



The University of Iowa School of Music And
The Electronic Music Studios

Toy Story Terrorist	Todd Papke
Cyborg Jungle Dance	Todd Papke
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Toy Story Terrorist asks: what would happen if our hero had a really bad day?

Somewhere in the galaxy, there's a planet where beings are based upon metal and machines rather than carbon and cells. **Cyborg Jungle Dance** is a look at a worship festival in such a place as everyone comes together for some fun!

As a returning student, **Todd Papke** is completing his BA in Multimedia Narrative at The University of Iowa. He has been active in the music and multimedia industry for over fifteen years as an executive, software engineer, and musician. While living in Los Angeles, he designed a database system for cataloging Frank Zappa's extensive video and audio archives, worked with Thomas Dolby on the highly successful role playing game "The Dark Eye" (William S. Burroughs provided the narrative), and spent two years as the Technical Director for Disney.com. In the late 80's, while on professional staff at The University of Iowa, he helped create and managed "Second Look," one of the first fully digital multimedia studios in the U.S. His first album, "No More Begging" was released in 1993, and his second album is currently churning away in his studio. Todd is studying composition with Lawrence Fritts and is a native of North Liberty, Iowa.

Autumn II, inspired by my poem *Autumn*, attempted to incorporate voice and midi recordings with electronically altered voice. This experiment resulted in a lush, musical soundscape that accompanied the poem's text. After some time, I became increasingly disenchanted with the spoken text and decided to process it. The result is a garbled hint of text as a backdrop for the original soundscape.

Etude: Letter Never Sent: Using several choice words, this etude exists as a musical letter to a past love. The tone of the work clearly emphasizes my feelings about that relationship's end. However, the letter has never been sent and, therefore, acts as a personal release for my past feelings. An accompanying video does exist for this work, however I never intend to allow the public to view it.

Paul Alan Brenner, currently pursuing his PhD at the University of Iowa, has his MA in composition (with extra studies in viola performance) from DePaul University and his BM in music education (with extra studies in composition and violin performance) from the University of Wisconsin - Madison. His past composition teachers include George Flynn, Kurt Westerberg, Thomas Miller, Joel Nauman, Stephen Dembski, and John Downey. His past violin and viola teachers include Rami Solomonow, Tyrone Grieve, and Terry Bjorklund. Paul currently studies composition with Lawrence Fritts, viola with Christine Rutledge and is a native of Brookfield, Wisconsin.

faktura (2003) is a work that explores a series of virtual environments, focusing on the infinite variety of forms and textures one might find. Morphing, evolving abstract objects appear against a backdrop of evocative music that sets the tone and affect of each scene. The piece develops over a 9-minute time frame, yet presents a timeless, shifting and (perhaps?) disorienting experience to the viewer. The visual material of *faktura* was created with the POVray scene description language. Specific techniques include the use of morphing isosurfaces and the application of control parameters extracted from preexisting sequences of bitmap files, specifically to control the motion of new, synthetic images. Sonic Foundry Acoustic Mirror and the Symbolic Sound Kyma System were used for the music. The Russian term *faktura* has a variety of meanings, including one published in the 1923 Constructivist manifesto: manner of construction. Other definitions include surface quality and texture.

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller's music and artworks are available at www.dennismiller.neu.edu.

Songs of Discord was begun in 2004, one year after the testing of the Massive Ordnance Air Burst bomb (the "MOAB") by the United States Department of Defense, for possible use in the Afghan Campaign and the Second Iraq War. After the completion of the song *Queen MOAB*, it was decided that the musical ideas presented longed to be expounded upon to create a complete song cycle. This *Prelude* seeks to prepare the listener for the ideas of violence and despair that feature so prominently in the work by creating a sound world unique to the cycle itself.

Brian Vlasak (b. 1979) was born in Binghamton, NY . He earned both his B. Mus. and M. Mus. at the Crane School of Music, SUNY Potsdam and studied composition with David Heinick and Paul Steinberg . Presently, he is studying with David Gompper and Larry Fritts at the University of Iowa , where Brian is working on his Ph.D. in Music Composition, serves as the teaching assistant for Musicianship III and IV, and is the 2005-2006 recipient of the Henry and Parker Pelzer Composition Prize/Fellowship. In Spring 2004, he produced his ballet, *The 13 th Mourner* , with a full company of dancers and musicians and in Fall 2005, his percussion quintet, *Disintegrated Amalgamation* , will be presented at the 2005 Society of Composers, Inc. National Student Conference.

The expression “The Boy Kicked the Ball” is used by linguists to exemplify the notion that elaborations of noun phrases and verb phrases generate natural languages out of a single kernel located in the intellect. This idea of a universal grammar, theoretically constructed by MIT linguist Noam Chomsky, has a remarkable similarity to Viennese music theorist Heinrich Schenker’s belief that music is an art of elaboration and generation. The need to use such an elaborative process in my own music arose from working with very small grains or wavelets of sound. For these to coalesce into the kinds of musical gestures that I was seeking meant that I needed a very rich system of transformations acting on virtually atomic events. The structure of these transformations was derived from an area of mathematics known as group theory, which possesses very complex sets of generators and relations that can create large, dense, even viscous gestures that in turn grow into form as the music develops. I am enormously indebted to the late linguist Karen Landahl for many discussions on the subject and to Guerino Mazzola for encouraging me to apply group- theoretical methods to the wavelet-based approach to sound synthesis used here in **The Boy Kicked the Ball**.

Lawrence Fritts was born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor and Area Head of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His music is recorded on the Frog Peak, Innova, Tempo Primo, Albany, and Southport labels. His writings appear in *Papers Presented to the American Mathematical Society*, *Systems Research and the Arts*, *the Computer Music Journal*, *Music Theory Spectrum*, *Proceedings of the International Computer Music Association*, and in the forthcoming book, *Interdisciplinary Perspectives on Musicality*. He serves as National Director of Conferences for the Society for Electro-Acoustic Music in the US (SEAMUS) and on the editorial board of *The Journal of Mathematics and Music*.

Flow Interrupted addresses the time-honored question: is man superior to beast? On another level, it also explores the analog and digital aspects of electronic music. The work unfolds in three distinct sections: the first represents man or the analog realm. The second portrays nature or the digital world. The final segment combines the material of both previous sections in a climactic conclusion. The primary sound sources utilized include wolf vocalizations (www.pbs.org/wgbh/nova/wolves/howl.html), recorded oboe and viola, and synthesized timbres from the Moog and Arp. This collaboration was realized at the University of Iowa Electronic Music Studios after both composers realized their mutual interests in electronic music.

Rachel Foote graduated with a Bachelor of Arts, magna cum laude, in Music from Cal Poly State University in San Luis Obispo, CA. While at Cal Poly she studied both composition and electronic music with Antonio G. Barata. She is currently pursuing graduate study in composition at the University of Iowa with Lawrence Fritts. Besides composing, she plays oboe and English horn and is a TA in music theory and electronic music.