

MUSI 2350-4543 Making Computer Music

UVA, Summer 2016, MTWRF 10:30am-12:45pm, OCH B012

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What is computer music? How do we listen to this music? What does it mean to be a performer of computer music? This class will explore creation and performance of computer music, examining compositions by musicians such as Autechre, Delia Derbyshire, Paul Lansky, and Pamela Z. In addition, we will use software such as Finale, Reaper, and Max/MSP to create digital music compositions using techniques of notation, synthesis, and mixing.

COMPOSITIONS

There are two composition assignments due this term.

Composition Assignment 1, "Press Play" **DUE Mon Jun 20**
2-4 min, DAW and Max. Fixed media track. Must incorporate 2+ field recordings. Use patches to perform & record tracks which are then incorporated into the fixed track.

Composition Assignment 2, "Play Along" **DUE Mon Jun 27**
3-5 min, DAW and Max. Performance and live media. Either play an acoustic instrument and process these sounds, or use control data from MIDI instrument, laptop keyboard, etc. to control/process sounds.

The final composition is a self-guided assignment; it may incorporate any of the software and techniques we will discuss this term. Each student is required to submit a 2-paragraph written plan and an audio draft; these materials will be considered as part of the final composition grade.

Final Composition **DUE Sat Jul 9**
5-7 min, Max and more. There must be some approved live performance component; there may be a score (not required). Your final composition might deal with inhabiting and exploring a particular sound world; it might address a political or social issue; it might springboard closely from a particular musician or genre; it might deal with a certain mode of performance.

- Written Plan **DUE Thu Jun 30**
2 paragraphs, one describing your technical plan, one describing a specific computer music work which you'll treat as inspiration

- Audio Draft **DUE Wed Jul 6**
1-2min, either a draft of one section or a mini-version of the whole composition

Final paper (4543 students only) **DUE Sat Jul 9**
5-7 pages, double spaced, 1-inch margins, 12-pt Times New Roman font
Describe the technical material of your piece (What is the formal structure? What digital and performative techniques did you use to create the piece?) and analyze one approved computer music work that inspired your composition. The goal is to discuss your piece in light of the various topics and terminologies we have considered this term, and to situate your composition within a lineage of computer music history.

MATERIALS

Audacity	free, Mac and Windows, http://www.audacityteam.org/download/
Finale	30-day trial/ \$350 (academic), Mac and Windows, http://www.finalemusic.com/
Graphic	\$30, Mac, app store
Logic	\$200, Mac, app store
Max/MSP	\$350 (academic), Mac and Windows, https://cycling74.com/shop/
REAPER	free trial/ \$60 license, Mac and Windows, http://www.reaper.fm/purchase.php
Soundhack	free, Mac, http://www.soundhack.com/freeware/
SuperCollider	free, Mac and Windows, http://supercollider.github.io/download.html

SCHEDULE

Week 1

Mon Jun 13

Performance & attention; Oliveros *Sonic Meditation VIII*; Khaldi "What is Attention"; sound walk

Tue Jun 14

Musique concrète; DAW & Max; Recorder use; Notating *Door & sigh*

Wed Jun 15

Mixing; DAW-Max-Audacity workflow

Thu Jun 16

Elektronische Musik; Synthesis in Max

Bring in two sounds you recorded and be able to describe why you like them (stepping stone to Assignment #1)

Fri Jun 17

Sound design; Imitate & develop mixing exercise

Week 2

Mon Jun 20

Play Assignment #1; Liveness; Sequencing

Due: **Composition Assignment #1** (submit to Collab Assignments tab by 5pm)

Tue Jun 21

Graphic scores; scoring with vector drawing; MIDI

Wed Jun 22

Text scores; Patches for performance; Pizaro *Harmony series*; Notating in Finale

Thu Jun 23

Analog synthesis and sequencing; ARP

Bring in a test control patch: one triggered sample and one controlled synthesis with two parameters (stepping stone to Assignment #2)

Fri Jun 24

Networking; control info with OSC & MIDI; collective form activity

Week 3

Mon Jun 27

Perform Assignment #2; Patch iterability

Due: **Composition Assignment #2** (submit to Collab Assignments tab by 5pm)

Tue Jun 28

Rhythm & time; Soundhack

Wed Jun 29

Noise; Super Collider

Thu Jun 30

Iteration and workflow; exquisite corpse sound design; Soundhack & SPEAR

Due: **Final Composition Written Plan** (submit to Collab Assignments tab by 5pm)

Fri Jul 1

Student-led Day 1

Week 4

Mon Jul 4

NO CLASS, Independence Day

Tue Jul 5

Student-led Day 2

Wed Jul 6

Student-led Day 3

Due: **Final Composition Draft** (submit to Collab Assignments tab by 5pm)

Thu Jul 7

Electronic music in installation

Fri Jul 8

Final composition rehearsal and workshop

Due: Keep working on final project – practice in class today

Sat Jul 9 (final exam period)

Present final compositions

Due: **Final Composition [& Paper]**