



the Boston School of Electronic Music

the School

In 1972, when we first offered a one-month course in audio synthesis, we were the first independent school of electronic music in the United States. We have expanded since then without compromising that independence; we have no axes to grind, we have received no special considerations from any manufacturer; yet we have expanded from one room to four, from one-month courses to a full two-semester program, from an average enrollment of four students to a present of seventeen.

We have experimented continuously with new approaches to the teaching of audio synthesis techniques on introductory and intermediate levels, and to compositional and improvisational methods and perspectives on advanced levels. A cornerstone of our course practice is our conviction that students can learn,

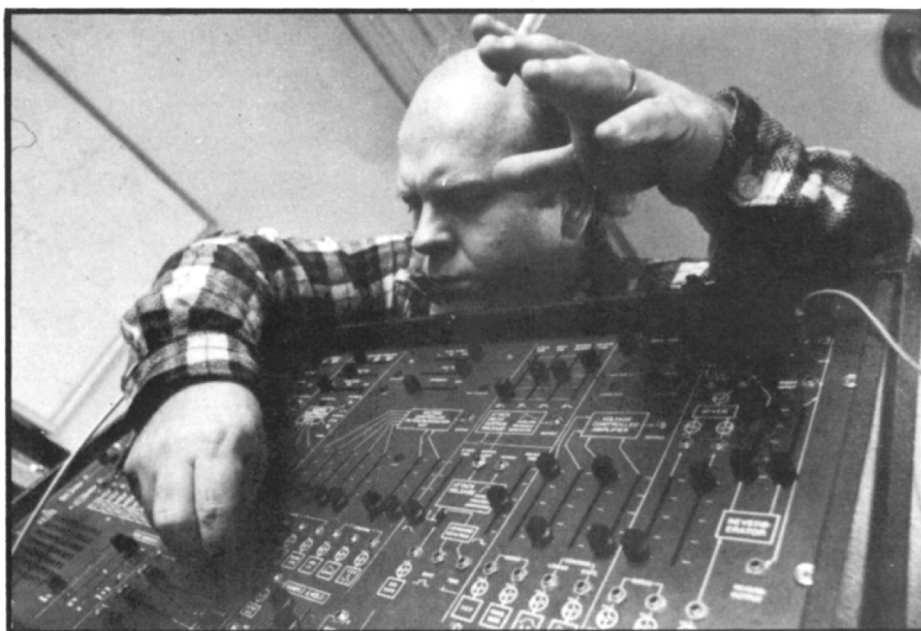
and must learn, directly from the equipment they use, with the instructor taking the role of experienced bystander.

Accordingly, not less than half a student's time in any course at BSEM is spent working directly with synthesis equipment; class periods are devoted to explanations of basic phenomena encountered in individual lab sessions, practical research

suggestions, relationships between synthesizers and acoustic instruments, and theoretical subjects (such as wave analysis and psychoacoustics) that are necessary for maximum fluency in working with synthesis equipment.

Course offerings include two fourteen-week semesters of introductory and advanced project work, two six-week summer





Founder and director of the school Jim Michmerhuizen has lectured widely on electronic music techniques since 1970 and has acted as a consultant in the design of several major installations throughout New England, notably at Wesleyan University and U. Mass. Amherst. He is known in the field as the author of the Arp 2600 Owner's Manual and numerous other articles and publications, and is respected among New England educators for the depth of his knowledge of synthesis techniques and for his abilities as a teacher.

sessions of intensive introduction to synthesis, a January "semester-break" introduction, and various special projects and workshops throughout the year.

Equipment in use at BSEM includes eight small to medium-sized synthesizers from several different manufacturers, four-, two-, and single-channel tape recorders, a 256-event digital sequencer, microphones, frequency shifters, frequency/voltage converters, and other peripherals. Larger configurations of synthesizer equipment, for advanced

studio or performance work, are built up when necessary from two or three Arp 2600's or Moog 15 synthesizers.

Our library consists of several hundred disc and tape recordings of major works of electronic music, as well as works by local composers, BSEM staff, and alumni. About fifty books and periodicals are available to students on loan. The collection is of course constantly increasing; about the beginning of summer 1975 we expect to have three listening stations in operation.

Instructor John Duesenberry is a graduate student in composition at Boston University, studying with Alan Schindler; he is currently composing an audio-visual piece and electronic score for the next theatre presentation at B.U.

