



Electronic Studio of Syracuse University

MULTI-MEDIA



by Franklin E. Morris, Electronic Studio of Syracuse University

Franklin E. Morris was a research chemist at MIT before going into music professionally. He studied composition with Walter Piston at Harvard and Paul Hindemith at Yale, electronic music at the R.A. Moog Company, and computer music with Hubert Howe at S.I. U. His multi-media events have been presented at the Donnell Library, the Black Gate, and Automation House in New York City, at Group 212 in Woodstock, and at numerous colleges and universities in the north east. Dr. Morris is presently Director of the Electronic Studio and Professor of theory and composition at the School of Music, College of Visual and Performing Arts, Syracuse University.

Description of event on Alexander Hamilton

The event will be located in the engine room of the ship. Performers and equipment will be largely in this room, and the audience will be largely outside the room observing and listening thru the open windows on one side.

I. The Audio system - consists of :

- A. Four to eight channels of taped electronic sounds from the Moog Synthesizer. The various channels will be mixed live during the performance by a professional operator, or some may be mixed randomly by audience members on a mixer placed outside the room.
- B. Ring modulated vocal sounds made by the audience members into a microphone outside the room, the sounds heard in the room.
- C. Instrumental sounds made by live performers, inside or outside room.

II. The Visual system - consists of:

- A. Slides from four projectors and films from three projectors, projected in a variety of ways on two walls of the room. The unique aspect of the slides and films consists of the kind of images that are seen and the way they were originally produced. The images were produced on and filmed from an oscilloscope screen. They were created by feeding sounds from a Moog Synthesizer and external sound sources into a circle generator and specially designed display signal mixer, both of which affected the horizontal, vertical, and intensity controls of a display oscilloscope. Since sequential controllers were a part of the synthesizer set-up, a great variety of image position as well as image shape became possible. During the production of the images, controls on the audio system were manipulated by one person and on the visual system by another. Both persons observed the images and reacted to the manipulations of the other. The visual system was designed and operated by Warren Lombard of the Dept. of Elec. Eng. at S.U., and the filming was done by Ronald Marquisee of the TV-Radio Dept. of S.U. Audio system and direction of production as a whole was handled by Franklin Morris.
(As a relief from the oscilloscope images, films (kinescopes) and slides made from intensified color television, and films made from colorizing and manipulating multiple signals from black and white television will also be shown.)
- B. Lights of various colors and kinds will be hung on the engine room equipment and placed in other locations about the room. These lights will be connected via color organ to the electronic, instrumental, or audience made sounds and will respond to these sounds. The performers and operators within the room will wear plastic coverings containing lights which will also respond to the various sounds.

Film and slide images will alternate and overlap with images made by the various lights.

Assisting Franklin Morris in this production are: Jeff Alden, William Gangi, Frederick Keesler, Larry Levine, Christopher Dinneen, David MacDermott, Bob Edgar, and Bill Viola. All are presently, or have been students at Syracuse University and have studied the operation of the Moog Synthesizer in the College of Visual and Performing Arts .