incident.

www.clas.uiowa.edu/students/academic_handbook/ix.shtml#5

Accommodations for Disabilities: A student seeking academic accommodations first must register with Student Disability Services and then meet with a SDS counselor who determines eligibility for services. A student approved for accommodations should meet privately with the course instructor to arrange particular accommodations. See

www.uiowa.edu/~sds/

Understanding Sexual Harassment: Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. Visit www.sexualharassment.uiowa.edu/ for definitions, assistance, and the full policy.

Administrative Home of the Course: The administrative home of this course is the College of Liberal Arts and Sciences, which governs academic matters relating to the course such as the add / drop deadlines, the second-grade-only option, issues concerning academic fraud or academic probation, and how credits are applied for various CLAS requirements. Please keep in mind that different colleges might have different policies. If you have questions about these or other CLAS policies, visit your academic advisor or 120 Schaeffer Hall and speak with the staff. The CLAS Academic Handbook is another useful source of information on CLAS academic policy:

www.clas.uiowa.edu/students/academic_handbook/index.shtml

Calendar

Jan. 21-28	Max/MSP: Interface, objects, operations, sound playback, mixing, and recording.
Feb. 2-4	Max/MSP: Randomness, time, and control. Recording in the anechoic chamber on a day to be determined.
Feb. 9-11	Assignment #1 presented in class. Kyma: Intro to interface and spectral analysis.
Feb. 16-18	Kyma: Spectral analysis, synthesis, and morphing.
Feb. 23-25	Max/MSP: Algorithmic design.
March 2-4	Assignment #2 presented in class. Pro Tools: Virtual instruments.
March 9-11	Listening presentations. Max/MSP: Control issues.
March 16-18	Spring break.
March 23-25	Class critiques.
March 30-April 1	Max/MSP: Synthesis
April 6-8	Max/MSP: Interactivity
April 13	Max/MSP: Jitter
April 15	Fritts at SEAMUS. No class. (The April 27 concert is in lieu of this class.)
April 20-22	Open Music: Rhythmic trees, permutations.
April 26	EMS concert, 3:00 PM, Becker Auditorium.
April 27-29	Matt Dotson and Chris Shortway presentations.
May 4-6	Class critiques.
May 12	Final Project due in Prof. Fritts's mailbox, location to be determined later, 4:00 PM.