Our goals are simple and straightforward: to instruct our students in the foundations of electronic music technique and practice. These foundations are the same for any style or use which a student might build on them. In advanced work, we assist students to actually begin building their own work on the foundations laid in introductory studies here — whether that work lies in tape composition, avant-garde improvisational performance, or keyboard music. The “B” semester program involves active participation in at least one of these projects.

All BSEM staff and students are encouraged to participate in one of three live performance groups. Semester B’s classical group specializes in three to five part Bach realizations. Another group conducts lengthy avant-garde/third stream improvisations. The third BSEM ensemble, consisting of students of all classes, produces exciting jazz/rock.

These groups are in their early playing-out stage; concert dates can be arranged.

Performance Groups



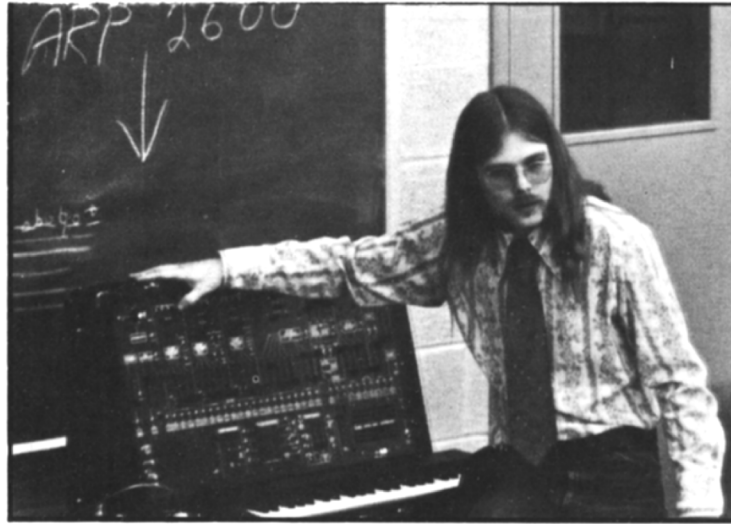
the Sales Department

An active sales program at all levels from individual to institutional helps to support the school's educational programs, and enables us to offer combined purchase and instruction packages to those who desire them. Recently we completed the last portion of a \$23K installation at Wesleyan University: a large complement of VCO's, VCF's, and VCA's designed and built under the direction of BSEM staff, to be used in Wesleyan's new Arts Center under the control of a PDP-11 computer. An Arp 2600P and 2500 system were delivered in 1973. A large modified Moog 55 system is slated for April 1975 delivery to the University of Massachusetts at Amherst.



Sales director Eric Schnell learned of our existence last summer from jazz musician Chick Corea, and came up to investigate. He stayed to learn, and took on his present responsibilities early this year. He is an excellent jazz drummer, percussionist, and keyboard player, experienced in all forms of synthesis.

The BSEM is an authorized dealer for the following products: **Arp** and **Moog** synthesizers; the **RMI** keyboard computer and harmonic synthesizer; **360 Systems** pitch-to-voltage converters and frequency shifters; **Oberheim** digital sequencers and expander modules; **FRAP** transducers; **Sony** and **Revox** tape recorders, microphones, and mixers; and **ERC** speakers.



