

# A Concert of Electronic Works for Tape and Computer

from the University of Iowa  
Experimental Music Studios

Lawrence Fritts, Director

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Harper Hall

## The Program

### Wire

John Allemeier

*Wire* is organized into two contrasting sections. The first consists of layers of low percussive sounds mixed with long metallic timbres. A single high sustained tone appears occasionally throughout the first section which is used later to compose the second part. The development of the second section is done mainly through glissandi of an electronically transformed single guitar harmonic.

### Assembled Concrète

Ben Rubin

*Assembled Concrète* travels over hills of pitch and density. The inclines of the hills vary. Pitch, melody, and density move and change at different rates as they progress through the soundscape. These changes in turn transform a small group of motives that run in a string through the piece.

### Momentum

John Allemeier

*Momentum* was constructed by first producing a layer of low metallic and inharmonic sounds. Later a second layer was created to punctuate the low register. Sporadic blocks of chords are used to contrast the polyphony of the other layers.

### Marks '94

Eun-Hee Shin

My musical intention in writing this piece is to effectively combine diverse sounds whose pitches and timbres have been transformed from their original sources. The sounds are largely divided into two categories for each parameter: higher or lower pitch; gentle or violent attack; soft or harsh timbre, etc. They are combined sometimes forming groups and sometimes separately.

## **In (harmonic)**

Jonathan Price

*In (harmonic)* juxtaposes and blends harmonic and inharmonic tones. Harmonic tones are periodic complex waves whose composite sine waves have frequencies that are integral multiples. The frequencies of the sine waves in an inharmonic tone have a non-integral multiple relationship. The inharmonic sounds in *In (harmonic)* were created using a digital ring modulator and noise modulator. All the tones were created with two Casio CZ-1 synthesizers.

## **Replacements**

Ben Rubin

*Replacements* has three movements, each made entirely of tape loops. Each loop contains between one and four sounds. The loops are brought in and out of phase with each other causing the sounds to cluster in different patterns and pitches each time they repeat. The first two movements were made from concrete sounds, while the last movement was made from splices of my voice.

## **The Mountains Were Not Found**

Jonathan Price

*The Mountains Were Not Found* takes its title from the 16th chapter of Revelation: "And there were voices, and thunders, and lightnings; and there was a great earthquake. . . And every island fled away, and the mountains were not found."

## **Music Holds**

Ben Rubin

*Music Holds* is a computer-generated piece using MIDI. The piece gets its name from the way in which it moves. Its phrases move as a rock climber might; it stops, finds a foot or hand hold, and then continues. It is composed of differing phrases that combine in different ways to create various combinations of rhythm and pitch.

## **Three Songs**

Eun-Hee Shin

This piece was written using MIDI, yet it was composed as if for conventional instruments. But by using MIDI, it was possible to get many different sounds which extended the timbre and range of each "instrument."