

## Laboratorio de Música Electroacústica del Departamento de Música de la Universidad Nacional de Córdoba

Martin Alejandro Fumarola

Estafeta 56

RA-5001 Córdoba

Argentina

Phone: +54 51 242388

Faxes: +54 51 251957 and 235370

E-mails: maralefu@famaf.uncor.edu and maralefo@turing.fis.uncor.edu

### Abstract

The *Laboratorio de Música Electroacústica* is the main open studio of electroacoustic and computer music among all those belonging to Argentinian universities and the second in importance in the country after the LIPM. The activities at the lab can be broadly categorised into three different areas: 1) composition, 2) teaching, and 3) general promotion of electroacoustic music. In this paper, the current profile of activities and projects is outlined, emphasizing on those related to composition. Moreover, new and recent acquisitions are mentioned.

### Introduction

The lab is above all an open working place for composers of electroacoustic and computer music. It is open for both members and non-members of the Music Department of the National University of Córdoba so any composer with enough background in electroacoustics may work in it. The lab was opened under the direction of the Uruguayan composer Ariel Martínez, who was also in charge of teaching electroacoustics in the Music Department. The lab is placed in the same studio room that belonged in the 1970s to the famous "Centro de Música Experimental", where the composers Horacio Vaggione and Oscar Bazán worked. The lab is member of the FArME (the Argentinian Federation of Electroacoustic Music) network of electroacoustic music centres.

### Facilities and Equipment

Until the new studio room is opened, the lab occupies only one room. Space is available for both work and recording studios based on MIDI commercial equipment. Final mixes of material generated with MIDI equipment can be produced. During the last year several important additions have been made to the lab equipment. Its heart is a 16 channels TASCAM M-1516 console, with an attached 8 track TASCAM TSR-8 tape recorder. There is also a TASCAM DA-30 DAT player and recorder. Besides a YAMAHA TG77 tone generator was bought, in addition to the already existing YAMAHA DX7 synthesizer. Most commercial musical software for MS-DOS and Windows 3.1 environments is available now, such as VOYETRA Sequencer Plus Gold, Cakewalk Professional both for DOS and Windows, X-Or, Encore and Finale. All those programs run in a 286 PC computer but the purchase of a Pentium is planned for the near future. Finally, a Multisound TURTLE BEACH DSP card will be added as well.

### Activities and Projects

The lab is mainly dedicated to the composition of electroacoustic and computer music (tape alone and mixte works). Several pieces of international transcendence have been composed by Oscar Bazán, Martín Alejandro Fumarola and Jorge Naparsteck. A few seminars under the direction of Diego Loza are given at the lab in cooperation with the LIPM. These seminars are mainly directed towards beginners and people with limited experience. It is expected that the lab will be fully operational by the beginning of 1996, when the new studio room is opened. In this sense, the incorporation of non-commercial musical software, such as the PC-MUSIC (CMUSIC for MS-DOS) developed by Pietro Fischetti (DIST, University of Genova, Italy) and an extension of the language Csound for DOS platforms allowing the musical utilization of the granular synthesis, developed by Franco Degrassi (University of Bari, Italy), which is planned by the end of this year, will be a significant contribution to the lab. A joint venture with the FaMAF (Faculty of Mathematics and Physics) is also foreseen because in that Faculty there are NeXT workstations running version 3.2 of NeXTStep operating system including the version 4.1 of the Music Kit and with full access to the Internet.