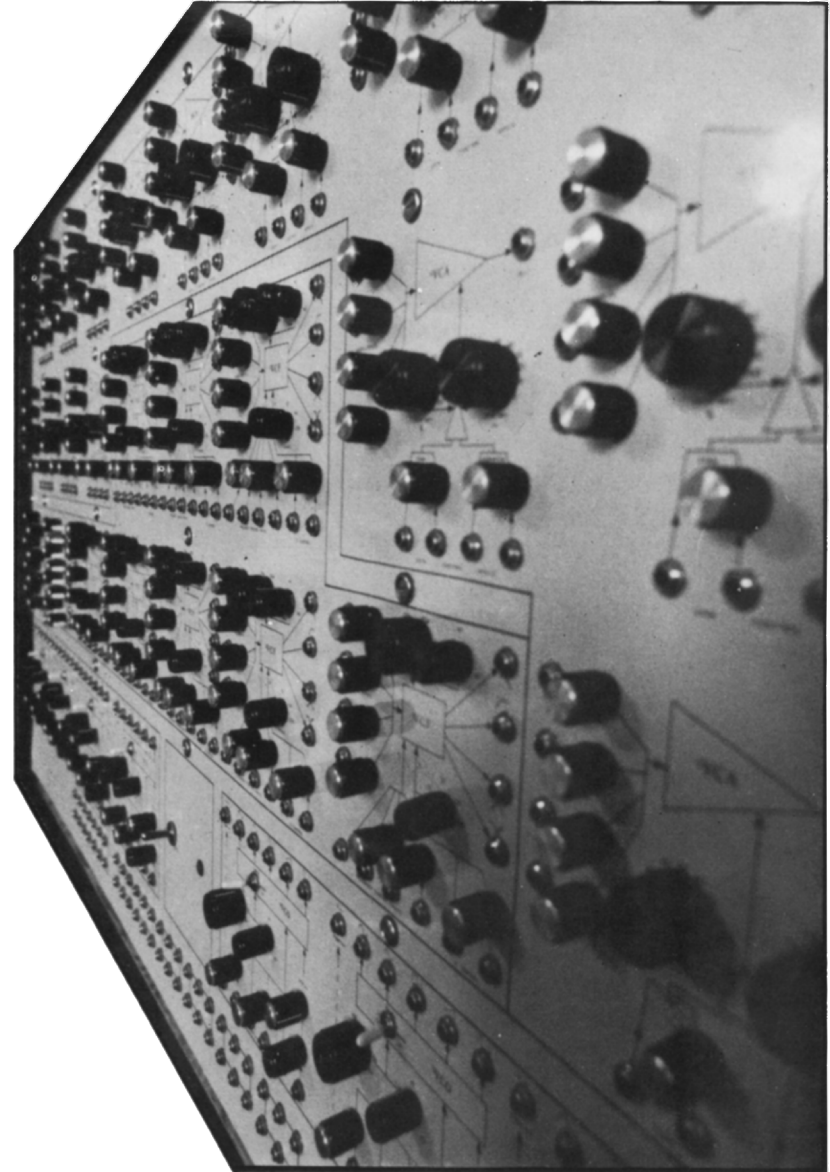
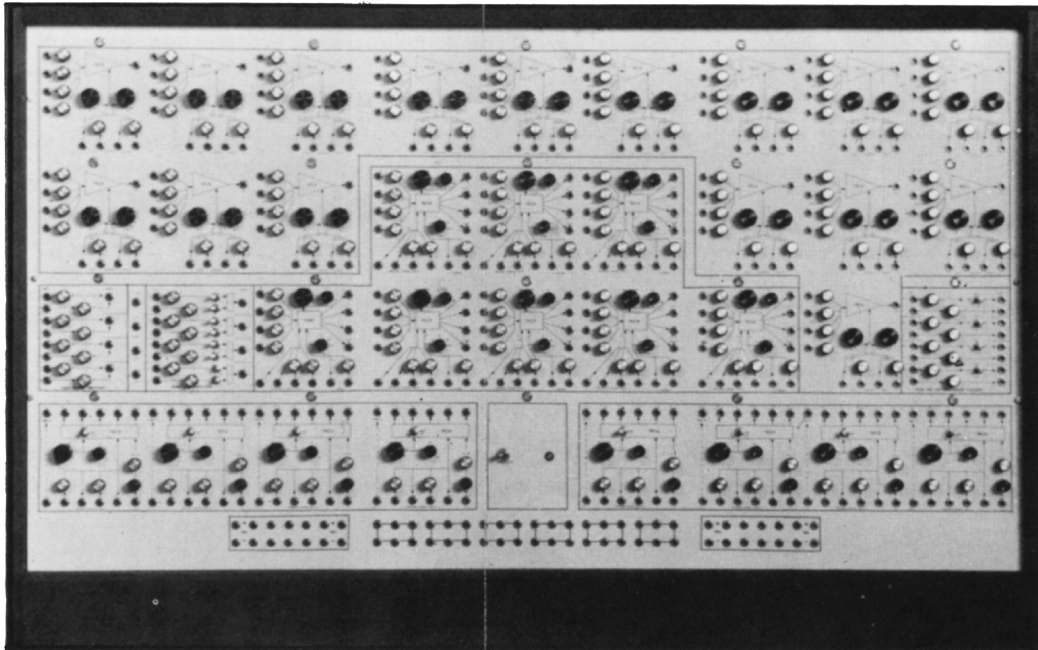
Demonstrations

