

The Cleveland Institute  
of Music

# OPPORTUNITIES IN COMPOSITION AND ELECTRONIC MUSIC

Grant Johannesen, President and Director  
Donald Erb, Chairman; Composer-in-Residence

The Department of Composition and Electronic Music at The Cleveland Institute of Music is dedicated to an individual approach, developing each student's unique talents. It is a small department with an excellent teacher-student ratio, focusing on the student's interests and abilities, rather than imposing a pre-determined style.

Students' compositions are always played and recorded. Orchestral compositions, written as partial fulfillment of each degree, are performed and recorded by the CIM Orchestras. Students are required to present a complete recital of their own compositions for each degree earned.

CIM does not discriminate in admissions, educational programs, or employment, on the basis of race, color, creed, national origin, or sex.

Karel Husa, Richard Felciano, Bertram Turetzky, Stuart Dempster, Sir Michael Tippett, Salvatore Martirano, Robert Dick, Aaron Copland, Luciano Berio, John Eaton, John Cage, Witold Lutoslawski, Zygmunt Krauze and others have given master classes at CIM. This contact with outstanding contemporary composers is an important dimension of music education at The Institute of Music.

For further information contact:

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The Cleveland Institute of Music  
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216-791-5165

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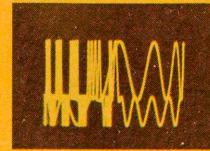
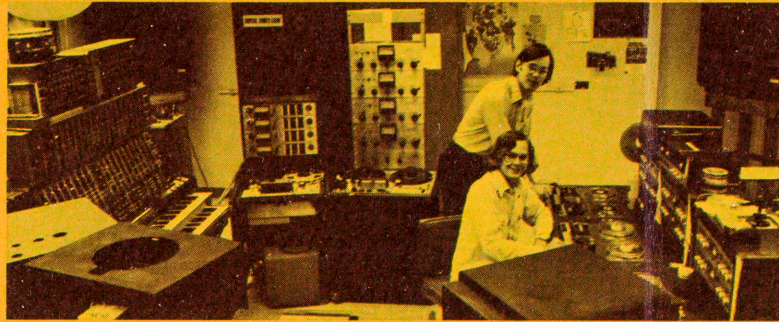
# OPPORTUNITIES IN COMPOSITION AND ELECTRONIC MUSIC

## DEGREES:

Diploma, B.M., M.M., D.M.A. in Composition;  
M.M. in Composition with Emphasis on  
Electronic Music

## STUDIO EQUIPMENT:

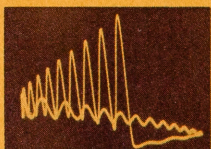
Moog Synthesizer (expanded Model 55, with 2 keyboards, 2 sequencers, s/h,  
drum)  
15 Microphones (AKG C60, D202E; Electro-Voice 636, 1711, RE20, RE55; RCA  
77 DX; Sony ECM22P)  
Hammond Organ (RT3), Leslie Speaker, Turntable (Dual 1219), Noise Reduction  
(DBX), EQ (Metrotec), Comander (DBX 119), Echo (MicMix), 1" Bulk Eraser  
(Robins 120)  
6 x 2 Mixer (Custom)  
2 4-Track Tape Recorders (Ampex 300/351 and AG440B)  
3 2-Track Tape Recorders (Otari MX7000)  
2 Power Amplifiers (McIntosh 240), Headphone (Koss ESP9), 4 Monitor  
Speakers (Electro-Voice Sentry III)



The CIM Electronic Music Studio has been carefully designed to be operated easily by one composer. Instruction in the use of all equipment is provided, and the equipment is carefully maintained. Multitrack tape recorders, an expanded synthesizer, and microphone recording capabilities offer a variety of technical resources. Students have regularly scheduled studio time, typically six hours per week, with additional time available on weekends. There are many opportunities for works produced in the studio to be heard in recital.

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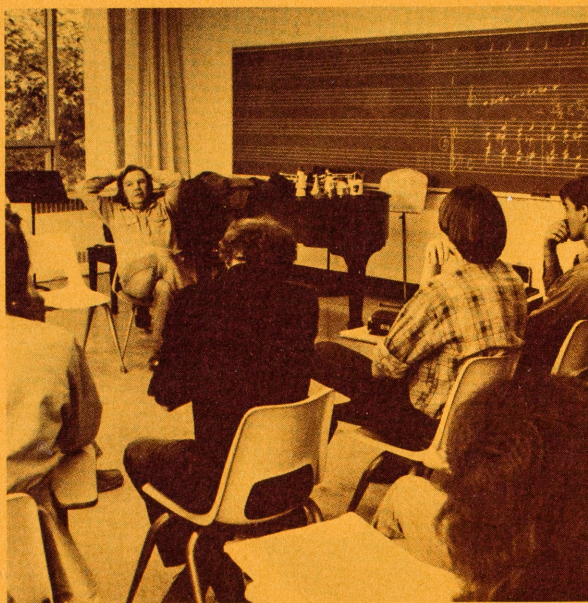
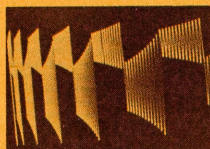




From traditional to jazz to electronic sounds — Donald Erb has covered a broad range of music in his composing career. His works are among the most often performed in America today and he has more than fifty compositions to his credit. His orchestral music has received hundreds of performances by orchestras in the United States, Europe, South America, Africa and Australia. One work alone, *The Seventh Trumpet*, has been performed by fifty orchestras including most of the major orchestras in the United States, and it was also selected as the representative for the American 1971 UNESCO conference.

