

Warren Burt's Electrosphere

Exploring the Potential of Experimental Techniques in Computer-based Sound Design & Production.

Course Outline 2023



FACILITATOR

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PRESENTER

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AIM

This course aims to introduce a range of AEDThetic concepts and production techniques connected to experimental and avant-garde practice in electronic sound, derived from [Warren Burt's](#) 50 years of research, experience and creation of electronic and computer music. This course will show how to engage with this learning through contemporary tools, primarily computers. In addition to gaining facility with the various types of virtual equipment and software, the course aims to use listening exercises to develop our listening skills and powers of sonic concentration. This course is aimed at anyone interested in expanding their general knowledge of electronic sound and how it is created, regardless of musical style or genre.

OUTCOME

Students will leave this course with an expanded knowledge of music, techniques, and skill for creating electronic sound. Participants will be introduced to other like-minded artists and an expanded network of peers. The key focus of work is for each student to produce studies throughout the course, with the primary outcome being a completed work, piece or track. Students will also receive a personalised letter noting their participation in the course. Please note - MESS does not offer any formally recognised accreditation.

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PREREQUISITES

Experience

This course is for people with minimal knowledge of sound synthesis and electronic music/sound production. Applicants should have experience creating electronic sound, which must be demonstrated in the application by submitting material. This course is appropriate for people with knowledge or experience in creating electronic sound and music. Ideal candidates will be able to attend all course classes.

Tools

As this is an online course, applicants should have a computing device and high-speed internet connection to run the [Zoom video conferencing platform](#). Course materials and group communications will be via the [Google Classroom](#) platform. People will need their own tools to work on course material outside of workshop times. Typically this would be a contemporary laptop computer with enough power to run music production software such as [Reaper](#) (free), [VCV Rack](#) (free), and [Ableton Live](#) (30 day free trial - no limitations). A pair of reasonable quality headphones and/or moderate fidelity speakers/monitors are essential. If you are still determining if the equipment you have will be suitable for this course, please contact the course facilitator via the details above.

Application

All positions in this course will be made available via application only. See the course page on the MESS website for a link to the application form. **This course is open to people based interstate and internationally. Applicants are not required to be based in Melbourne.**

We will accept applications until [5.00 pm \(AEDT\) on Monday, October 2nd, 2023](#).

All applicants will be contacted by [5.00pm \(AEDT\) Thursday, October 5, 2023](#).

Please note: due to the number of applications we anticipate, we cannot offer feedback on unsuccessful applications.

Four (4) fee-free scholarship positions are available. You will be asked to nominate yourself for one of these positions, which will be awarded on merit after assessment by MESS staff of all relevant applications.

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All applicants will need to:

- Provide an example of completed work/projects.
- Write a short passage about your interest in and motivation for creating electronic sound and music.
- Give a brief explanation of why they are interested in completing this course.

Course fees must be paid in full before the start date. Upon your successful application we will send you a link for payment. We are unable to refund course fees after the course has commenced. This course is open to participants aged 18+.

STRUCTURE

Three topics are covered:

- Virtual Analog Synthesis;
- Microtonality in electronic music;
- Ableton Live and Algorithmic Composition.

9 x 2-hour weekly workshop sessions with an outcome as a completed track or piece.

Each workshop will consist of;

- 2 hour combination of lecture, workshop and listening session as appropriate to each week's topics.

Each workshop commences at 11 am till 1 pm AEDT (Australian Eastern Daylight Time).

[Please check here for your timezone here.](#)

See the course overview below for dates and subject details.

All course sessions will be held online over Zoom with two sessions in Weeks 1 and 9 held both on Zoom and in-person at the MESS Studio for people in Melbourne. We will use Google Classroom to share resources and course material throughout the course.

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As part of this 9-week course, students will create, develop and work on a track or piece of music/sound. Students will present their progress in final informal presentation in week 9. Students will be encouraged to focus on completing small studies and pieces as they progress through the course, with the aim being working towards completion of a final piece, work or track.

MESS STUDIO ACCESS

This course does not include or require access or use of the instruments in the MESS Studio. Discounted studio access will be available to successful participants who can access the MESS Studio in Melbourne, Australia. This access will be limited to the duration of the course.

COURSE OUTLINE

VCV Rack

Week 1 - Sunday, October 15. 11am AEDT.

Patching principles. Basic module functions. VCV modules, free and paid. Midi in and out. Recording output. MiRack iPad variant. DAW interfacing with VCV 2 Pro version.

Week 2 - Sunday, October 22. 11am AEDT.

Audible Instruments modules. NYSTHI modules. Surge Modules.

Week 3 - Sunday, October 29. 11am AEDT.

Vult modules, Bidoo modules, Bogaudio modules. Count Modula modules.

Week 4 - Sunday, November 5. 11am AEDT.

Frozen Wasteland, Geodesics, Hetrick CV modules, and others. Tying it all together.



COURSE OUTLINE (continued..)

A brief introduction to Microtonality in electronic music.

Week 5 - Sunday, November 12. 11am AEDT.

Introduction to microtonality. Equal temperaments, just intonation, non-just non-ET tunings. Introduction to SCALA and TUN files.

Sevish Scale Workshop Microtonality facilities in samplers and synthesizers. Oddmusic MTS-ESP, Nysthi tuner in VCV, Wilsonic for iPad and PC/Mac

Ableton Live and Algorithmic Music

Week 6 - Sunday, November 19. 11am AEDT.

Algorithmic in Ableton: Chance Lane in Midi Editing; Midi Effects – Random; SA Chance Sequencer; Weighted Random Generator; Dr. Chaos; Strange Mod and Markov Variations by Dillon Bastan.

Week 7 - Sunday, November 26. 11am AEDT.

Musique Concrete and Glitch Generation in Ableton – Ableton Spectral Blur, Sonus Department – Abstracts and Neuraloot; Glitch-Pack

Week 8 - Sunday, December 3. 11am AEDT.

A deeper look at Wilsonic, external control of sound modification – GRM Tools as an example. Some structural ideas regarding processes in electronic music composition.

Week 9 - Sunday, December 10. 11am AEDT.

Class Presentations