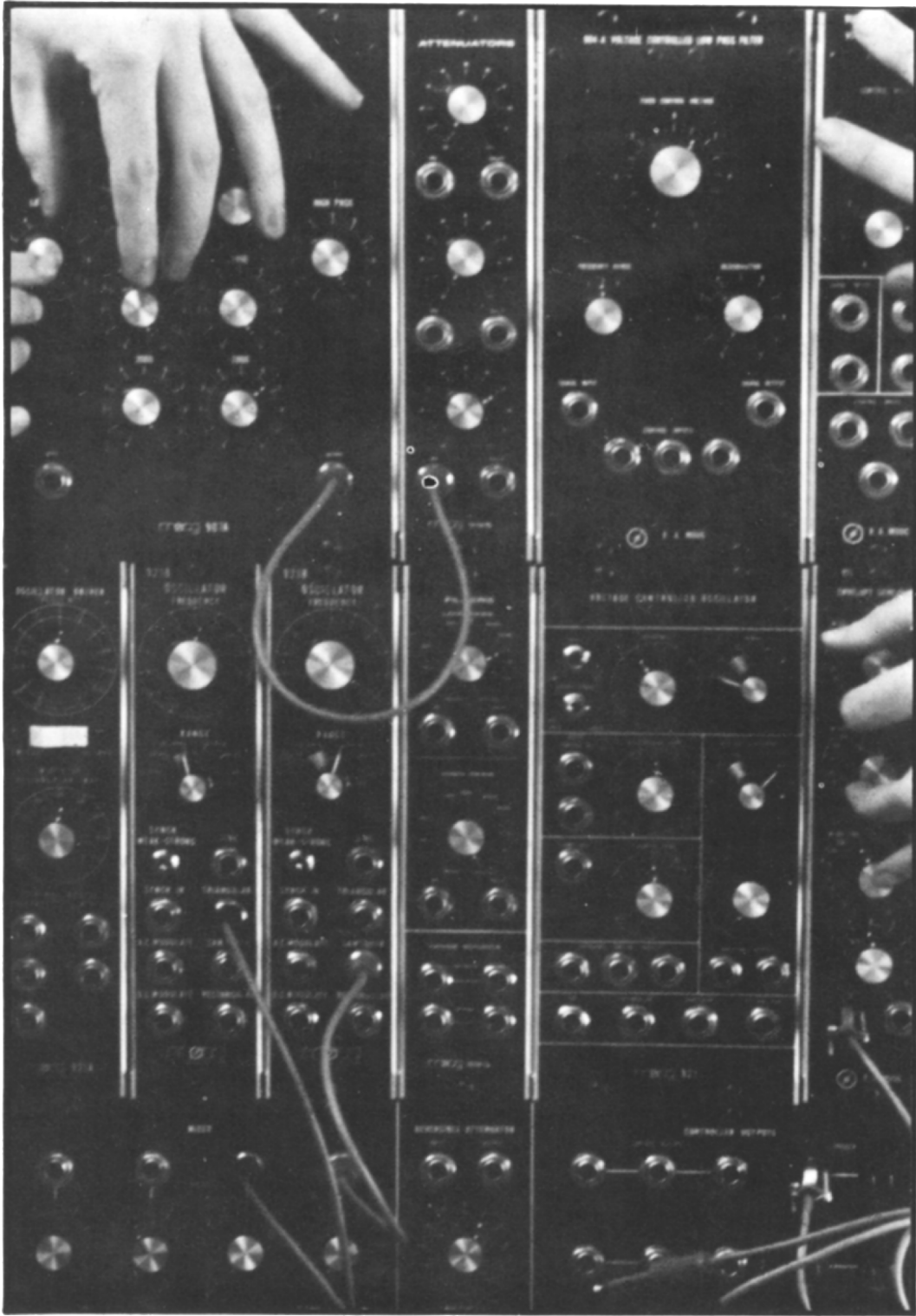
Skip Collins took a semester off from Franconia College to become our first full-semester student last year, and stayed on to begin a badly-needed program of demonstrations throughout New England high school systems. Now in its second year, his series of demonstrative introductions to electronic music has been enthusiastically received by music teachers at the high schools he has visited. Many have expressed gratefulness at getting what they describe as “a real demonstration” rather than a thinly-veiled sales pitch. Others have written that they learned more in one day from us than in a week-long workshop conducted by more established names.

A basic introduction to electronic music, presentable in the classroom or assembly, is available for all grade levels. Individual demonstrations can be repeated throughout the school day.

Service and Custom Equipment

We provide service facilities for everything we sell, and are an authorized service center for Arp and Moog products. All synthesizer service is done by Ron Rivera, former assistant service manager at Arp Instruments, Inc. He is also able to provide custom modifications to equipment and specially designed equipment for particular needs.





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Bulk Rate
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