

To the graduates: From Olivier

Sept 30, 1971

The ~~course~~ ^{seminar} Advanced Use of Electronics in Music (205) is offered in the Spring. Prerequisites are as follows: 1) Technical ~~competence~~ proficiency in the operation of Buchla and Moog Voltage Controlled Electronic Music Systems 2) Technical proficiency in tape editing, tape recording and associated techniques 3) Technical proficiency in the use of sound equipment 4) A thorough knowledge of the terminology associated with basic acoustics and electronic music in general. Proficiency is determined by a written and applied examination. A project is required.

Graduates who are deficient in the above may prepare for the seminar by taking Electronics in Music (105). ~~and~~ Music 105 is a course in the fundamentals of electronic sound generation and manipulation with emphasis on voltage controlled systems, especially Buchla and Moog which we have. Live performance, tape composition, notation and ^{technical} analysis are included. Deficiencies may also be remedied by working in the self-study lab. (see below)

Satisfactory completion of Music 105 does not guarantee entrance to Music 205 immediately. Since graduates must be in residence at least 2 years, then a year between 105 and 205 is strongly recommended to allow

for assimilation of relatively new materials, techniques and concepts and for development of ideas for a Mus 205 project. Under special circumstances a graduate who is technically prepared for Mus 205 could be admitted during the first year of residence but a year of self study in our laboratories is advised.

Prerequisite for Music 105: technical proficiency in the use of sound equipment, tape ~~editing~~, recording and associated techniques i.e. microphone placement, reverberation (tape and acoustic), feedback, sound on sound, editing and mixing. For the above Music 104a is recommended, otherwise self-study to be tested by examination both written and applied.

All students who wish to work in the laboratories may do so after a qualifying examination to be given by Lew Prince or technician and ^{written} submission of a purpose or project.

Self help laboratories are established for basic electronics and for learning the Buchla System. There is no credit for this study and is relatively unsupervised. In order to make use of these labs. sign up with Lew Prince.

Readings

(Preparation for music 105) Olweiss

The Technique of the Sound Studio, Alec Hisbett, Hastings House

Electronic Music - A Handbook of Sound Synthesis and Control

M. L. Eaton, Oacus

Electronic Music MENC Nov 1968

Compositional Limitations of Electronic Music Synthesizers

Hubert S. Howe Jr., Journal of the AES, June, 1971, Vol 19, No. 6

The Technique of Electronic Music, Robert C. Ehle, db The

Sound Engineering Magazine June 1971, Vol. 5 No. 6 and

July 1971, Vol. 5, No. 7

Buchen Electronic Music System Users Manual, Hubert Howe

CBS Musical Instruments

Setting up your Moog ~~System~~ Synthesizer - The Moog Co.

Trumansburg, N.Y.

Electronic Music, Its Composition and Performance, R.A. Moog

Electronics World, Feb. 1967

An Electronic Studio Manual Ronald Pellegrino, Ohio State U.

Press

Synthesis Vol 1 No. 2

Skully Cutter Pub. Co.

Composers, Performers and Publications - Music Electronic
and Performed, Richard Maxfield, Contemporary Composers

on Contemporary Music, Schwartz/Childs, Holt Rinehart,
Smiths the Moog synthesizer - R.C. Ehle, Audio
Dec. 1969

Winston

Listening : For guided listening and further reference

material see the Syllabus, A Survey of Electronic Music Literature (Mus. 1146) Pauline Oliveros, compiled by Lin Barron. The Syllabus and accompanying tapes are on reserve in the Cluster I Library.

Preparation for 205 Advanced Use of Electronics in Music:

Familiarity with all of the above material and:
Electronic Music Review 1-7, Pub. Independent Electronic Music Center, Trumansburg, N.Y.

Gravesano Review

Electronic Music Reports 1-3 Institute of Sonology, Utrecht State University (POMPETOENGRACHT 14-16 UTRECHT, THE NETHERLANDS)

Electronic Music Die Reihe no. 1 Preiser Co.

Tape Delay Techniques for Electronic Music, Pauline Oliveros, The Composer, Winter 1969

Music By Computers, Von Foerster-Beauchamp, Wiley

A Bibliography of Electronic Music, Lowell Cross, U. of Toronto Press

ARP Users Manual, Tonus Inc.

Putney Users Manual

Source Magazine All issues

Simulation of Moving Sound Sources, John Chowning JAES Jan 1971, Vol 19, no 1

Hearing with Ears Instead of Instruments, Boonakita & Creel, JAES Aug. 1970 Vol 18, no 4.

In general active familiarity with the existing dept. equipment is required. In addition to reading, self-study and Mus 105, Mus 204 Projects in the Transmission of Electro-Neonsteric Information and Mus 208 Seminar in Timbre are recommended.

Pauline Oliveros

Sept 30, 1971

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Readings

(Preparation for Music 105) Oliveros

- The Technique of the Sound Studio, Alec Nisbett, Hasting House.
- Electronic Music - A Handbook of Sound Synthesis and Control, M.L. Eaton, Orcus.
- Electronic Music, MENC, Nov. 1968
- Compositional Limitations of Electronic Music Synthesizers, Hubert S. Howe Jr.,
Journal of the AES, June, 1971, Vol. 19, No. 6.
- The Technique of Electronic Music, Robert C. Ehle, db The Sound Engineering Magazine
June 1971, Vol. 5 No. 6 and July 1971, Vol. 5, No. 7.
- Buchla Electronic Music System Users Manual, Hubert Howe, CBS Musical Instruments.
- Setting up your Moog Synthesizer, The Moog Co. Trumansburg, N.Y.
- Electronic Music, Its Composition and Performance, R.A. Moog, Electronics World, Feb. 1967
- An Electronic Studio Manual, Ronald Pellegrino, Ohio State U. Press.
- Synthesis, Vol. 1 No. 2 Skully Cutter Pub. Co.
- Composers, Performance and Publications - Music Electronic and Performed, Richard

Maxfield. Contemporary Composers on Contemporary Music, Schwartz/Childs,
Holt Rinehart Winston.
Inside the Moog Synthesizer, R.C. Ehle, Audio, Dec. 1969.

Listening: For guided listening and further reference material see the Syllabus,
A Survey of Electronic Music Literature (Mus. 114b) Pauline Oliveros, compiled by
Lin Barron. The Syllabus and accompanying tapes are on reserve in the Cluster I
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Gravesano Review

Electronic Music Reports 1-3 Institute of Sonology, Utrecht State University

(Plompstorengracht 14-16 Utrecht, The Netherlands)

Electronic Music Die Reihe, No. 1 Presser Co.

Tape Delay Techniques for Electronic Music, Pauline Oliveros, The Composer, Winter 1969.

Music By Computers, Von Foerster-Beauchamp, Wiley.

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