

025:251 COMPOSITION: ELECTRONIC MEDIA II

Lawrence Fritts

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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:

1. In Pro Tools, learn to compose with a MIDI instrument track in sync with conventional audio tracks.
2. In Open Music, algorithmically generate MIDI files that can be imported and edited both in a notation program, such as Sibelius or Finale, and in the MIDI instrument track in Pro Tools.
3. In Max/MSP, import audio files and trigger them using timing commands, random generators, ASCII commands, screen commands, live microphone input.
4. In Max/MSP, record an instrument during a performance and play back excerpts later in the work.
5. In Max/MSP, algorithmically generate audio files that can be imported into Pro Tools.
6. In Max/MSP, process imported audio files.
7. In Max/MSP, synthesize audio files that can be imported into Pro Tools.
8. Compose a piece for one of the following media:
 - a. Instrument and tape, using a MIDI instrument track in Pro Tools.
 - b. Laptop orchestra work for 3 or laptops running Max/MSP.
 - c. Instrument and Max work where instrument triggers pre-recorded audio files.
 - d. Instrument and Max work where Max records the instrument and modifies the recorded sounds.
 - e. Other options may be considered.

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. Algorithmic, interactive, and instrument and tape works will be the focus.

Mid-term Class Critique: Students will present their work for class discussion and critique. This music will be worth 15% of the final grade.

Final Class Critique: Students will present their work for class discussion and critique. This music will be worth 15% of the final grade.

Final Project: We will set up individual ½-hour meeting times early in the finals week to play and discuss the final work, which will be worth 25% of the final grade.

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.

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.

Equipment Check-out: Students may check out microphones, interfaces, laptops and audio gear, as discussed in class.

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. 18	Topics in Max/MSP: Overview
Jan. 23-25	Topics in Max/MSP: Soundfiles and synthesis
Jan. 30-Feb. 1	Topics in Max/MSP: Triggering
Feb. 6-8	Topics in Max/MSP and Pro Tools MID Instrument Tracks
Feb. 13-15	Assignment 1 Presentations
Feb. 20-22	Topics in Max/MSP: Synthesis and Processing
Feb. 26	EMS Concert, 7:30 PM, Becker Auditorium.
Feb. 27-29	Topics in Max/MSP: Live Instruments
March 5-7	Assignment 2 Presentations
March 12-14	Spring break
March 19-21	Open Music
March 26-28	Assignment 3 Presentations
April 2-4	Advanced Max/MSP Presentations
April 9-11	Mid-term critiques.
April 16-18	Listening Presentations
April 23-25	Advanced Max/MSP Presentations
April 29	EMS Concert, 7:30 PM, Becker Auditorium.
April 30-May 2	Final critiques
May 7-11	Finals Week. Individual meetings, TBA
Also:	
March 5	Composer's Workshop 1
April 13-14	Exchange Concerts with UMKC and UC-Boulder
April 15	Composer's Workshop 2