Mr. Erb has received commissions for major works from the Cleveland Orchestra for their fiftieth anniversary, from the New Haven Symphony and from the Ford Foundation for a cello concerto for Lynn Harrell. He has not hesitated to mix seemingly incompatible elements, as in *Klangfarbenfunk I*, which employs an orchestra, a rock band and electronic sounds. He has explored the world of multi-media with such works as *Fission* for tape, soprano saxophone, dancers and lighting.

Erb not only helped to pioneer the acceptance of electronic sounds in conventional music circles, he has also helped to extend the use of traditional instruments beyond their normal limits. He may require the instruments be played in unusual ranges or in unconventional ways; piano strings may be struck with mallets, trumpet mouthpieces may be removed and played without the trumpet.



The total effect is extremely colorful and though he sometimes uses aleatoric methods, Mr. Erb's compositions have a sense of form as well as freedom.

New York Times critic Harold Schonberg said of *The Seventh Trumpet*: "... a whiz-bang of a piece, the work of a composer who knows exactly how to get what he wants and, furthermore, a work that has real communicative power."

Donald Erb is Composer-in-Residence at The Cleveland Institute of Music, as well as chairman of the Composition Department.

**Eugene O'Brien's** recent grants and commissions include ones from the Serge Koussevitzky Music Foundation in the Library of Congress, the American Music Center and the National Endowment for the Arts. A Prix de Rome winner, O'Brien was awarded a Fulbright Grant to Germany and two BMI Composition Awards and, as a student, was elected to Phi Beta Kappa and Pi Kappa Lambda. He studied composition with Bernd Alois Zimmermann and John Eaton, and with Iannis Xenakis at the Center for Mathematical and Automated Music at Indiana University. He also studied at the Staatliche Hochschule für Musik in Cologne, Germany and did his doctoral work at Indiana University. O'Brien is Teacher of Composition at The Institute of Music.

**Reynold Weidenaar**, Director of The Institute Electronic Music Studio, studied the Moog Synthesizer with Robert A. Moog. He studied composition with Paul Harder and Donald Erb and worked with recording engineer Vladimir Maleckar. He was the editor of *Electronic Music Review* and recording engineer for the Cleveland Orchestra broadcast syndication.

Weidenaar coordinated the Johnson Composers' Conference, is a member of the Audio Engineering Society, Phi Mu Alpha and Pi Kappa Lambda.

**David Peelle**, Instructor in Electronic Music, is Audio Engineer for The Cleveland Institute of Music. He was a recording engineer for the Cleveland Orchestra broadcast syndication and is a member of the Audio Engineering Society, the Acoustical Society of America and the Society of Audio Consultants. He studied composition with Donald Erb.

**Larry Baker**, Instructor in Composition, has had his music performed at the May Festival of the New School for Social Research in New York, on the CIM Portfolio Series, at the Miami University Contemporary Composers' Concerts and at the Indiana Chamber Orchestra Concerts. His *Before Assemblage III*, recorded by the Indiana Chamber Orchestra, Thomas Briccetti, conductor, is available on Crystal Records, and his performance of David Cope's *Margins* is available on Orion Records. Baker has a Cleveland Philharmonic Orchestra Commission for Young People's Concerts and a National Endowment Grant for *Homage*, written for James Mathis. He holds a BME and BM in composition from Oklahoma University where he studied with Spencer Norton; and a MM in composition from The Cleveland Institute of Music where he studied with Donald Erb.

DESCRIPTION OF ELECTRONIC MUSIC CONCENTRATION LEADING TO A B.A. DEGREE WITH  
A MAJOR IN MUSIC AS IT WILL BE OFFERED IN FALL, 1970:

The Basic Idea

The program design recognizes that electronic music composition demands a set of skills, attitudes, concepts, and ways of hearing that are dramatically different from those required in instrumental composition. At the same time, instrumental music, seen as the history of sound, is entirely relevant to electronic music studies. Consequently, the program is designed (1) to permit the electronic music student to understand the history of music, from a professional point of view, without necessarily learning the specialized skills of instrumental composition, and (2) to deal intensively with skills, concepts, and attitudes directly relating to electronic music.

Programs

There are two programs available: a 36 hour major in electronic music composition, as described below in courses, descriptions, and credit hours, and a 54 hour major-minor combination. The combined course allows the student to devote 54 credit hours to music, with 36 in instrumental composition, and 18 in electronic music composition (in this case, the courses indicated below with an asterisk are required as the minor in electronic music).

Music 130 & 131 (Theory I & II)	4 & 4 credits
Music 270 a & b (History Survey)	3 & 3
Music 238* (Theory of Musical Structure)	2 & 2
Music 334* (Principles of Electronic Music)	3
Music 377* (Electronic Music Literature)	3
Music 389 a & b* (Electronic Music Composition Seminar)	2 & 2
Music 389 a & b*	2 & 2
Electives as advised in music or related disciplines	4
	<hr/>
	36 credits

Notes on courses

"Theory of Musical Structure" is a historical survey, using an intermedia approach to studying formal principles from the Renaissance to Information Theory and computer applications. "Principles of Electronic Music" includes basic electronics, acoustics, technical subjects primarily. The Composition Seminar is studio work and evaluation of finished compositions. Related disciplines might include computer science, or art.

Electronic Music Studio  
Music Department  
State University of New York at Albany  
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Albany, New York 12203