

025:251 COMPOSITION: ELECTRONIC MEDIA II

Lawrence Fritts

621-6651 cell (for immediate issues; texting is fine)

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Except when teaching, I am usually at my computer, so email is the best way to reach me, especially if you need anything. This helps me keep track of things better than the phone. My cell phone is best used if you are expected in a lesson or for a class presentation and will be late or not able to make it. For brief messages, I like texting. Office hours: MW, 1:30-3:30 and after class. Best to email for appointments.

Staff: Shane Hoose at shane-hoose@uiowa.edu.
Zach Zubow at zachariah-zubow@uiowa.edu

Goals: Student will compose a work incorporating electronics and a live component. Examples are works for instrument and fixed media, instrument with composer-controlled laptop, instrument with realtime tracking, accompaniment, and processing, and laptop orchestra. Students including a live instrument in the work are encouraged to record samples in the anechoic chamber. While the Kyma system will be briefly explored for its spectral analysis and morphing capabilities, the focus of the course will be on Max/MSP for algorithmic composition, realtime playback of samples, sound synthesis, and live tracking of an instrument. While the calendar of topics and events will be developed according to student interests, the activities of the class will include participation in the two EMS concerts, presentation of assignments and works in progress, and listening presentations and optional individual class teaching presentations as interests and needs arise as the course develops.

Background for the Course: Students are expected to extend and build upon the knowledge acquired during the Fall 2010 semester, which focused on Pro Tools, Peak, and the techniques of building up a fixed medium work from the sample level.

Teaching Experience: Because many academic jobs for composers include teaching of music technology, students will be given the opportunity to develop their teaching skills in this class, primarily through listening presentations, discussed below. On an optional basis, qualified students will be given opportunities to prepare a handout and lead a short discussion of a technical nature, usually pertaining to some aspect of the software used in class.

Grading: Grades are based on participation/attendance (5%), assignments (30%), listening presentations (10%), mid-term critique (15%), final critique (15%) and the final composition (25%). Poor attendance will result in a lower grade.

Assignments: As in the previous semester, assignments are given for the purpose of creating a composition.

Listening Presentation: Each student will present a work by an important composer in the field of electronic music. The electronics can be either fixed or interactive. This presentation will be worth 10% 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. A good length at this point is 1 minute. 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. A good length at this point is 4 minutes. Other factors will be quality, originality, and technique.

Final Project: The final project should be at least 5 minutes in length, unless the critiques suggest otherwise. We will set up individual ½-hour meeting times early in the finals week to play and discuss the final work.

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 flash drives or hard drives.

Studio Access: Students can obtain keys to the studios by talking with Shane or Zach. 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. To keep surfaces clear of pens and papers left behind, we should try to put them in one of the drawers in the racks. I'll also put old handouts there, so if you miss a class, you can find the handout there.

Studio Problems: Please report any problems to Shane and Zach as soon as they occur. Most problems are incredibly easy to solve, but they have to know about them to fix them.

Equipment Check-out: A wide range of very high quality microphones, Apple laptops, Digidesign interfaces, video cameras, and recording devices can be checked out. When you check out something that comes with cables, power supply, etc., please double check that you return everything.

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. 19	Overview of Max/MSP
Jan. 24-26	Max/MSP: Interface, menus, pallet, arithmetic operations, soundfile playback.
Jan. 31-Feb. 2	Max/MSP: Pitch, rhythm, randomness.
Feb. 7-9	Assignment #1 presented in class. Kyma: Spectral analysis, editing, and morphing.
Feb. 14-16	Max/MSP: Envelopes, functions, audio input.
Feb. 21-23	Assignment #2 presented in class. Max/MSP: Inspector, colors, panels, sliders, meters, presets.
Feb. 27	EMS Concert, 7:30 PM, Becker Auditorium. Flute and electronics concert.
Feb. 28-March 2	Assignment #2 presented in class. Max/MSP: Live recording and playback, pitch-tracking.
March 7-9	Assignment #3 presented in class. Max/MSP: Synthesis, conditions.
March 14-16	Spring break.
March 21-23	Pre-critiques.
March 28-30	Mid-term critiques.
April 4-6	Max/MSP: Live laptop triggering, laptop orchestra, keystrokes.
April 11-13	Listening presentations.
April 18-20	Max/MSP: Advanced topics.
April 25-27	Pre-critiques.
May 1	EMS Concert of student works, 7:30 PM, Becker Auditorium.
May 2-4	Final critiques.
May 9-13	Finals Week. Individual meetings, TBA
Also:	
March 6	Composer's Workshop 1
March 26	SCI/U Iowa Concert
May 8	Composer's Workshop 2